

Royal School of Church Music in America

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Inside this issue:

A New Choir for a New Century	2
First U.S Gold Award Presented	3
Detroit Choristers Have Busy Season	3
RSCM Silver Award Results	3
Ben Hutto on the Road	4
It's Not Too Late	4
Summer Courses Energize Home Choirs	5
Fourth Annual Winter Festival	5
Awards Medals Available from RSCM America Office	5
Music Reviews	6-7
RSCM America Annual Fund	8

Bless O Lord, us thy servants who minister in thy temple. Grant that what we sing with our lips we may believe in our hearts, and what we believe in our hearts we may show forth in our lives, through Jesus Christ our Lord, Amen.

A New Choir for a New Century: Reviving (or starting) a Tradition

by Vince Edwards

St. Paul's on the Green in Norwalk, CT, is an historic Episcopal church in the Anglo-Catholic tradition. The musical history of the church has, like many other churches, included a Choir of Men and Boys, as well as a mixed Adult Choir, and rather unusually, a large Girls Choir. In the 1970s, the parish was facing serious decline. Parishioners were moving to the suburbs, and in general, fewer and fewer Americans were going to church at all. By 1975, there were no children or youth singing at St. Paul's at all. A small choir of adults, with paid section

leaders continued to provide music for the services. By 1992, the parish faced disastrous financial circumstances. Far worse, the rector of the parish was dying of AIDS. The Diocese of Connecticut sent Father Nicholas Lang to be priest-in-charge, and to basically oversee the closing of the parish. Father Lang, a newly ordained Episcopal priest, had previously been a priest in the Orthodox tradition. He came to his new duties with



a quiet but intense perseverance. Instead of closing, the parish began to come back to life, albeit at a glacial pace. In 2002, after several years of "trying everything", Father Lang attended the Reinventing

continued on page 2

Letter from the President

Dear members:

This issue of our newsletter is chock full of wonderful chorister news from around the country. It is heartening for all of us to hear of others furthering the mission to promote good singing in our churches, schools and communities. This winter and spring, I have had the pleasure of meeting many new choir trainers and speaking about the Voice for Life program at a Hampton Roads AGO workshop in Chesapeake, VA, at an AAM regional conference in Wil-

lington, DE, and for a group of Washington, DC AGO members who visited my own fledgling program at St. John's, Lafayette Square.

Last month, John Scott kindly invited me to speak to the participants at the 33rd annual St. Thomas Choir School Choirmasters Conference in New York City. It was my first time ever to attend that wonderful gathering, but it won't be my last! What an inspiration to hear the stunning singing of the boys and men of the

St. Thomas Choir, and to have an opportunity to watch and learn from Barry Rose, one of the true masters of this art. I extend my thanks to John and the Choir School staff for hosting such a fine gathering. I hope to see many of you there next year.

During the St. Thomas Conference, Vince Edwards told of how vision and



continued on page 3

A New Choir for a New Century: Reviving (or starting) a Tradition

continued from front

Church conference offered by St. Bartholomew's in New York City. He came away from that conference on fire with enthusiasm and new ideas to grow St. Paul's on the Green. Along with the wardens and vestry, it was decided to dream about what St. Paul's could be. One of the most striking things about St. Bart's to Father Lang was the diverse Chorister Program for boys and girls. While St. Paul's did not currently have enough children to form a choir, it was decided to draw on the greater Norwalk community and build a choir. The first step was to hire a full-time director of music. This was a great financial risk for the parish, but one Father Lang felt was a risk well worth taking.

Because St. Paul's is diverse in every way, the parish wanted the choristers to reflect that. When I was hired in 2003, we spent a year laying the groundwork for the program. We decided several important things early on. The choir would be unapologetically a church choir, though no child or family would be required to be a member of the church. We would have boys and girls singing together and there are many good models of this. The choristers would sing every Sunday with the Adult Choir and be an integral part of the main service. We also decided that there would be no charge for the program, and that any expenses the choristers would face (choir camp, trips, etc.) would be covered by the church for any who could not afford to

pay. There was a great deal of faith involved here, as the church still had limited financial resources. Two different foundations or trusts have repeatedly granted us funding to help with the cost of Choir Camp, primarily because we open the choir to the community and do not charge a membership fee. We had a very attractive glossy brochure printed detailing the program, we paid for advertisements in the local paper, and we visited the school board. It is important to note that the public schools were absolutely no help at all because the program was church-based. We also decided to accept any child who could match pitch and make the commitment of time needed for the program. We felt that this rather open policy reflected the beliefs of the congregation. In 2003, we set out for our first week-long Choir Camp in Ivoryton, CT, with 12 choristers. It was an interesting week and many choristers were starting from scratch. We had six probationers (2nd graders) in training as well. During our first year, we sang every Sunday, and took two trips. The second was to St. Mark's in Philadelphia and proved to be an incredible growing experience for the choir.

As we near the end of our second season, here are a few highlights of where we are today. There are 21 Choristers and 3 probationers and we have accepted two new choristers and two new probationers for next year. There are four week-

day rehearsals and the choristers must come to two of the four. While this can be slightly frustrating, the merits outweigh those frustrations. Our flexibility allows us to be much more demanding about attendance. The choir loosely follows RSCM guidelines and wear crosses and ribbons (light blue, dark blue and red). There is a head chorister for Decani and for Cantoris and I try to have one be a girl and one be a boy if possible. We have added monthly Chorister-led Evensong (in addition to the monthly Adult Choir Evensong) and plan to add a second monthly Chorister Evensong in 2006-07. At the first Evensong of the year, we have a very impressive Investiture of Choristers. We have one changed-voice boy and will have another in the fall. Those boys will have a separate rehearsal in the fall, and will join the full choir on Sundays. We have participated in a Three-Choirs Festival led by Dr. Barry Rose, and will host that festival in 2007. In July of 2007, the Choristers and some adults will travel to England for a two-week tour of Bristol, Wells, Gloucester, Guildford and Southwark cathedrals.

We initially advertised that Karate would be available at the church in addition to the rehearsals. This was an idea borrowed from St. Bart's and had worked well there. We quickly learned that what works well in one place may not work at all in another. Instead, we now offer half hour piano les-

sons, free of charge, to any chorister who is interested. At present 6 of our 21 are taking lessons, and we expect more next year. While I teach all the lessons now, we will be looking for help in the fall.

Our success is due to several factors. We have the complete and unyielding support of the rector, wardens and vestry. We expect a great deal from the boys and girls and do challenging repertoire and a great deal of it. The choristers sing at the principal service every Sunday, and the diversity of the group and reflects the parish. Other benefits have been the addition of an Organ Scholar, and the continued contribution towards the growth of the parish. While we do not require church membership of the chorister families, many of those families do become actively involved in the life of the parish.

St. Paul's has had to reinvent itself in many ways over the years. Today there is a thriving congregation for whom worship is the very center of our corporate life. The church has remained Anglo-catholic in worship style and uses Rite II language across the board. Our motto to describe worship at St. Paul's is "Smells, bells, and sneakers." St. Paul's on the Green is living proof that Anglo-catholic worship does not have to be exclusive or fussy, that boys and girls can sing together and will make a commitment if it is expected, and that a church can be radically welcoming to ALL people.

From the President

determination at St Paul's on the Green, Norwalk, CT have birthed a new and exciting program there. I am grateful to him for sharing that story with us here, and hope you find encouragement from it as well.

I wish you all a wonderful summer, and hope that many, many of you will be inspired, be challenged to

continued from front

grow musically, and have lots of fun attending one (or more!) of our incredible summer courses.

To borrow a phrase from Garrison Keillor, "Keep in touch. Do good work."

All the best,
Cindy

*Cynthia DeDakis, ARSCM
President, RSCM America*

First U.S. Gold Award Presented

On Sunday, March 12, Ian Shearson was awarded the Gold Award, the highest level RSCM award in the VOICE for LIFE program. The award was presented to Ian at a ceremony at Christ Church Greenwich, CT by John Wardle of the U.K., Senior Advisor to RSCM, and chief awards examiner, who had previously administered the exam.

Christ Church Director of Music, Robert Tate, expressed his delight in Ian receiving this award, and that of the Christ Church community in sharing this



accomplishment with Ian. Ian started sacred choral singing at the young age of

RSCM Silver Awards Examination Results

The following candidates, all from St Paul's Episcopal Church, Akron, OH, have passed the examination and earned their Silver Awards:

Richard Crafton
Elizabeth Haase (with Merit)
Kathryn Norton-Smith (with Merit)
Nicholas Kienzle (with Distinction)
Holly Scovell (with Distinction)
Sarah Turley (with Distinction)

Congratulations to them, and to their Choirmasters, Jamie Hitel and Jeannie Kienzle.

These awards are definitely gaining in popularity, with several candidates taking Bronze and Silver examinations in May, and more due to take them at Summer Courses (several Summer Courses will have examiners available).

For more information contact Garmon Ashby (garmon.ashby@stphilipstucson.org)

seven in Montreal, the city of his birth. He continued as his family moved to Toronto, and then to Greenwich, CT in 1983 where he eventually became head chorister of the Men & Boys Choir at Christ Church in 1987-88.

Currently in his 20th season with Christ Church, Ian has also contributed to numerous secular and non-affiliated choral ensembles.

In 1995 he performed as counter-tenor soloist in Leonard Bernstein's *Chichester Psalms* with the Greenwich Choral Society.

RSCM America extends its sincere congratulations to Ian, recognizing not only his hard work, but also his dedication and commitment to singing and to the community of Christ Church, Greenwich.

Detroit Choristers Have Busy Season

The Girls Choir of the Cathedral Church of St. Paul in Detroit joined the Chancel Choir of First Presbyterian Church in Birmingham, Michigan on November 18 for the Michigan premiere of Anne Wilson's oratorio, "Song of Hope". Composed in 2003, the work combines the text of the Beatitudes with poetry and

writings of Carl Sandburg, Dwight D. Eisenhower, Nelson Mandela and Mother Theresa, as well as works of Pamela Pegg (three poems about 9/11), Melba Pattillo Beals (Central High School, Little Rock, AR 1957) and Pavel Friedmann (a child victim of the holocaust). Anne Wilson conducted the perform-

ance in the First Presbyterian Church.

On February 18, the Boy and Girl Choristers of the Cathedral sang for a radiothon, THAW, sponsored by Detroit radio station WWJ. The event raised money for those in need of help with heating bills. The performance was also covered on local television.

In June the Cathedral Choirs will make a brief tour of west-Michigan and Chicago where they will sing a service in St. Chrysostom's Church.

Jeremy David Tarrant is Organist and Choirmaster of the Detroit Cathedral.

Ben Hutto On the Road for the RSCM

Good work in the name of the RSCM abounds daily all over of the United States. It has been my great pleasure since January 1 to witness and to participate in four RSCM-connected events which differ in location and in format but which have all been devoted to the same good work.

NEW HAVEN, CT, January 15-16. As a feature of the Association of Anglican Musicians Region I-II Midwinter Conference, I was asked both to present the Voice for Life curriculum and to lead a workshop on the changing adolescent voice. It was an easy task, since two-thirds of the forty attendees already knew about or are using Voice for Life in their choir programs. I was joined by three outstanding teen choristers from Trinity Church-on-the Green (Walden Moore): a soprano, a male alto, and a baritone. These young persons demonstrated admirably what fine musicians a quality RSCM program can produce under inspiring leadership. We were tag-teamed with RSCM/A Board member Richard Webster, who described in lively ways his developing chorister program at Trinity Church, Copley Square, Boston. A bonus of the conference, which was hosted by Christ Church, New Haven, was a magnificent Evensong sung by RSCM male choristers from Trinity-on-the-Green and St. Mark's School, Dallas (Woodrow Bynum), under the direction of Barry Rose. Two memorable features of the Evensong, in addition to the superb singing, were the sounds of the

new Lively-Fulcher Organ and a spirited reading of Mathias's "Let the Peoples Praise Thee, O God," the first time Dr. Rose had conducted the piece since its premiere at the 1981 wedding of Prince Charles and Diana Spencer.

KNOXVILLE, TN, February 17-18. For decades, the Knoxville Chapter of the American Guild of Organists has hosted an annual church music workshop, organized by Dr. John Brock of the University of Tennessee. Christa Rakich was the engaging and delightful organ clinician and I was the choral clinician for 60-70 church musicians from many denominations. VOICE for LIFE of course was the focus of one of my sessions, in addition to an anthem reading session, featuring a number of RSCM publications, and a workshop with a precocious choir of home-schooled high school singers.

WASHINGTON, DC, March 4. Across Lafayette Square from the White House, our President (of RSCM America, that is) Cynthia DeDakis is developing a remarkable choir program for children from the Washington metropolitan area as well as the parish of St. John's Church. The DC Chapter of the American Guild of Organists featured the St. John's Chorister Academy in a Saturday morning workshop, preceded by my presentation of the Voice for Life curriculum. The St. John's, Lafayette Square, choristers were joined by girl and boy choristers from St. John's Church, Norwood Parish,

Bethesda, MD (Doug Beck) in an energetic warm-up and reading of pieces from "Songs for Life."

GREENWICH, CT, March 11-12. Christ Church, Greenwich (Robert Tate), hosted a choral festival weekend for RSCM-affiliated choirs, featuring the whole RSCM Wardle clan (dynasty, one might say): John Wardle, RSCM Awards Coordinator, from the UK; Chris Wardle, RSCM Courses Administrator, also from the UK; and Heather Wardle, music intern at Christ Church, Greenwich. Heather and her fiancé Oliver Parker (also a music intern at Christ Church) organized a magnificent weekend for over fifty singers from New England RSCM choirs and invited me to bring greetings from the RSCM/A Board as well as singers from St. Albans School in Washington, DC. Five boys traveled with me, two trebles and three boys with changing voices, as well as our choral intern from George Washington University, Matt Corica, and we had a wonderful time. John

Wardle led spirited rehearsals for Sunday morning Eucharist and Sunday afternoon Concert and Compline and also made eloquent and ardent presentations to singers, parishioners and parents. Chris and Heather magnificently sang several movements of the Pergolesi "Stabat Mater" as duets, with all the trebles joining for other movements. Hospitality abounded with parishioners, even including some of us staying with a St. Albans alumnus. The weekend was designed to introduce Voice for Life and RSCM publications to New England choirs and choir directors, and the formidable music program and noble worship space at Christ Church, Greenwich, proved more than up to the assignment.

Ben Hutto, RSCM America Past President, is Director of Performing Arts at St. Alban's School and National Cathedral School, Washington, DC and Organist of St John's Church, Lafayette Square.

It's Not Too Late!

There's still time to register your choristers for one of our fabulous courses. There are a few openings in each of the following locations: [Girls Courses](#) still accepting registrations are in *Houston, Denver, and Raleigh*. [Boys Courses](#) with openings are in *Tulsa and Montreal*. There is also a [Course for both Girls and Boys](#) in *Wilkes-Barre*. Check the website for contact informa-

tion and call soon to secure one of the remaining openings for you or a chorister.

Adults (participants and/or observers) are still welcome at all courses.

As of May 1, 2006, the *Charlotte* (mixed), *New York* (young adults), *Washington* (advanced trebles) and *St. Louis* (mixed) Courses are full and are not seeking registrations.

Summer Courses Energize Home Choirs

By Charles Hogan

Have you ever sent a chorister to a summer training course? If you have, then you have experienced the joy and enthusiasm for singing with which these choristers return to your home program. This zeal stands in addition to the new skills and abilities each course participant gains from their intensive weeks in wonderful venues. Many of the summer courses are increasing the amount of skills instruction (including voice coachings and sight-reading sessions) to the already popular repertoire

learning and performing. Most courses also offer adult forums to help choir directors hone their skills in teaching voice to children, have helpful repertoire sessions, and even host organ master classes! Look at the Summer Courses section of the RSCMA website to see how your program can flourish through participation in a summer training course!

Charles Hogan is a member of the Board of RSCM America and Chair of the Training Courses Committee. He manages the Carolina Girls' Course.

Fourth Annual Winter Festival in Carolina

On the weekend of March 11-12, Barbara Beattie and St. Paul's Episcopal Church hosted a 4th annual winter choir festival featuring the Christ Church Charlotte (*Christopher Brayne, director*), St. John's Charlotte (*Alan Reed, director*), St. Paul's (*Barbara Beattie, director*), St. Peter's Charlotte (*Ben Outen, director*), and the Alamance Girls' (*Holy Comforter, Burlington - Charles Hogan, director*) Choirs. Mrs. Beattie not only hosted, but conducted the festival choir in two services on the twelfth including music of Fauré (*Messe basse*), Powell (*Service in G*), Outen

(Responses written for the first annual festival), and Winston-Salem native Sandresky ("King of Glory, King of Peace"). John Mitchener served as festival accompanist and teenager Beth Freeman provided the concluding voluntary.

Weekend festivals are wonderful avenues for sharing music with collegial programs and musicians. Choristers and choirmasters alike reap great benefits and rejuvenation for their home programs by participating in such mutual endeavors. We're looking forward to the fifth annual festival in March 2007 in Charlotte!

Awards Medals Available from RSCM America Office

It is now possible for choirmasters to purchase the Bronze, Silver and Gold Awards medals directly from the RSCM America office. Once an examiner has certi-

fied that a candidate has passed, the choirmaster can call the RSCM America office to purchase the awards.

2006 Summer Courses

Courses for Boys and Adults:

Tulsa Course for Boys, Teen Boys and Adults

July 10-16
Gerre Hancock, Music Director
Contact: Sara Arnold
918.584.7027
saraarno@swbell.net

Montreal Course for Boys

July 30 - August 6
Malcolm Archer, Music Director
Contact: Cynthia Hawkins
416.544.8226
cynthiahawkins@earthlink.net

Courses for Girls and Adults:

Carolina Course for Girls and Adults and Organ Institute

July 10 - 16
Dale Adelman, Music Director
Contact: Charles Hogan
CarolinaRSCM@aol.com

Gulf Coast Course for Girls and Adults

July 17 - 23
James Rightmyer,
Music Director
Contact: Betsy Calhoun
850.222.2636 ext. 20
betsy@saint-john.org

Rocky Mountain Course for Girls, Teen Girls and Adults

July 31 - August 6
Bruce Neswick, Music Director
Contact: Karen Knowles
303.709.5815
knowkaren@aol.com

Mixed Courses for Girls, Boys and Adults:

New York City Course for Young Men and Women

June 18 - 25
David Dunnett, Music Director
Contact: Joann Hull
74.216.7459
joann.hull@bellaire.k12.oh.us

Charlotte Course for Girls, Boys, Teens and Adults

July 3 - 9
Gerre Hancock, Music Director
Contact: Alan Reed or Tracy Reed
704.229.9791 or
704.408.7489
RSCMCharlotte@aol.com

St. Louis Course for Senior Girls, Girls, Boys and Adults

July 24-30
Cynthia DeDakis,
Music Director
Contact: Philip Manswick
BVMCentral@aol.com

Kings Course for Girls, Boys, Teens and Adults

July 24 - 30
Andrew Lumsden,
Music Director
Contact: The Rev. Linda Rosengren
904.387.5691
lrosengren@goodshepherd23.org

Washington Course for Advanced Treble Girls and Boys

July 24 - 30
Jeffrey Smith, Music Director
Contact: Douglas Beck
301.614.776
Dbeck@stjohnshorwood.org

Music Reviews

by Ray Urwin

This past Advent/Christmas/Epiphany my choirs and I had one of the best we've had in several years, beautifully singing a lot of music new both to them and to me, and breaking in some of the less familiar pieces in the new collection I bought for them, the **Willcocks-Rutter 100 Carols for Choirs**. We also had used a brass quartet at our early, children-oriented Christmas Eve service for the past two years, and this was the year to part with this budding tradition, else we would next year surely be afflicted with the dreaded 'but-we've-always-done-it-that-way' virus! So for this year I hired a flutist and oboist instead (mostly because I knew we would be doing both the Proulx and Rameau pieces reviewed below), and planned much of the rest of the music around having these two instruments. I also brought in four or five adults to this early service in order to sing some easy SATB pieces with our Junior Choir, because it was very important to me to give the kids the experience of singing some four-part choral music, however simple, and the congregation at this service (probably our largest of the year) the opportunity to hear some real choral music sung by children and adults, and show that children are fully capable of singing great music, not only the typical children's-choir fare (we all know this, but not all of them do!). At any rate, having some adult singers at this service was another 'first' for us, and it all went very well - we managed just fine without the brass! I know of no rule saying that

one must wait until September or so to start thinking about (or teaching) music for the holiday season! For instance, I ordered the 100 Carols book as soon as we had a newly approved budget early in 2005, and we even spent some post-Easter rehearsal time exploring a little of the less familiar music in it. In all I probably spent much of a year searching out, finding, and planning the new music for these services, and I want to share my discoveries with you in this issue in the hopes of whetting your appetite for next year. Most of these pieces are neither in the traditional Anglican mold nor newly published, but they are very fine music. I did the first four pieces reviewed here with each of my choirs at our two Christmas Eve services. We did the Martinson and Proulx pieces in the pageant itself, and the Rameau was one of the Offertory anthems, though I have used that piece in pageants as well.

Jean-Phillippe Rameau: Wake, O Shepherds. Unison, keyboard, treble instrument, optional cello or bassoon. Ed. by Ron Nelson. Augsburg Fortress, 0-8006-7596-7.

My children and adult women sang Wake, O shepherds many times while I was Director of Music at the Cathedral Church of St. John in Delaware during the 1980s, and I used it in previous parishes as well. It was originally published in 1967, so many of you may already know it; if you don't, it is still available, now in Augsburg Fortress's fine Children Sing series. It is rather invincible in terms of performing forces - I have done it over

the years with various instruments (even a muted trumpet!) on the solo instrumental line. This past year we sang it with the oboe, and it sounded so wonderful at our instrumental rehearsal I decided on the spot to sing it with my adult women at our later service as well (we sang it in B flat with the kids, in the original A with the adults). My adult ladies ran through it twice at our December 22nd rehearsal and once more with the oboe on Christmas Eve itself, and that's all the rehearsal they needed. It is quite easy, but also fine music, a substantial and cheerful piece well worth doing with either adults or children - a crowd-pleaser in the best sense of the term.

Joel Martinson: Alepun. Unison, Keyboard, opt. Percussion. Choristers Guild, CGA657.

Alepun, arranged by RSCM member Joel Martinson and published in 1993, was one of my new 'discoveries' last year, and I highly recommend it. A whirling, very Spanish melody with some mixed meter is paired with a real organ part, with specific registrations requested. Joel also suggests some percussion on the repeats of the refrains; we used castanets and tambourine, with great effect. Not difficult. We did it in the printed key of F minor, but we may try it in F sharp next year.

Richard Proulx: Italian Pipers' Carol. Two-part mixed, flute, keyboard, opt. oboe and cello. GIA, G-4894.

My two other big discoveries were both two-part pieces, Richard Proulx's Italian Pipers' Carol and Stephen Paulus' Hallelu, both of which we sang at both services. At the early service our Junior Choir sang the Italian tune while two men sang Proulx's cello-like counter-melody; the effect, with the flute and oboe parts added, was magical. The tune, an old Sicilian shepherds Christmas melody, was heard by Handel while he was studying in Italy, and he loosely based his aria And he shall feed his flock on it. Though not the typical Christmas bombastic piece, this was our 'big piece,' using all of our performing forces, the only piece we sang using both the flute and the oboe. I also concocted an elementary two-note handbell part because the long refrain, which mentions ringing bells, seemed to cry out for it. The oboe part (as well as a cello part) is optional and all the parts are included in the choral score, so all you really need to do this charming piece is flute, keyboard, and a choir capable of singing in two parts!

Stephen Paulus: Hallelu Two-part voices (any combination), keyboard. European American Music Corp. [Hal Leonard], EA 511. Highly recommended.

Stephen Paulus' mesmerizing Hallelu was perhaps the finest single piece we did, and I wonder how it escaped my 'repertoire radar' all these years, as it was published in 1975. Like the Rameau piece, it works with virtually any choir. An original piece rather than an arrangement, both parts are essential. But it can be done with any combination of

continued on page 7

Music Reviews

continued from page 6

voices and is easy, so is suitable for most choirs; two soloists or sections could also sing it with fine effect. 'Hypnotic' and 'contemplative' are good adjectives to describe this piece. The vocal parts, over a slow-moving accompaniment in eighth-notes, are easy – occasional counting (i.e. getting rhythmically lost in the middle of longer notes in the slow tempo!) and one or two unusual intervals were our only real problems. A relatively quiet piece most of the way through, it would be a superb contrasting piece to much of the noisier Christmas choral music. We sang it as one of our Communion pieces.

Anna Laura Page: Wexford Carol. SATB, keyboard, optional flute. Belwin Mills, OCT 02522.

Since we had a flutist, I chose two anthems for choir, flute, and keyboard for our late-service Offertory, both of which were by coincidence settings by female composers. This beautiful setting of the traditional Wexford Carol was first, followed by Elizabeth Poston's setting of My Dancing Day from the Cambridge Hymnal (1965), the latter a wonderful whirling setting and a pleasant change from the equally fine Gerald Near setting of this carol (Aureole) which we'd sung for several years, and quite easy for the choir, though not for the accompanist. Page's slow and lush setting of the interesting and unusual Wexford melody is as good or better than any other setting I have seen, and not difficult for any of the performing forces. The

independent flute part (included with the choral score) is officially optional, but you lose a lot without it. This piece and the Poston made a very good 'set' – I am looking forward already to doing them again some years hence, and if you should be using a flutist some Christmas Eve you should consider one or both of them. NB – while the keyboard parts of these pieces can certainly be played on an organ, they are really piano parts (especially the Poston), and the pieces are better served by using a piano if available.

Bob Chilcott: The Angel Gabriel. Upper voices (SS), Piano. OUP, BC 73.

We'd done Chilcott's Mid-Winter for two or three years, and loved it. But it was time for something different, so I reluctantly didn't program it this past year, choosing a new Chilcott piece instead (my choir would probably go on strike if we didn't sing something by Chilcott at Christmas!). This wonderful piece is a different and welcome setting of the familiar words usually sung to Edgar Pettman's Basque tune (Hymnal 1982, H-265). Chilcott's tune and setting give a quietly rapturous tone to the words, rather than the contemplative and perhaps slightly melancholy mood when sung with the now-traditional tune. The cover says SS voices, but altos can sing the second part, and the piece could of course be used for Annunciation as well as Advent and Christmas. Highly recommended if you have good women's (or children's) voices.

Thomas Ravenscroft: Remember, Christians all. SATB. Ed. By Richard Proulx. GIA, G-4148.

Many of us learned Ravenscroft's simple and magical Remember, O thou Man from King's College LPs, and they sang it once again at the Lessons and Carols service last year. While the text changes here do make the words more inclusive and PC, they may well irritate if not anger the purists among us. The piece, which I'd forgotten about for many years before seeing this edition, is a perennial reminder of the virtue of simplicity. And since the notes and rhythm are so easy, I have also found it a good piece with which to work on some choral basics such as carry-overs, staggered breathing, watching for extra notes in another part at a ritard, good timing of crescendos, etc., especially with beginning or less experienced choirs. It also includes some fine notes about Ravenscroft, and performance suggestions. At any rate, here for a good price is an easy and beautiful "standard" to get if you don't already have the original.

Johann Krieger: How Bright Appears the Morning Star. Ed. by Dale Grotenhuis. Two-Part (SA/TB) choir and keyboard. Morning Star, MSM-50-2400.

I was put on to this excellent piece by my former reviewing colleague The Rev. John Hooker, in a review in the AAM Journal. Originally a tenor duet in an Easter cantata by Krieger (1649-1725), I know of no other arrangement in which the English text (here, the tradi-

tional English words for the Wie schoen leuchtet tune) fits so perfectly, almost as if the music had originally been written for them. The music itself is equally wonderful, and we sing this piece each year on the Sunday after the Epiphany. Highly recommended.

Robert Buckley Farlee: Carols for Organ and Oboe. Augsburg Fortress, 11-10865.

The flutist had the bulk of the work in terms of both quantity and quality, so I tried to find some interesting music for the oboist, and from her comments I succeeded with these. Farlee (b. 1950) has here composed some very interesting and unusual music, without resorting to avant-garde writing.

The tunes chosen are *Ding dong, merrily on high*, *A Stable Lamp is lighted* (to a tune by Allan Mahnke, not David Hurd), *Joys Seven*, *Past three O'Clock*, and the German carol *Susani* (found in the Oxford Book of Carols). For me the first of these settings misfires, but the rest are all wonderful; we did *Joys Seven* and *Susani* and I regretted not being able to do the others. *Joys Seven* is fast and takes some practicing from both performers, both separately and together; the slow *Susani* is a beautiful setting of a beautiful lullaby. Parts for both oboe and B flat instrument are included. Highly recommended.



Royal School of Church Music in America

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