



In this issue:

Carolina Course	3
St. Louis Course	3
Gulf Coast Course	4
Kings College Course	5
Massachusetts Boy Choir Course	6
Pacific Northwest Course	7
Rhode Island at Newport Course	8
Washington D.C. Course	9
Charlotte Course	9

Highlighting Repertoire by Women Composers at the 2019 RSCM Summer Courses

by Susan Jane Matthews, DMA

Each Spring, I eagerly seek out the posting of the repertoire lists for the RSCM Summer Training Courses. This will be repertoire that our choristers study intensely, and through their enthusiasm often becomes a part of the repertoire of our choir at St. Paul's Burlingame. Two teens returning from the 2018 Rhode Island Newport course with Patricia Van Ness's *Cor meum est templum sacrum* (My heart is a holy place) even led from a close collaboration with the composer to the creation of a

composer-in-residence post. While I had been disheartened in the Winter to find in the 2019 summer course brochure that no women had been included as guest directors, only one women organist, and merely two women chaplains, it was a delight to discover in the Spring that seven of the nine 2019 RSCM Summer Training Courses included at least one choral work by a women composer. Choristers in attendance could see role models of women as composers of sacred choral music, a vocation open to both men and women, a vocation to which each

of them might aspire. A survey of these sixteen choral works by women composers follows, from Chiara Cozzolani and Raffaella Aleotti composing in 17th-century Italian convents to 20th- and 21st-century composers in America and England.

Gulf Coast Course for Girls and Adults

www.rscmgulfoast.org
 Director: Walden Moore
 Course Managers: Anna Teagarden and Chris Betts

This year's Gulf Coast Course

continued on page 2

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.



Choristers from the Pacific Northwest Course sing at their final Eucharist on June 30, 2019.

Highlighting Repertoire by Women Composers

continued from page 1

featured music from the Italian Renaissance and also music written by female composers, the latter making up more than one-third of the repertoire list.

Course manager Anna Teagarden notes: "Our girls especially enjoyed singing works by current students and sisters, Maggie and Katie Burk, who grew up going to RSCM courses and still participate in the courses. That was especially inspiring. We had a composition activity which the girls loved! I would like to see more encouragement of girls for composition. For girls in particular, it seems to me that there is an uneven balance toward a push to performance."

- Maggie Burk (b. 1990) | *Preces and Responses*

SATB with divisi *A cappella*
Sung Prayers for Evensong
Contact mag.burk@gmail.com for a perusal copy, and to purchase a pdf with permission to copy.

These *Preces and Responses* were written for David Hill and the Schola Cantorum at Yale, where Maggie Burk completed a Master of Music in conducting. She is currently a doctoral student in conducting at the University of Michigan.

- Katie Burk (b. 1990) | *Listen, sweet dove*

Text: George Herbert
Two-part treble and organ
Pentecost

Contact ksburk@gmail.com for a perusal copy, and to purchase a pdf with permission to copy.

Quoting the *Veni Creator* chant, this lovely setting was composed in 2015 for the Junior and Intermediate Girls at the RSCMA King's



Choristers from the Massachusetts Boy Choir Course and the Pacific Northwest Course enjoying some social time

Chaplain: The Rev. Dr. Noelle York-Simmons
Course Manager: Matthew Brown

College Course where both Katie and her twin Maggie have long been active participants. Katie is currently a doctoral student in organ at Indiana University. Both twins grew up as choristers at Grace Cathedral, Topeka, Kansas where their father, Steve Burk, is Organist/Choirmaster.

- Eleanor Daley (b. 1955) | *Come, renew us* (2011)

Text: David Adam (b. 1936)
SATB with divisi *A cappella*
General, Lent
Publisher: Alliance

This evocative setting was commissioned in 2011 for Christ Church, Cambridge, Massachusetts, a prayer to open souls to be renewed in the joy, peace, hope, light, strength and love of God.

Also see Daley's *Hymn to God* below, included at MBCC.

- Elizabeth Poston (1905-1987) | *Jesus Christ the apple tree*

SATB *A cappella*
Advent Lessons and Carols, General
Publisher: Banks Music Publications

If you'd like a fresh twist on this favorite, listen to the exquisite canon on final verses as sung by Seraphic Fire (Patrick Dupré Quigley, conductor) at <https://www.youtube.com/watch?v=SixnHKwyrjI>

Carolina Course for Girls & Adults

<http://carolinarscm.org/>
Director: Jared Johnson

- Cecilia McDowall (b. 1951) | from *Three Latin Motets*:

1. *Ave Regina*
SSATB *A cappella*
 2. *Ave Maria*
SSA *A cappella*
- Publisher: Oxford

These are gorgeous settings, worthy of the challenge of negotiating many close dissonances. In guest director Jared Johnson's words, *Ave Regina* was the "runaway hit of the week."

To sample further the large and diverse oeuvre of Cecilia McDowall, also consider: *A Prayer of St. Columba* (SAB; *The Oxford Book of Easy Flexible Anthems*) and for Pentecost, *Celestial Fire* (*Veni, Creator Spiritus*).

In response to whether he

continued on page 10

Carolina Course

by Matthew Michael Brown,
Course Manager

The 2019 Carolina Course celebrated its 24th year on the beautiful campus of Duke University in Durham, NC. Our course reached maximum enrollment for girl choristers in March and also welcomed many new adult participants.

Dr. Jared Johnson, Canon for Music at Trinity Episcopal Cathedral in Columbia, SC was our music director. Dr. Fred Teardo, Director of Music at Cathedral Church of the Advent in Birmingham, AL was organist. We took great delight in welcoming Mr. Alden Wright, a rising senior in the studio of Nathan Laube at the Eastman School of Music, as this year's organ scholar. Jonathan Poe of Christ Church, Macon, GA, served as Verger.

Dr. Johnson was a tremendous leader and inspiration, and I wholeheartedly recommended him for other courses. He chose outstanding repertoire, most notably, two Latin motets by Cecilia McDowall for the closing morning service. The girl

choristers relished the opportunity to present two beautiful compositions by a living female composer. McDowall's *Ave Maria* and *Ave Regina* were sung during communion. Dr. Johnson also selected Bruce Neswick's *I Will Set His Dominion* for the offertory anthem. Other repertoire perfectly suited for the vast acoustic of Duke Chapel included Gerre Hancock's *Preces and Responses*, David Hogan's *O Gracious Light* and *Mt. St. Alban Canticles*, alongside Herbert Howells' *Te Deum Laudamus* (Collegium Regale). The Course also offered Philip Wilby's beautiful setting of *God Be in My Head* and the final amen from Gerald Finzi's *Lo, the Full Final Sacrifice*. Organ voluntaries included music of *César Franck*, *Louis Vierne*, *Percy Whitlock*, and *Edward Elgar*.

Using our course theme, "We Praise Thee, O God" as our focus, the week's Chaplain was The Reverend Dr. Noelle York-Simmons, Rector of Christ Church in Alexandria, VA. Reverend Noelle was a tremendous spiritual com-

pass for our week together. Her daily homilies were an inspiration to everyone, and I also recommend her for many future courses.

The Carolina Course also welcomed two guest artists for voice classes for girls and adults: Cristy Lynn Brown, Professor of Voice at Salem College in Winston-Salem, NC and Sarah Rose Taylor of Charleston, SC, provided seminars and pedagogical wisdom in several classes. Yoga balls, bobble heads, and "tongue-stretch-baby-sighs" were the perfect way to connect with our choristers and to teach healthy vocal production when dealing with fatigue and tension. Please contact me for their information if you are interested in hosting either of these terrific artists for guest classes with your programs.

Our trebles were admirably led in daily rehearsals by Brandon Straub, (Washington, D.C.), Nigel Potts (Charleston, SC), Christin Barnhardt (Winston-Salem, NC), and Homer Ferguson (Southern Pines, NC). The adults were prepared by Ned Tipton



(New Canaan, CT). Tipton also provided a wonderful seminar for our adult participants, during which time he spoke about his career at the American Cathedral in Paris and his studies with the legendary Marie-Madeleine Duruflé.

Girl choristers were treated to a Saturday visit to the Duke Lemur Center and also enjoyed daily activities planned by our proctor staff led by Pamela Hair of Columbia, SC.

The Carolina Course will celebrate its 25th anniversary in 2020 at Duke University. We eagerly welcome alumni and new participants for this celebratory year! As course plans are finalized, we encourage early registration, as space is limited. Please visit www.carolinarscm.org for more information.

St. Louis Course

by Weezer Weir,
Course Manager

The St. Louis Course had another great year! 2019 was the 22nd year of the St. Louis Course. Under the direction of Dr. Michael Velting, 55 Choristers and Adults met at Todd Hall retreat center and

spent the week rehearsing and worshipping, singing at two services (Evensong at St. Paul United Church of Christ in Belleville IL, and Mass at the Cathedral Basilica in St. Louis.) The St. Louis choristers sang a great variety of music this summer. Favor-

ites from the week included: Thou, O God, Art Praised in Zion by Malcom Boyle, Evening Service in B by Noble, As Torrents in Summer by Elgar, and Ave Maria by Camille Saints-Saëns. We were very happy to have Nick Quardokos return to be our



organist. Nick will also be organist in 2020. We look forward to the 23rd RSCM St. Louis Course July 13-19th 2020 under the direction of Robert Nicholls.

Gulf Coast Course

by Anna Teagarden,
Course Manager

RSCM Gulf Coast 2019 was a fabulous week filled with challenging repertoire, fun themes, and a wonderful clinician and staff. Every year, girls from all over the country come to Houston to sing and forge friendships. We had girls who have attended for 6-8 years as well as new campers experiencing RSCM for the first time. Our major highlights included our course themes, our clinician, Walden Moore, and the beautiful repertoire we sang throughout the week.

We had two themes this year, one fun and one spiritual. The fun theme was Broadway/NYC. The girls were placed in five houses, named after the five boroughs of New York City. We had themed dress-up days such as Favorite Musical Character and Favorite New York Icon. Many of the girls were extremely creative with their costumes. We also sang Broadway/New York-themed songs for the St. Paul's Primetimers. The five houses competed for the House Cup, which is determined by rehearsal etiquette, lining up, being on time, dressing up for the themed days, and the annual door-decorating contest. At the end of the week, we had a Tony Awards dinner and talent show, complete with red carpet, to announce the House Cup winner.

Our spiritual theme, inspired by our repertoire, was "praise" (Psalm 147:1 – "Praise the Lord! How good it is to sing praises to our God!"). This theme shaped our worship services throughout the week. We chose readings related to the theme and our repertoire. The girls attended devotion-

sponsored by composer and organist Maggie Burk, who herself was an RSCM chorister. It was inspiring for the girls to sing music written by someone who also went through the RSCM program.

Our Vespers service was held at Villa de Matel, a convent of the Sisters of Charity of

United Methodist Church with Messe du Grand Depart by Daniel Justin, Listen Sweet Dove by Katie Burk (Maggie's sister!) and Howell's magnificent Hill's of the North.

Our organ scholar this year was Emily Amos from Interlochen Academy, who will be attending the Curtis Insti-



als led by course staff to help them better understand the theme and connect with the music and liturgy on a spiritual level.

We sang two contrasting evening services, one Evensong and one Vespers. Our Evensong repertoire was more contemporary and highlighted music written by female composers. We sang Kelly in C, Come, Renew Us by Eleanor Daley (a tradition for our clinician Walden Moore, who has conducted this piece at every RSCM course he has directed), Jesus Christ the Apple Tree by Elizabeth Poston, and Re-

the Incarnate Word in Houston. The beautiful chapel, reminiscent of the Italian Renaissance, inspired our repertoire choices for the Vespers service. We sang Beatus vir by Monteverdi, the Buxtehude Magnificat, Parnell Occuli Omnium, and Tavener Hymn to the Mother of God. We were accompanied by fabulous string players from Houston's Mercury Orchestra. The service was beautifully sung, and the girls remained in great vocal health thanks to Walden Moore's stellar direction.

The week culminated with choral Eucharist at St. Paul's

tute of Music in the fall. It was great for the girls to have an organ scholar close to them in age. Emily played beautifully and we were happy to have her.

Overall, the RSCM Gulf Coast Course 2019 was a fun, meaningful, and rewarding experience for both campers and staff. It was truly inspiring to see these girls grow musically and personally throughout the week as they established friendships and were mentored by our proctors, who themselves were once RSCM Gulf Coast choristers.

Kings College Course

by Addie Peyronnin,
Course Manager

Choristers who participated in the 2019 King's College Course experienced a week of thoughtful and joyful music-making, based in the Course's annual home at St. Stephen's Church in Wilkes-Barre, Pennsylvania. With nearly 175 choristers, ages 10-80, we celebrated our country's musical heritage and legacy with music composed exclusively by American composers.

The Mass setting for the week, Jackson Hill's *Missa Brevis*, was a wonderful way for us to settle ourselves into the liturgy, and we were delighted and honored to be joined by Professor Hill himself at St. Stephen's on Sunday, July 28. Our other full

choir repertoire for the week included Stephen Caracciolo's Evening Service in A; Richard Webster's *Preces & Responses* in the Mixolydian Mode; David Hurd's "King of Glory"; and Karen Thomas' arrangement of "How can I keep from singing?" The individual house anthems were Alice Parker's arrangement of "Hark, I hear the harps eternal" (Adult House); William Billings' "Africa" (Senior Girls); Jim Douglas' arrangement of "Ezekiel Saw The Wheel" (ATB Teen Boys); Michael Sitton's "Tantum Ergo" (Jr./Int. Girls); and Caleb Burhans' "I will lift up mine eyes" (Treble Boys). Without intending to, we programmed more unaccompanied music for the week than



we ever have before, and we were so proud of the level of precision our choristers achieved in their tuning and blend through so much hard work. The sound was truly top-notch!

Helping us to achieve this precision was Robert McCormick, Director of Music at Saint Mark's Church, Philadelphia, who served as our Guest Music Director this year. His thoughtful approach to intricacies of pro-

duction for unaccompanied pieces centered all participants' minds on the joy of our work together, and participants left feeling inspired and renewed for a new choir year at their home parishes. We are so very grateful to our music staff—Jack Burnam, Katie Burk, Maggie Burk, Jim Douglas, Glenn Miller, Robert Nicholls, Jeremy Tarrant, and T.J. Thomas—and organists—Mark Laubach, Tom Sheehan, and Organ Scholar Grant Wareham—as well as to the tremendous contributions from our clergy and residential staff, headed up this year by Father Dale Grandfield doing double-duty as Chaplain and Head Proctor, assisted by Amy Spagna as Assistant Chaplain. Additional assistance from Ketti Muschler as co-manager this year was a huge relief to the other co-manager, Addie Peyronnin. Our course would not be possible without the dedication of many, many volunteers, and we are thankful every year for their enthusiastic support!

Next year's course will run from July 20-26. Stay tuned for more information on our Guest Music Director!

RSCM America Mentor Program Now Available

We first introduced our Mentor Program in the Winter, 2018 newsletter in response to ongoing questions and requests for assistance from our membership. This program is available for our



Affiliate members who are seeking guidance in any number of the challenging facets of leading an RSCM-Affiliated choral program.

Our mentors can assist and provide support for those seeking to learn more about the Voice for Life curriculum, additional educational materials, recruiting, residencies and touring, RSCM exams, participation in the summer training courses, rehearsal strategies, working in very large or very small parishes, choral and orchestral conducting, accompanying at the organ or piano, vocal techniques, singer commitment and

retention, technology inclusion, and much more. Whether you're brand new to RSCM or simply seeking new ideas and professional comradery and mentorship, our mentor program is for you!

Sign up for the mentor program at www.rscmamerica.org/mentor

Massachusetts Boy Choir Course

by Colin Lynch,
Course Co-Manager

After several years as an itinerant course, the Massachusetts Boy Choir Course happily returned for a third year to our new home, one of the most prestigious boarding schools in the country, Groton School. Groton boasts a beautiful campus situated along the Nashua River and surrounded by the rolling forests and meadows of Massachusetts. At the heart of the campus is one of Henry Vaughan's most significant gothic chapels with a legendary Aeolian-Skinner organ. This year's wonderful music director, Richard Webster led 24 treble boys, many of whom attended the course for the first time. They were supported by 35 ATB's, most of whom are teens who have previously attended the course as trebles.

Our week culminated with singing for the Holy Eucharist and Choral Evensong on a warm Sunday (100° F!) at Trinity Church, Copley Square in Boston with repertoire including the Howells *Collegium Regale Communion Service*, Wesley "Ascribe unto the Lord," Harris "Bring us, O Lord God," Battishill "O Lord look down from heaven," and Stanford's rarely performed *Magnificat and Nunc Dimittis in E flat*. MBCC was proud to include music by female composers for a second year in a row, the Daley "Hymn to God" and Smith

Moore "Daniel, Daniel, Servant of the Lord." We look forward to working towards an even greater gender balance in the future. Our amazing course organist, Brian Harlow offered thrilling accompaniments and stunning voluntaries throughout the week.

The talented professional musicians who attend MBCC as participants are a blessing and point of pride. Participants who are choir directors took turns leading our ATB rehearsals, offering variety for singers and an opportunity to learn from one another. Barbara Hollinshead oversaw vocal health and proper singing technique. Our chaplain, Fr. Stephen Tamke, offered thoughtful daily sermons

reminding us that we are each called in some special way to love and serve God. Fr. Stephen has attended MBCC almost every year since he was 10!

The boys were in the wonderful care of this year's proctors, veteran MBCC'ers James Murphy and John Barbone. Together with our favourite Canadians, Andrew Vivian (Programme Director), Marcel De Hêtre (The guy who makes everything happen), and Joyce Laduke (The retired nurse formerly known as "Nursipoo") our proctors provided the usual organization and controlled mayhem. The boys enjoyed all of the traditions that have made MBCC a truly unique RSCM course for over 50 years, including Twin Day,

Murder Day, Home Groan, the Time Warp, the Dance of Shame, and the Trial. (If you have no idea what these are, come find out in 2020!)

The Massachusetts Boy Choir Course is now the only RSCM course in North America for boy trebles. To preserve this important heritage and aspect of Anglican church music, we need your help to encourage boys to join us for 2020. MBCC is particularly wonderful for boys who come from mixed choirs and don't often get the opportunity to sing only with other boys. It will change their lives and rekindle their zeal for singing. Join us next year for the fun, the antics, and the music!



Pacific Northwest Course

by Arwen Myers & Michael Kleinschmidt, Co-Course Managers & Tim McLellan, Head Proctor

RSCM Pacific Northwest was thrilled to celebrate its fifth anniversary this summer, and we were equally fortunate to welcome back the incomparable Bruce Neswick (Trinity Portland, FRSCM), who served as our first Music Director in 2015. We particularly enjoyed returning to the lovely campus of Pacific Lutheran University, in Tacoma, Washington, as it was Bruce's undergraduate alma mater. A lovely homecoming for all involved!

Among our course repertoire was a relatively new anthem by Carl Rütli called *Saint Peter and Saint Paul* — a challenging piece perfectly suited to the feast of those two saints which fell on the day of our Evensong at Saint Marks Cathedral, Seattle. Bruce Neswick (with the assistance of Treble Housemaster Joey Ripka, All Saints Phoenix & ATB Housemaster Zach Hemenway, Epiphany Seattle) wisely tackled it first among our repertoire, ensuring that this colorful anthem would have sufficient preparation time to work its way solidly into our hearts & minds. Given the likelihood that an RSCM course may include that feast day (June 29), Rütli's anthem is worth considering for a significant but rewarding challenge at other courses during the same period!



Our three organ scholars flourished under Patrick Scott's mentorship. Christ Church, Tacoma—host of the Choral Eucharist with which our course closed—boasts a very beautiful organ by John Brombaugh. Given its mechanical stop action and lack of a swell box, our organ scholars clustered themselves around one another to assist in registration changes. Nothing binds a group of young organists together quite so effectively!

Music enrichment electives for youth choristers and teens (scheduled concurrently every morning for 50-minutes before lunch) included handbell choir, music theory fundamentals, descant composition, and a survey of Magnificat settings through the ages called "Mary is Moody." Descants composed by the descant writing class adorned hymns in the closing services of

our course!

The adult participants, too, enjoyed a variety of seminars during this daily period, carefully curated by Zach Hemenway. Offerings for adults included a roundtable discussion on building & recruiting for chorister programs, a visit to the Fritts Organ Shop, and seminars for professional & amateur musicians alike: Vocal Training & Warmups, Hymn Playing/Improvisation, and Beginning Conducting for the Choral Musician. The adults also enjoyed plenty of fun & relaxation together, starting with an opening night reception, and enjoyed trips to the Chihuly Exhibit and a beautiful night out on Puget Sound!

And of course... the kids of RSCM PNW had a ball this year, led by a team of fearless leaders—Head Proctor extraordinaire Tim McLellan

(St. Bartholomew Poway), Registrar/Course Mom Jenn Satalino (Trinity Portland) and proctors Lauren Breden & Edin Archuleta, both of the Cathedral of St. John Albuquerque, Sam Booth (Bethel School District, Tacoma) & John Garlid (St. Marks Seattle)! Some highlights included a photo scavenger hunt across the PLU campus (which also included a bonus thunderstorm in the middle of it! exciting times indeed...), indoor s'mores & birthday celebrations in the dorm lounge, the traditional house kickball tournament, and the truly legendary RSCM PNW Olympics (of which the Cheeto toss is the perennial favorite game!). Congratulations to House Green on winning the Conductor's Cup this year!

We can't wait to see who takes the cup next year... and we hope you'll be there to find out!

Rhode Island Course

by Jason Abel

The 10th anniversary of the RSCM Rhode Island Course began on Monday, July 22. Over 100 singers from around the country gathered at beautiful Salve Regina University in Newport for a week of music-making. Music director for the course this year was Scott Hanoian, and organist was Janet Yieh. Both of these musicians helped our course achieve new heights musically and were beloved by everyone participating. Works by Herbert Howells, Judith Weir, Gary Davison, Charles V. Stanford, David Hurd, Colin Mawby, and Malcolm Boyle were sung. Additionally, a new anthem was commissioned by the course from Robert Lehman. Dr. Lehman's anthem, "O Lord, support us all the day long" was well received by both singers and congregations.

Each day began with Morning Prayer before splitting up into sectional rehearsals. In the afternoons, choristers chose from various tracks such as handbell ringing, descant writing, music and games, and folk dancing, while adults were able to participate in a track learning about the Gilded Age mansions of Newport. Each night, Compline

was sung to close the day.

On Wednesday, July 24, the trebles of the course sang the National Anthem for the start of the Newport Gulls baseball game. On Thursday, the service of Choral Evensong was sung in historic Trinity Church, followed by an outdoor barbecue with a live band playing. Choral Evensong was sung again on Friday in the chapel at St. George's School in nearby Middletown.

The choristers twice took advantage of the course's location to spend a few hours at a local beach, and also to enjoy an outdoor picnic prior to singing for the baseball game. A closing banquet was held at St. Mary's Church in Portsmouth. It was here where the course's talent show was held, and we also viewed a



video celebrating the Rhode Island Course's founder, Priscilla Rigg, who died earlier this year.

The Reverend Greta Getlein was the course chaplain and offered daily meditations at Morning Prayer as well as providing spiritual guidance and counseling throughout the week. Superstar Head Proctor Tim McClellan helped keep everyone on time and in line. Special thanks are extended to these two and also course nurse,

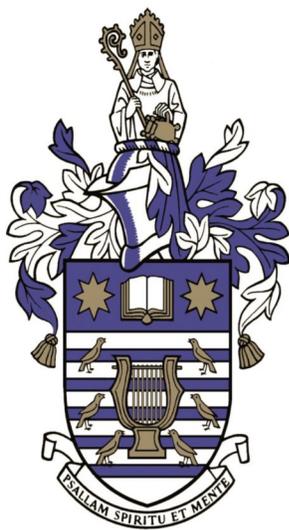
Maggie Gardener, for their invaluable contributions to the week.

The closing service was held at Grace Church in Providence with a large congregation present. The Reverend Benjamin Straley delivered the sermon and The Rev'd Getlein served as a Celebrant.

Plans are already being made for the 11th year of the Rhode Island Course. Save the dates of June 29 – July 5

as the course will return to Salve Regina University. Music Director for the course will be Jeremy Tarrant with organist Nicole Keller. This course continues to be a summer highlight for both children and adults who attend. We hope to see many returning faces next summer, and are eager to meet new friends as well!

RSCM America Medals and Ribbons Pricing—Effective September 1, 2019



- Chorister Medal - \$11.50
- Jr. Chorister Medal - \$10.00
- Head Chorister Medal—\$32.00
- Choir Director Medal—\$32.00
- Organist Medal—\$32.00
- Organist/Choir Director Medal—\$32.00
- Director of Music—\$32.00
- Loyal Service (Medallion) - \$40.00
- Bronze Medal & Green Ribbon—\$40.00
- Silver Medal & Purple Ribbon—\$40.00
- Gold Medal & Cranberry Ribbon - \$40.00
- Loyal Service Medal (bronze) - \$50.00
- Lapel Pins (Various Colors) - \$5.00
- 5/8" Ribbon (Various Colors) - \$1.00/yard
- 7/8" Ribbon (Various Colors) - \$1.50/yard

Order online at www.rscmamerica.org
or via email at office@rscmamerica.org

Washington D.C. Course

by Ben Keseley,
Course Manager

The Washington D.C. Course provides a high-level week-long music experience for treble and ATB youth chorists

of advanced ability. Choristers learn varied and interesting repertoire, enjoy well-paced rehearsals, and sing daily services throughout the week. Michael Klein-

schmidt (St. Mark's Cathedral, Seattle) led an inspiring week at the 2019 Washington D.C. Course. His charming manner and clear direction resulted in fantastic singing.



Marymount College provided comfortable dorms and tasty meals for our choristers. The rehearsals, sectionals, and vocal coachings were held at St. Mary's Episcopal Church in Arlington, where choristers also sang daily evensongs. Each day concluded with compline services led by our fabulous

proctors. The St. Mary's staff and congregation were incredibly welcoming.

Our enrollment this year was one of our highest numbers if not the best ever. It is gratifying to see the choristers who came to us as child singers return year after year and continue as teens and proctors.

Choristers enjoyed visiting the National Mall and Smithsonian Museums and a tour at the National Cathedral.

The 2020 course dates and director will be determined shortly when our residence venue is determined. We are excited for next year's course which will continue to offer an ultimate experience for the advanced choristers and experienced adults.

Charlotte Course

by Alan Reed

The 16th annual Charlotte Training Course for Boys, girls, Teens, and Adults was held at Pfeiffer University in Misenheimer, North Carolina, July 22-28. Closing services were offered at St. John's Episcopal Church and Myers Presbyterian Church in Charlotte. Mr. George Arthur Richford of Hampshire, England was the director for the week, and Charles Tompkins of Furman University served as organist. The theme was "St. Mary Magdalene." The Mass setting and all three anthems for the

Sunday Eucharist were written by women: the Mass was written by a seventeenth century nun, Sr. Chiara Cozzolani; one anthem was written by another seventeenth century nun, Raffaella Aleotti. Other anthems were written by living women composers, Margaret Rizza and Judith Bingham. Evensong music included works by Dyson, Elgar, Vaughan Williams, and Timothy



Noon. The world premiere of a piece by Mr. Richford ("Dust") was offered at the closing Evensong. Mr. Richford dedicated the piece to

"Alan and Tracy Reed and all the participants of the 2019 RSCM America Course, Charlotte, NC." The text was by Thomas Traherne.

Highlighting Repertoire by Women Composers

continued from page 2

thought it was important to the girl choristers at the Carolina course to sing music composed by women, course manager Matthew Brown writes, “Absolutely. I was very pleased we had two motets by Cecilia McDowall selected by music director Dr. Jared Johnson for the 2019 RSCM Carolina Course. While McDowall’s music was not elevated above the other music by equally gifted composers presented, her music was a perfect fit for the generous acoustic of Duke Chapel and the musical maturity of our girls. I want to believe our girls were excited to sing new and refreshing repertoire and experience the creativity of a current successful woman composer.”

Massachusetts Boy Choir Course

www.mbccusa.com
Director: Richard Webster
Course Managers: Colin Lynch, Andrew Sheranian

- Eleanor Daley (b. 1955) | Hymn to God

Text: John Donne
SATB with divisi *A cappella*
Lent
Publisher: Oxford

Hymn to God was composed for the Senior Choir at Fairlawn Heights United Church Senior Choir, Toronto where Eleanor Daley has been Director of Music since 1982. Daley has created a thriving choral program there for which much of her choral music has been composed.

- Spiritual, arr. Undine Smith Moore (1904-1989) | Daniel, Daniel, Servant of the Lord

SSAATTBB *A cappella*
Publisher: Belwin

A granddaughter of slaves, Undine Smith Moore studied at Fisk, Juilliard, and Columbia University, and taught at Virginia State University. Known as the “Dean of Black Women Composers,” she composed over 100 works, though only 26 were published during her lifetime. This is but one of the many wonderful spiritual arrangements by Undine Smith Moore. Others include: *Bound for Canaan’s Land, I believe this is Jesus, and We shall walk through the valley of peace.*

Rhode Island Course at Newport

www.rscmnewport.org
Director: Scott Hanoian
Organist: Janet Yieh
Chaplain: The Rev. Greta Getlein
Course Managers: Brent Erstad, Jason Abel

- Judith Weir (b. 1954) | I love all beauteous things

Text: Robert Bridges (1844-1930)
SATB and organ
Publisher: Chester Music

I love all beauteous things was composed by Judith Weir, Master of the Queen’s Music, in 2016 for the 90th birthday of Her Majesty the Queen. Bridge was poet laureate in the year Queen Eliz-

abeth II was born. The octavo’s whimsical cover features a logo drawn by a 10-year old boy in celebration of the queen’s birthday.

Weir notes: “This short, fast-tempo setting aims to emulate the swift, fleet-footed rhythm and metre of the two-verse poem, with its unobtrusive but telling reference to ‘man in his hasty days.’”

The dialogue between paired SA and TB voices on the text “I love” and “I seek” is particularly effective, a delight both to hear for the listener and to sing for the trebles.

Listen live from the Rhode Island course:
<https://www.facebook.com/rscmri/videos/818024931924553/>

And, from the St. Paul’s Cathedral, London premiere:
<https://www.youtube.com/watch?v=-k1j6dVbx8U>

Pacific Northwest Course

www.rscmpnw.com
Director: Bruce Neswick
Course Manager: Arwen Myers, Michael Kleinschmidt

- Jane Marshall (1924-May 29, 2019) | He comes to us (1957)

Text: Albert Schweitzer
SATB and organ
Epiphany
Publisher: Carl Fischer

A lifelong resident of Dallas, Texas, Jane Marshall studied at Southern Methodist University, and taught on the Sacred Music faculty at Per-

kins School of Theology. A prolific composer of sacred works, her hymns appear in many hymnals. This includes *The Hymnal 1982*, in the pews of most Episcopal churches, where among the 720 hymns one may find eight tunes by seven women composers. Two of those hymn tunes are by Jane Marshall: *Jacob* (242, 466) and *Walden* (589). Following a setting of words of Albert Schweitzer from “The Quest of the Historical Jesus,” *He comes to us* closes with the chorale “Wie schön leuchtet.” Marshall wrote: “It is no exaggeration to say that music, a large mystery within the larger mystery of the Deity itself, is always there to heal and inspire when everything else on earth falls short.”

Kings College Course

<http://kingscollegecourse.com/>
Director: Robert McCormick
Course Manager: Addie Peyronnin

Amidst a repertoire list highlighting American *a cappella* choral music, two arrangements by women were included at the Kings College Course.

- Arr. Karen Thomas (b. 1957) | How can I keep from singing?

SSAATB *A cappella*
Publisher and recording: Santa Barbara Music Publishing
<https://sbmp.com/SR2.php?CatalogNumber=897>

continued on page 11

Highlighting Repertoire by Women Composers

continued from page 10

Karen Thomas, composer and conductor, is Director of Music at University Unitarian Church and also the Artistic Director and Conductor of Seattle Pro Musica, for whom she composed this arrangement of *How can I keep from singing?* by Robert Lowry.

- Arr. Alice Parker (b. 1925) | Hark, I hear the harps eternal

SATB with divisi *A cappella*
All Saints, General
Publisher: Lawson-Gould
www.melodiousaccord.org/

Hark, I hear the harps eternal is one of the treasured classics from American legendary choral director Alice Parker, with notable recordings by the Robert Shaw Chorale and the San Francisco Symphony Chorus (Vance George, director), the latter including a whistled introduction. Among the choral favorites found in church libraries arranged by Alice Parker in collaboration with Robert Shaw are *Saints bound for heaven* and *Wondrous Love*.

Charlotte Course

www.stje.org/rscm
Director: George Richford
Course Managers: Alan and Tracy Reed

Forty percent of the repertoire list of the Charlotte Course was by women, including choral music by Baroque Italian nuns and contemporary English composers.

George Richford writes:

“When Alan Reed asked me about directing the Charlotte course, I wanted to bring some new repertoire across ‘the pond’! I have been working in the church for fifteen years and am still something of an outsider. I wasn’t a chorister as a child and came through a very different route to directing choirs in England. I have always been interested in the breadth of choral repertoire available to choirs, and somewhat surprised by the narrow range of music that is often scheduled. Women have been writing music for as long as men, but for numerous reasons, have not enjoyed the same celebrity or recognition of their work.”

- Raffaella Aleotti (c. 1570 – c. 1646) | *Vidi speciosam sicut columban*

SATTB

Feast of the Assumption;
Marian celebrations
Score available at cpdl:
[www1.cpd.org/wiki/index.php/Vidi_speciosam_\(Raffaella_Aleotti\)](http://www1.cpd.org/wiki/index.php/Vidi_speciosam_(Raffaella_Aleotti))

The 17th century saw the first widespread publication of music by women composers, the majority working in convents, such as the Italians Raffaella Aleotti and Chiara Cozzolani. Aleotti’s 1593 collection of 18 motets, *Sacrae cantiones quinque, septem, octo, & decem vocibus decantande* was **the first publication of sacred music by a woman**, and included the motet *Vidi speciosam*. Aleotti was a prioress at the convent of San

Vito in Ferrara, where her highly-skilled talents as organist, composer, music teacher and choir director benefited this community of women so that their ensemble of singers and instrumentalists, the concerto grande, was highly regarded by European musicians.

English translation of the Latin text of *Vidi speciosam*:

I saw the fair one rising like a dove above the streams of water: whose priceless fragrance clung to her garments.

And as on a spring day, she was surrounded by roses and lily-of-the-valley.

Who is this who rises from the desert like a pillar of smoke from incense of myrrh and frankincense? And as on a spring day, she was surrounded by roses and lily-of-the-valley.

- Chiara Cozzolani (1602 – c. 1676) | *Messa à 4*

SATB (or treble voices) and continuo
Publisher: Artemisia Editions

Despite being cloistered from the age of 17 or 18 until her death, Chiara Margarita Cozzolani received a first-rate musical education and became a leading Milanese composer, crowds flocking to the convent to hear her works performed. Her *Messa à 4* is atypical in that it sets the complete Mass Ordinary (nuns usually did not sing the Sanctus and Agnus Dei) and eschews the florid vocal

writing characteristic of the rest of her oeuvre. Though performed within the convent by treble voices using octave transpositions and instruments supplying the lower octave, she wrote for SATB with an eye to publishing her works outside the convent.

Other works by Cozzolani: *Magnificat primo* and *Christmas Motets*, also available from <http://cappella-artemisia.com/artemisia-editions/> in the original SATB versions or arranged for treble voices

- Margaret Rizza (b. 1929) | *Rising Prayer* (2007)

Text: David Adam, from “Tides and Seasons”
SATB accompanied by organ and string quartet (organ and solo violin possible)
www.margaretrizza.com
Publisher: Faber Music

After a 25-year career as an opera singer as Margaret Lensky, Margaret began composing in 1997 under her married name, Rizza. Following each of the three short verses of *Rising Prayer* there is a luscious cadenza by the first violinist, reminiscent of Vaughan Williams *The Lark Ascending*, and “expressing the new awakenings to the day.”

- Judith Bingham (b. 1952) | *Jesum quaeritis Nazarenum*

English translation of Latin text: *You seek Jesus of Nazareth, the crucified one. He is*

continued on page 12

Royal School of Church Music in America

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Highlighting Women Composers

raised, he isn't here, you can see where he was. Mark 16:6
SA and organ (also 2012 version for solo voice)
Publisher: Edition Peters

This hauntingly beautiful work is the fourth and final motet from the liturgical drama *The Ivory Tree* (2003), a tapestry of 12th-century England in five dreams. The diverse oeuvre of English composer Judith Bingham, twelve years a singer in the BBC Singers, includes works for brass band, symphonic wind ensemble, various chamber groups, solo instruments, concertos for trumpet and bassoon and tuba, and large orchestra. Other choral works to consider include *The Darkness is no Darkness* (1993), a fantasy on S. S. Wesley's "Thou wilt keep him in perfect peace" and the darkly poignant *Watch with*

Me and The Christmas Truce.

In collaboration with Louise Stewart and Olivia Sparkhall, George Richford has edited a three-volume anthology collecting sacred music by women composers from the past 500 years, available for preorder at www.multitudeofvoices.co.uk/ You may read more about the anthology at the conclusion of Sparkhall's article in the June 2019 issue of the *Church Music Quarterly*: "500 Years of Neglect: Women Composers in Europe." This anthology ~ including 1. SATB Anthems, 2. Upper Voice Anthems, and 3. Liturgical Works ~ marks an important stride in making the sacred choral music of women more readily available

* * *

continued from page 11

This survey highlighting repertoire by women composers at the 2019 RSCM Summer Courses is offered with heartfelt hope that readers may so find new choral treasures from the voices of women to share with their choirs and parishes. Olivia Sparkhall writes: "There are thousands of women composers spanning the last thousand years. It is time choir directors and concert promoters stopped neglecting them." Please join me in pausing to reflect whether the music of women is truly heard through the choral music lists which you create, the music you teach your choristers, the music you offer in concerts and weekly to your parish. And then, move ahead, to allow the voices of women composers to at last take a part in the song that we bring to the world.

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