

Royal School of Church Music in America

Volume 6, Issue 1 • Spring 2010



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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.

The Board of Directors Invites Your Nominations

RSCM America is a non-profit, USA corporation with a nine-member Board of Directors. Of the nine Directors, two (2) are appointed by RSCM UK, one (1) is elected by RSCM America's Training Course Managers and the remaining six (6) are elected by the Board. The terms of these six (6) directors are three (3) years.

The Board is most aware that there are a number of

RSCM America members who are highly committed to the RSCM program in his/her community and who are very interested to see RSCM expand its program in America. At its August 2010 meeting, RSCM America's Board of Directors will be electing one (1) Director for a three-year term beginning January 2011. We invite your nomination(s) of either yourself or others who you

think would be a candidate for this Director position.

Included with this Newsletter (on the back of this page) is a NOMINATION FORM. The completed Nomination Form must be either mailed to RSCM America's office in Princeton or e-mailed to office@rscmamerica.org for receipt no later than **July 16, 2010**.

CMQ Survey—The Results Are In!

Thanks to all who participated in our online survey earlier this year. We greatly appreciated your feedback. Here are the top 2 or 3 responses for each question:

- How would you describe the way you read an issue of Church Music Quarterly (CMQ)?
51% I read most of CMQ
 27% I thumb through CMQ but don't read it thoroughly
 20% I read CMQ cover to cover
- Do you use Sunday by Sunday when planning your repertoire?
48% Yes, regularly
 23% Yes, sometimes
 19% No
- Does Sunday by Sunday arrive in time for your planning process?
58% Yes
 16% Sometimes
 12% No

4. If it were available electronically, would you prefer to receive CMQ via the Internet and e-mail, or continue to receive a paper copy?

- 65% Paper copy**
- 35% Electronic copy via Internet and e-mail

5. If it were available electronically, would you prefer to receive Sunday by Sunday via the Internet and e-mail, or continue to receive a paper copy?

- 60% Paper Copy**
- 40% Electronic copy via Internet and e-mail

6. Would you be willing to "opt-in" to a program to continue receiving paper copies of CMQ and Sunday by Sunday for an additional fee to cover shipping and handling?

- 66% No**
- 34% Yes

7. Would you like the option to receive one magazine instead of the other?

- 67% I would prefer to receive both magazines**
- 23% I would prefer to receive CMQ only
- 8% I would prefer to receive Sunday by Sunday only

8. To what RSCM membership category/categories do you belong? (choose all that apply)

- 74% Affiliate organization
- 25% Individual
- 4% Friend



RSCM America Director Nomination Form

Name: _____

Address: _____

Phone #'s: _____ (Home)
 _____ (Work)
 _____ (Email)
 _____ (Cell)

Type of Membership: _____
 (Affiliate, Individual or Friend)

Short biographical sketch:

DIRECTOR JOB DESCRIPTION:

- 1) Attend Board of Directors overnight meetings in January and August.
- 2) Be available for additional telephone conference call board meetings as needed.
- 3) Be a liaison between the Board, RSCM members and affiliate associations.
- 4) Participate in RSCM local and regional events.
- 5) Term of position – Three years, beginning January

NOMINEE NAME

Name of person placing the above name in nomination if different than nominee

Due Date for Receipt of Nomination Form @ RSCM America's Office: July 16, 2010

Mail this form to:
RSCM America Office, Westminster Choir College, 101 Walnut Lane, Princeton, NJ 08540
 or e-mail to office@rscmamerica.org

Welcome to our New Directors

RSCM America welcomed three new Directors to the Board in January 2010: Jim Rightmyer, Andrew Walker, and Bert Landman (not pictured).

Dr. James Rightmyer is Organist and Choirmaster at St. Francis in the Fields Episco-



pal Church, Louisville, Kentucky, and is the conductor of Louisville's Choral Arts Society. He is an enthusiastic supporter of the work of RSCM America, especially the summer training courses. He has attended, directed, and played for courses for 16 years and his trebles have also profited immensely from attending many of the courses.

Andrew 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 emigrated to the United States in 1977, first to Grace Epis-

copal 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 RSCMA Summer Courses), Elderhostels, and workshops throughout the southeastern United States. At St. Michael's he directs a very active music department of over 90 members involved in seven different performing groups, incorporating ages from 6 months through retired, and a concert series. They have made six trips to the UK since



1984, singing in residence at St. Paul's Cathedral, London, for the most recent trips. From 1996-2002 he was the Music Director of the Bach Festival of Central Florida, Lakeland. He is married to Gladys van den Berg, has three daughters, and one granddaughter.

RSCM Publishes First Organ Tutor with the Church Organist in Mind

A first comprehensive guide to organ playing, including accompaniment of church services, has just been published by the Royal School of Church Music (RSCM). *The Complete Church Organist Level One* has been devised with amateur church organists in mind, including beginners, as well as pianists sitting on the organ bench for the first time. Two further levels are in preparation.

While many other organ tutor books are concerned with the disciplines of solo organ playing, this first publication in the *Complete Church Organist* series goes one stage further. It covers the necessary skills and tasks required of any organist during a church service, and gives guidance on the playing of hymns, worship songs, anthems and communion settings. It also offers advice on matters such

as tempo, how to practice, leading a congregation from the keyboard, and which stops to use.

"We know that many church organists do not feel confident about the playing they have to do," says Daniel Moulton, editor of the publication. "Performing solo pieces is one thing, accompanying a congregation or choir is a different but no less demanding challenge, and that's why this book has been produced; it's a worthwhile investment for anyone wanting to develop good technique, as well as those who need to feel more confident about their playing."

The Complete Church Organist Level One has also been devised to accompany the RSCM's *Church Music Skills* program; a distance-learning course combined with private study and prac-

tical experience in the student's own church. The book includes set repertoire from the course, and a range of solo organ pieces too.

2 March 2010

Daniel Moulton is a tutor on the RSCM's Church Music Skills program, for which he has written much of the material for the Organist units. He accompanies the

RSCM's Millennium Youth Choir, and has a busy schedule as a concert organist, tutor and examiner, as well as broadcasting on BBC radio and television and recording as a soloist and accompanist. He is in frequent demand as director of courses, master classes, workshops and outreach projects for the RSCM, RCO and IAO.
www.danielmoulton.com

The Complete Church Organist Level One

The first of three graded organ tutors from the RSCM with the *church* organist in mind

Selected and Edited by Daniel Moulton

Commissioning Editor: Esther Jones

- Price: £19.50
- Order #: N0801
- Online: www.rscm.com
- Email: musicdirect@rscm.com
- Tel: 0845 021 7726 (option 4)
- Fax: 0845 021 8826
- Post: RSCM Music Direct, St Mary's Works, St Mary's Plain, Norwich NR8 3BH

RSCM America 2010 Summer Training Courses

GULF COAST COURSE

Participants: 20 girls, age 10–18, and 10 adults

Dates: June 14–20, 2010

Music Director: Garmon Ashby

Organist: Eugene Lavery

Residential Venue: University of St. Thomas, Houston, Tex.

Concerts/Services Venues: Palmer Memorial Episcopal Church, the Chapel of St. Basil and St. Paul's United Methodist Church, Houston

Course Fees: \$495. RSCM members receive a \$30 discount

Contact: Courtney Daniell-Knapp, Course Manager, cdknapp@palmerchurch.org

ST. LOUIS COURSE

Participants: 25 girls, 25 boys, 25 adults, and 1 organ scholar

Dates: July 5–11, 2010

Music Director: Simon Lole

Residential Venue: Todd Hall Retreat Center, Columbia, Ill.

Concerts/Services Venues: Cathedral Basilica of St. Louis and Grace Episcopal Church, Kirkwood, Mo.

Course Fees: \$525. RSCM members receive a \$25 discount

Contact: Phillip Brunswick, Course Manager, bvmcentral@aol.com

CAROLINA COURSE

Participants: 40 girls, age 10–18, and 25 adults

Dates: July 12–18, 2010

Music Director: Michael Kleinschmidt

Residential Venue: Saint Mary's School, Raleigh, N.C.

Concerts/Services Venues: Various churches in the Raleigh area

Course Fees: \$550. RSCM members receive a \$25 discount. \$100 deposit due April 1, balance due June 1.

Contact: Nancy Hendricks, Course Manager 843.889.0428 or carolinarscm@gmail.com

More Information: www.carolinarscm.org

TULSA COURSE

Participants: 40 boys, age 10–18, and 15 adults

Dates: July 12–18, 2010

Music Director: Bruce Neswick

Organist: Casey Cantwell

Residential Venue: University of Tulsa, Okla.

Concerts/Services Venues: Trinity Episcopal Church, Tulsa

Course Fees: \$525 resident, \$350 commuter. RSCM members receive a \$25 discount

Contact: Sara Arnold, Course Manager 918.640.4274 or

saraarno@swbell.net; Casey Cantwell, Course Manager 918.582.4128 or ccantwell@trinitytulsa.org

More Information: www.rscmtulsa.org

CHARLOTTE COURSE

Participants: 60 young singers age 10–18, 30 adults, and 2 organ scholars

Dates: July 19–25, 2010

Music Director: Richard Webster

Organist: John Cummins

Residential Venue: Queens University of Charlotte, N.C.

Concerts/Services Venues: St. John's Episcopal Church and Myers Park Baptist Church, Charlotte

Course Fees: \$495 before April 1, \$525 after April 1. RSCM members receive a \$25 discount

Contact: Alan Reed, Course Manager 704.408.7489 or rscmcharlotte@aol.com; Tracy Reed, Course Manager 704.849.9791

More Information: www.saintjohns-charlotte.org/rscm

KING'S COLLEGE COURSE

Participants: 60 girls, 40 boys, 30 teens/young adults, 20 adults, and 2 organ scholars

Dates: July 26–August 1, 2010

Music Director: Barry Rose

Organist: Mark Laubach

Residential Venue: The Campus of King's College, Wilkes-Barre, Pa.

Concerts/Services Venues: St. Stephen's ProCathedral, Wilkes-Barre, Pa.

Course Fees: \$525. RSCM members receive a \$25 discount

Contact: Rev. Linda Rosengren, Course Manager, kingscourse@bellsouth.net

More Information: www.kingscollegcourse.com

WASHINGTON COURSE FOR ADVANCED TREBLES

Participants: 8 boys and 22 girls of advanced ability (red or yellow ribbon, or equivalent)

Dates: July 26–August 1, 2010

Music Director: David Ogden

Residential Venue: St. Albans School, Washington, D.C.

Concerts/Services Venues: Resident choir at Washington National Cathedral

Course Fees: \$625 for trebles in residence, \$375 for adult day observers. RSCM members receive a \$25 discount

Contact: Douglas Beck, Course Manager, douglasbeck@mac.com or 202.271.9364

RSCM America 2010 Summer Training Courses *(continued)*

NEW! RHODE ISLAND COURSE AT NEWPORT

Participants: Boys and girls, age 9-17

Dates: August 2–8, 2010

Music Director: Ben Hutto

Residential Venue: Salve Regina University, Newport

Concerts/Services Venue: Emmanuel Church, Newport

Course Fees: \$575, not including music. RSCM members receive a \$25 discount

Contact: Priscilla Rigg, Course Manager, or Allen J. Hill, Registrar, rscmri@emmanuelnewport.org

More Information:

www.emmanuelnewport.org/rscm-newport-course-2010/

COMING IN 2011!

WESTMINSTER CHOIR COLLEGE/ RSCM COURSE

Participants: Rising high school juniors & seniors, college students, and adult observers

Dates: Summer 2011

Contact: Kevin Radtke, Coordinator of RSCM America and Sacred Music at Westminster, 609.921.7100 ext. 8277 or office@rscmamerica.org

Also in North America:

MONTREAL COURSE

50th Anniversary Year!

Participants: 40 boys, age 10–18, and 25 adults

Dates: August 1–8, 2010

Music Director: Malcolm Archer

Organist: Patrick Wedd

Residential Venue: Bishop's College School, near Sherbrooke, Quebec, Canada

Concerts/Services Venue: Christ Church Cathedral, Montreal, Quebec

Course Fees: \$690, American or Canadian. Includes an anniversary polo shirt

Contact: Larry Tremsky, Executive Director, 516.746.2956 ext. 18 or mbcc.canada@yahoo.com

More Information: www.mbcc.ca

The Cross of Christ: Passiontide Favorite Revised

The Cross of Christ, a time-honored Passiontide Devotion for choir and congregation, has been revised in an attractive new edition from the Royal School of Church Music (RSCM). While the selection of music and readings is unchanged, some of the other spoken parts have been updated using prayers and responses from *Common Worship*. The new edition also includes an appendix containing alternative readings and more modern hymns.

The very first edition of *The Cross of Christ* was published in 1956, and its telling of the Passion story from Betrayal to Crucifixion, using popular hymns and anthems, has been used by countless churches ever since. The music may be the same but has been newly

type-set in a publication which, unlike the original version, prints texts of all seven biblical readings in full, using the New Revised Standard Version.

The main changes have been to update some of the language and wording, using material from *Common Worship's Times and Seasons*. "Revising such a venerated devotion was a daunting task," says Peter Moger, the Church of England's National Worship Development Officer, who co-edited the new publication. "We felt it right to use modern-day language. Nonetheless, our hope is that what we've produced is compatible with the very first edition that appeared over fifty years ago." In addition, the new publication provides a sequence of alternative readings. These

are all taken from St. John's account of the Passion, giving churches the opportunity to follow a continuous narrative.

To the selection of much-loved anthems by Ouseley, Goss and Mozart and chorales by J. S. Bach, this new edition of *The Cross of Christ* includes an additional selection of contemporary hymns from a range of composers including Stuart Townend

and Bernadette Farrell. "We are aware that churches have adapted *The Cross of Christ* themselves," says Tim Ruffer, co-editor and Head of Publishing at the RSCM. "So we hope this selection of more modern material will mean that this much-loved sequence of music and readings will have even broader appeal throughout the world."

3 March 2010

The Cross of Christ: A devotion for congregation and choir

- Price: £5.50
- Order #: S0112
- Online: www.rscm.com
- Email: musicdirect@rscm.com
- Tel: 0845 021 7726 (option 4)
- Fax: 0845 021 8826
- Post: RSCM Music Direct, St Mary's Works, St Mary's Plain, Norwich NR8 3BH

Music Reviews: Short Collections and Anthems

By Ray Urwin

Given today's economy, I have for this issue begun with collections—always a good financial move and budget-stretcher if one uses most of the pieces. Most of the music here could be described as “refreshingly un-Anglican”; much of it is, purely by coincidence, also written or arranged by Americans. Some of these would be good choices if you are looking for something a little different and off the beaten path, but not difficult or time-consuming to learn. NB: I bought some of these several years ago, so some prices will not be accurate.

Gerald Near: Three Communion Anthems.

(2002). SATB/Organ. Aureole, AE 129. 10 pgs., \$1.75

These exquisite short miniatures are a real find for parish-level groups, and more advanced choirs will find them interesting and fulfilling as well. The mood here is serious: contemplative, introverted, perhaps brooding, and mystical, with unusual and unexpected harmonies and voice leading and relatively slow tempos. Yet with a little work these pieces are not all that difficult. The first, *Adoramus te, Christe*, is reminiscent of Howells or Sowerby in terms of both rhythm and harmony, with close harmony for the choir. The second, *O bone Jesu*, the longest and perhaps most difficult of the three, needs singers who accurately distinguish between half- and whole-steps. The last, *Panis Angelicus*, is a unison hymn tune, but trickier to sing than it appears on paper. In that regard, any or all of these pieces would be good sight-reading practice for a choir—or a good test of this skill for a potential section leader! Good and accurate English translations are included on the inside back cover. Unfortunately, the publisher chose to save a little

ink by not printing the texts for the alto and bass parts when the four parts move homophonically (the soprano and tenor texts are all there). But this should be no reason not to buy these lovely pieces, useful for introits, short pieces during Communion, or perhaps as choral Fraction anthems—just give your choir a little time to print out all the words into those parts, which does not take up all that much time; I would have everyone regardless of which part they sing write in the words of both the alto and bass parts into their copy. The back cover of this collection lists some other works published by Aureole. I have used two of these (*Croce O Vos Omnes*, Morago *Christus Factus Est*); they are great favorites for both my choir and me, and I'd recommend those as well.

Bread of Heaven: Five Short Communion Anthems for SATB Choir

(1998). Edited by Richard Lyne. Church Music Society, Reprint No. 93 (via OUP). 15 pgs., \$3.95. Contents: Parnell, *Oculi omnium*; d'Evry, *O sacrum convivium*; S. Wesley, *Ecce panis angelorum*; de Pearsall, *Ave verum corpus* and *Tantum ergo*

This is an excellent collection of Communion music. *Oculi omnium* by Andrew Parnell (b. 1954) is an atmospheric setting of Ps. 145:16, originally for ATTBB, here transposed up a minor third, thus making it suitable for SATBB. Even at the higher pitch this largely homophonic piece retains its rich five-part texture and sonority. The rest of the pieces here are simpler and more straightforward. *O Sacrum Convivium* by Edward d'Evry (d. 1951) is a two-page homophonic piece and would make a nice contrast with earlier Renaissance settings such as the familiar Byrd motet, and is accessible to more parish-level choirs. Samuel Wesley's anthem *Ecce panis angelorum*

(subtitled “Transubstantiatorial Hymn”) was written in sad circumstances: sending it to Vincent Novello, Wesley wrote “Herewith is a Tune, put together in Sorrow or Heart...,” and it is now known that he composed it shortly following the death of his infant daughter in 1813. Its text is Vs. 6 of Aquinas's *Lauda Sion salvatorum* (Hymnal Companion, Vol. x, pg. xxx and *Hymnal 1982*, H-320, vs. 5). Wesley's tenor part is often quite high, well above the alto line; thus you may wish to exchange those parts in some measures. The *Ave verum corpus* and *Tantum ergo* by Robert de Pearsall of *In dulci jubilo* fame are the most straightforward and easy pieces here—but not without charm and elegance.

To my knowledge none of the pieces here are published separately except for Pearsall's *Ave Verum*, which reappears (though without the figured bass numbers) in *The New Oxford Easy Anthem Book*. The background and supplementary information is excellent, including accurate translations (though without authors or sources), timings of the pieces, and good notes on both composers and music. NB: Several pieces here have relatively low bass ranges, so you may wish to consider transposing upwards if your tenors can go a little higher. Highly recommended.

David Halls: Two Communion Anthems.

Unison Voices and Organ (2008). Paraclete, PPM 00819. 6 pgs., \$1.60

At Salisbury Cathedral since 1985, Halls (b. 1963) has been Director of Music for the past five years. We sang his haunting and easy *Wash me thoroughly* from the *New Oxford Easy Anthem Book* (a collection I also highly recommend) this past Ash Wednesday and Lent 1. These two pieces are simple

but fresh and most appealing to both sing and hear, and could easily become favorites. *Come to me, all who labour* moves in gently undulating waves of eighth notes and is very attractive. It has some two-part writing, but the lower part is always optional. The second, *Draw nigh and take the body of the Lord*, is more meditative, with the main theme spun out over a two-measure keyboard ostinato of rich chords. As to the intention, my copy does say “Unison Choir” and I will try it out this way with my full mixed choir as sight-reading practice. But on paper this lovely writing seems more appropriate for higher voices: trebles, girls, SA sections. This is my first encounter with Halls's music; Cliff Hill Music lists other published pieces by him, and I know I will be investigating some of these. The December 2009 issue of the *AAM Journal* reviews a set of three organ pieces by Halls (also published by Paraclete), which from my colleague Richard Konzen's review sound attractive, so you might consider buying both of these and having a “David Halls Sunday”!

Carlton R. Young: Two Communion Anthems

(2002). SATB. Abingdon Press (Communion Anthem Series), No. 0687081122. 4 pgs., n.p.

These two pieces are very different. The first, *O sacred feast*, sung twice (the first time by a solo quartet), is for me the more interesting of the two, a fine text setting with interesting harmonies and vocal writing, yet doable by most choirs. *Draw near, receive, give thanks* (written for Don Saliers) is a setting of an ancient Irish text, put with an early American tune from *Wyeth's Repository* (1813), adapted and arranged by Young. The men begin, the women join in canon, and the last verse is the only one for full SATB. Highly recommended.

(continued on page 7)

Music Reviews: Short Collections and Anthems *(continued from page 6)*

William Billings: ***A Cluster of Canons.***

Ed. by Craig Timberlake.
Paraclete, PPM 09336

This small collection contains three canons (including *When Jesus wept*) in four parts, and one in six. We have used one after our Communion motet, sung from the back of our nave, to process up a side aisle back to our chancel seats, and the effect was stunning. The most difficult (and interesting) is *Wake every breath*, in six parts with a ground bass. These pieces would be good for teaching beginning part-singing as well as more liturgical and processional use.

Ron Jeffers, arr.: Two Shaker Canons. (SATB). Earthsongs (1997)

These two pieces are a real find. *Love* is only one page and the easier of the two. *Humility*, marked for SSB, is fine for SAB. Jeffers, an excellent composer, arranger, teacher and choral director, was formerly at SUNY/Stony Brook but has for many years been at OSU at Corvallis, Ore. These are very good arrangements of likeable, agreeable, and easy-to-learn music, and are a good choice if you are looking for something a little different than the usual, but quickly learned, and appealing to all, and are equally effective sung either separately or as a set. Refreshingly un-Anglican! Highly recommended.

SINGLE ANTHEMS:

Roy Hopp: Bread of Heaven (2007). SATB, kybd. Augsburg, 978-0-8006-7820-3

A fine setting of a contemporary text by Richard Leach, suitable for Easter-season or general Communion use. The choral writing is homophonic and not difficult, yet interesting.

Peter Niedmann: Bread of heaven, on Thee we feed (1996). SATB unacc. Selah, 410-417. 4 pgs., \$1.05

An interesting four-part setting of this two-verse text which is more difficult to sing than it may look on paper. Worth a look.

Jean Francois Lallouette: ***O sacrum convivium.*** SA or TB and Organ. Ed. Mason Martens. McAfee, DMC 08015 (1974)

Lallouette (1651-1728), born in Paris, sang as a child in the choir at St. Eustache. He was also a violinist, working together with Lully for nine years and writing some stage works; in fact, he may have filled in the middle parts (both choral and instrumental) in Lully's operas. Like many other composers he had a falling out with Lully, and after that spent most of the rest of his career in church positions, including St. Germain l'Auxerrois, Rouen Cathedral, Notre-Dame de Versailles, and (in 1700) Notre Dame de Paris. Unfortunately, much of his music has not survived. Many of you are probably familiar with Lallouette's exquisite *O Mysterium ineffabile* for trebles, published by RSCM. This piece on the familiar Communion text was originally a solo duet from a collection dating from 1726, but can be done effectively by small SA or TB parts of choirs sufficiently sensitive to phrasing, as well as soloists. Martens's editing (including performance practice ideas such as *notes inégales*) is both excellent and unobtrusive.

Hal Hopson: Bread of the world, in mercy broken. SATB, optional kybd. Morning Star, MSM-50-8302

Thanks to such publications as the familiar and ubiquitous *The Gift of Love*, Hal Hopson is primarily known as a fine arranger. This and the next piece are the first "original" pieces by him I have seen, and they show him to be (as is John Rutter) a fine composer as well, and one wishes (as with Rutter) that he

might do less arranging and more composing. This piece from 1988 sets the Heber text of only two stanzas and would be at home in any denomination with its conservative, basically Romantic sound, quite reminiscent of Willan. The idiom and style may be too soupy and sentimental for some modern ears; I don't find it so since the piece is so short. At any rate, this is an easy and useful short Communion anthem, motet, or introit for a parish choir.

Hal Hopson: God, in your goodness (1998). SATB, optional Sop. solo, Organ. Selah, 420-267

While *Bread of the world* is a good piece, this piece is superb. Many of the same musical elements I mentioned about the previous piece are here as well, but they seem to work even better. The luminous, ecstatic, and quietly joyful text by Julian of Norwich is matched with equally luminous, ecstatic, and quietly rapturous music. There is also some unusual choral writing (for instance, the basses don't always have the bass part, thus making for a thicker, richer texture), and somewhat more complicated harmonies, rhythms, and organ writing than we are used to seeing from him—perhaps here is the "real" Hopson! Despite the higher sophistication of the music, the piece is not all that difficult. Like Rutter, Hopson's individual voice parts are, as usual, simple in the best sense: not difficult in terms of either pitch or rhythm, and both interesting and felicitous to sing, thus one can arrive at a performance-ready state without a lot of time and hard work. Yet it is also good music. This is a fine piece to use for general occasions and ordinations, and one which deserves many performances. Very highly recommended.

The second, to a beautiful text by Julian of Norwich, is one of his best, with sensitive text setting, excellent vocal and instrumental writing, and not difficult. Needs a soprano soloist.

Morgan Simmons: Bread of heaven, on Thee we feed (1997). Two-part Mixed, Organ.

Augsburg Fortress, 12-108. 4 pgs., \$1.00

Dedicated to the late Richard Proulx, this is a lovely, short, and easy (yet substantial and worthwhile) setting of the familiar Communion text, with flowing musical lines in both the voices and organ. The vocal lines demand sensitive and musical singers. The accompaniment, printed on three staves and with general registration indications, really is for organ, and though not difficult will need to be practiced.

Peter Mathews: Two Communion Hymns. SATB, optional kybd. Morning Star, MSM-50-8309; ***Bread of Heaven*** (2005). Two-Part mixed, Organ. Morning Star, MSM-50-8340. 4 pgs., \$1.35

These two fine tunes were published in 1992. The first, *By Christ redeemed*, has a fine tune and harmony, but at six stanzas seems to go on too long, making it difficult to maintain interest throughout; one might dress it up a bit with a solo verse or two, or reserve stanzas 4 and 5 for more occasional use (say, on Maundy Thursday or during the Easter season.) But the stately tune for *Bread of heaven* is a real gem, though of only two stanzas. And like the Hopson pieces above, Mathews' parts are interesting without being difficult. The second piece is an anthem setting of the second hymn above. The vocal parts are both easy and interesting, and the organ part (on three staves) adds occasional richness in five parts.



Royal School of Church Music in America

*Westminster Choir College
101 Walnut Lane
Princeton, NJ 08540*

Email: office@rscmamerica.org
Tel: 609-921-3012
Website: www.rscmamerica.org

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of the Board:

Kevin Radtke
Coordinator

The Rev. Edmund Pickup
Pastoral Advisor/Chaplain

Important Upcoming Events

MAY:

The RSCM America Office will be closed for the entire month of May while Coordinator Kevin Radtke is away. Kevin, a tenor, will be a young artist with the Natchez Opera Festival in Mississippi, where he will perform in *Man of La Mancha* and *La Bohème*, along with numerous concerts and recitals. He will be checking the RSCM e-mail and voice mail while he is gone, but may not be able to respond with his usual alacrity! The office will resume its normal functions on Tuesday June 1.

JULY 4:

A special event and reception is being planned for Sunday, July 4 in New York City to honor Lindsay Gray, who will be making his first official visit to the United States as Director of the RSCM. All RSCM America Affiliates, Individuals and Friends will be invited! We are hoping for a large, festive turnout. Stay tuned for more information.

JULY 4-8:

RSCM America will have a booth at the AGO National Convention in Washington, D.C.! Please stop by to check it out and to chat with us. More information, including a request to help staff the booth, is forthcoming!

AUGUST:

The joint meeting of the Board of Directors and Training Courses Committee (TCC) will take place in New York City on August 12-14. If there are any particular items that you believe the Board and TCC should address, please let us know! Send your comments, questions, compliments or concerns to office@rscmamerica.org by **July 16**.