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of the ASSOCIATION OF ANGLICAN MUSICIANS



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AAM: SERVING THE EPISCOPAL CHURCH

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Girl Choristers, Invisible Women, and Breaking Through the Inertia in the Music of the Episcopal Church, Part I

SUSAN JANE MATTHEWS, D.M.A.

Introduction

As a young graduate student at the Eastman School of Music, I heard a performance of the *Te Deum for organ* of Jeanne Demessieux (1921-1968), exquisitely played in concert by Christopher Young at the Fisk organ of Downtown United Presbyterian Church, Rochester, New York. I was mesmerized by this music that unexpectedly awoke my soul. In discovering a picture of this legendary French woman organist in a 1992 article by Karrin Ford in *The American Organist* magazine, I glimpsed dimly an image of my own self, another young woman who was passionate about the organ, whose working class family had selflessly supported the best musical training available, and one who had died the very year I was born. Demessieux's music and the story of her life inspired and sustained me through the vocational vacillations of the next twenty years of my life, including a pilgrimage to the 12th Arrondissement of Paris to see the modest two-manual organ Demessieux played, hidden from sight in the balcony of L'Église du St.-Esprit, from 1933 to 1962, until her appointment at L'Église de la Madeleine in 1962.

In the Fall of 2018, a very kind and talented choir member of St. Paul's Episcopal Church of Burlingame, California, musicologist James Steichen, introduced me to the wedding organ music of Fanny Hensel (1809-1847). I was captivated by her music, which revealed to me the truth of the composer of the organ processional at Fanny's wedding. (Fanny's younger brother, Felix Mendelssohn Bartholdy, never completed the promised processional in time for her 1829 wedding, though in 1845 he reused memories of a sketch for the opening march of Sonata III, Opus 65.) In Fanny Hensel's *Das Jahr for piano*, again I found the musical voice of a woman that gave me life, learning a movement each month, through a challenging year as my mother's health suddenly declined. Though her extensive formal musical training did not include preparations to be a church organist, Fanny incorporated chorales into the months of March, December, and a *Nachspiel*, in turn representing Easter, Christmas, and the presence of the divine through the passing of each year. Fanny's final version of *Das Jahr* was not published until 2000, some 158 years after its composition. This musical calendar was very nearly lost to the world, since Fanny was counseled by her brother and father to remain invisible, to not publish nor perform publicly as

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THE JOURNAL

of the ASSOCIATION OF ANGLICAN MUSICIANS



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From the President



Dear Friends and Colleagues,

I love to watch cooking shows. My culinary skills are merely adequate, but television allows me to explore the world's cuisine. Some of my favorite programs were filmed in exotic locales—Samin Nosrat's *Salt, Fat, Acid, Heat* or Anthony Bourdain's *Parts Unknown*. I laugh as

Ina Garten, the *Barefoot Contessa*, whips up her latest complex creation, gleefully exclaiming, "How easy is that?"

I also enjoy some of the more down-to-earth reality shows. I confess that one of my favorites is *Restaurant Impossible*. Chef Robert Irvine is given two days and \$10,000 to turn around a failing restaurant. Although changes typically include a thorough cleaning, upgraded décor, and a streamlined menu, the chef spends most of his time working with the owners and staff. He has no patience with infighting, power dynamics, sloppy work, or negative attitudes. Chef Robert calls it like he sees it. When people listen, real change happens, and the restaurant not only survives, but flourishes. When they refuse to follow his counsel, things crash and burn within a matter of months.

I've spent some time reflecting on how church work resembles reality cooking shows. There are days when I secretly wish for "*Church Impossible*." Give me a couple of days, \$10,000, the freedom to say what I'm thinking, and people who are required to listen. I could make a real difference!

In my experience, however, church work bears a greater resemblance to *Guy's Grocery Games*. In this show, contestants are given a sheet of coupons, ten dollars, and two minutes to select and purchase ingredients. Then, they have a short period of time in which to prepare a complete meal for the judges. Additionally, each meal challenge has a nonsensical theme, such as "only frozen foods" or "only items from aisle 7." The judges evaluate results based on their own tastes and preferences, which are often contradictory. What's a chef to do?

Week in and week out, we work within a given set of resources and parameters to design liturgies imbued with creativity, beauty, and skill. Most of us have learned how to stretch a budget. And there is never, ever enough time. Most days, we're pulled in several directions at once, with different "dishes" competing for our attention. When a sauce doesn't come together, or the meat is undercooked, or the entire tenor section is out of town, or the bride is late, we deftly move to "plan B" and save the day. With experience, this flexibility improves, and we learn to change directions on a dime. And yet, even after working diligently to overcome obstacles and deliver exactly what was requested, sometimes the rules seem to change midstream. We realize that the "judges" don't always understand our vision or appreciate our efforts.

I often remind myself that the only thing I can change is my own response to the set of circumstances I have been given. This fall, I decided to turn to an unconventional source

for inspiration. In his profile as a motivational speaker, Chef Robert Irvine articulates these five keys to success:

- Clarify your goals
- Keep emotional attachment to a minimum
- Image—first impressions are essential
- Service—quality service will result in return visits
- Shortcuts are not always better—quality versus time.

How could these principles apply to my ministry, or to yours?

Clarify Goals

What are the two or three most important things to improve this year? Trying to fix everything that needs attention is a recipe for overwork and burnout. Write down your goals and post them where you will see them each day. Discuss them with your rector or dean; share them with your choirs. Focus on them throughout the year as you plan and make choices.

Keep Emotional Attachments to a Minimum

Music making is intensely personal. For many of us, our work is "who we are." When conflict, betrayals, and disappointments happen in church, it is difficult to separate our professional and personal lives. Care and pray for your choir members, students, and co-workers, but make sure that you have a personal life and a prayer life outside of work. Set aside a "sabbath" day each week to unplug from work-related email and social media.

Image/First Impressions

Visitors form lasting impressions based on their first visit to a church. Likewise, the first choir rehearsal of the season sets the tone for the entire program or academic year. In both cases, we only have one chance to make a positive first impression. As church musicians, let us commit to offering our very best the first time, every time. Our choirs are leaders of worship; let's teach them to do the same. As a clergy colleague often states, there is no such thing as a "low" Sunday.

Service/Quality

Just as a restaurant with consistent quality attracts return customers, a music ministry that offers consistent quality will draw people to the Church. This is true regardless of musical style or choir size. Choose music of the highest quality that is appropriate for your congregation, choir, and instrument. Occasionally, you may want to "spice up" the menu with something from a different style that will linger on the palate.

Shortcuts Are Not Always Better

Lifelong learning is one of our best practices in liturgical music. Choirs and congregations are formed by the breadth of the Anglican musical tradition, from plainsong chant to the best composers of the present day. As we are immersed in music and liturgy, we join the voices of all generations in singing God's praises. The Episcopal Church's best evangelism is to be who we are.

Let us begin this new year with renewed focus and joyful expectation. Keep the feast! How easy is that?

Marty Wheeler Burnett

Girl Choristers, Invisible Women, and Breaking Through the Inertia...

CONTINUED FROM PAGE 1

appropriate for a woman of her upper class standing, for which music could only be an “ornament,” never a vocation. This counsel she followed, despite the urging of her supportive husband, the artist Wilhelm Hensel, until the last year of her short life when she began to publish. Meanwhile, several of her compositions had been published under Felix’s name, the origin of an anecdote recorded in Queen Victoria’s journal: Felix had to confess to the queen that her favorite *Lied* (*Schöner und schöner*), published under his name, had been composed by his sister. Fanny funneled her passion for music into private Sunday concerts at the Hensel home in Berlin, *Sonntagsmusiken*, concerts to which prominent European musicians came to hear the music of both siblings, to be inspired by Fanny’s performances as a pianist and as director of her own choral ensemble.

It has been a heartfelt joy to share the timeless music of these two composers, to allow the musical voice of these women from twentieth-century France and nineteenth-century Germany to be heard in the twenty-first century. One

may glimpse an image of the divine in the profound extant music of these two women musicians, whose life stories form a continuum with those of women musicians in 2019 seeking vocations in the church and publication of compositions. I turn to focus on these women who are a part of my own vocation as musicians in the Episcopal church, girl choristers and invisible women, and identify how we might break through centuries of inertia so that a visible place for women in the musical leadership of the Episcopal Church may be fully seen.

* * *

Girl Choristers, Invisible Women Leadership, and Inertia in the Numbers

In 2019, many choir stalls in Episcopal churches and cathedrals throughout the country are full of enthusiastic, well-trained, and dedicated girls and women. There are two Royal School of Church Music (RSCM) summer training courses for girls flourishing in the United States (Gulf Coast course and the Carolina course) and six more popular courses including both girl and boy choristers. As Richard Seal of Salisbury Cathedral successfully introduced in 1991 a girls’ choir in parallel with a boys’ choir to sing with professional men singers, and cathedrals followed around England, so too in the United States did Richard Webster at St. Luke’s Episcopal Church in Evanston, Illinois, begin a girls’ choir in 1989 and Bruce Neswick at the Washington National Cathedral in 1997, that have proved beacons for the rest of the Episcopal Church in the United States.

However, as at Westminster Abbey and St. Paul’s Cathedral of London, likewise in the United States there are very visible Episcopal churches and cathedrals in 2019 where there are no opportunities offered for a girl to become a chorister in the choir. There is not a woman applying for a Director of Music post in the Anglican communion in 2019 who can list on their résumé that they were a girl chorister in the prestigious choir of St. Thomas, New York City, or of Grace Cathedral, San Francisco, the latter the same cathedral where one may trace the first steps of women’s ordination in the Episcopal Church to the recognition of Phyllis Edwards there as a deacon in 1965.

In *The Hymnal 1982*, in the pew of most Episcopal churches, among the 720 hymns one may find nine tunes by seven women composers and thirty-three texts by twenty-six women poets. In sum, twenty-nine women are represented in *The Hymnal 1982* in thirty-eight hymns with an original tune and/or text by a woman, five percent of the hymns.

In 2019, the gender ratio of AAM membership has remained stable for the past twenty-five years at seventy-five percent men and twenty-five percent women. Seven women have served as president of AAM, including the current president, Marty Wheeler Burnett, women representing seventeen percent of AAM presidents.

Affiliate membership of RSCM America hovers similarly at seventy-four percent men and twenty-six percent women. In the 2019 RSCM summer course training brochure, one viewed the pictures of nine male conductors directing the nine courses, the listings of eight male organists and one woman organist (organist Janet Yieh at the Rhode Island RSCM

Scattered leaves ... from our Sketchbook



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course), and online could further note seven male chaplains and two women chaplains.

College students majoring in organ in the Fall of 2019 identifying as female constitute the following percentages of these five prominent organ departments: Yale twenty-seven percent, Eastman thirty-four percent, University of Michigan forty-one percent, Indiana University forty-eight percent, and St. Olaf fifty percent. From a 2014 survey, the American Guild of Organists (AGO) membership identifies as forty percent women and sixty percent men. However, in *The American Organist* magazine one finds in the advertisements of the two most visible concert organ management agencies that women organists still only represent seventeen percent of the roster at Phillip Truckenbrod Concert Artists and twenty percent at Karen MacFarlane Artists.

In a survey by Lyn Loewi of websites of the 100 churches and cathedrals of the Episcopal Church with the largest average attendance in 2017 (ranging from 415 to 1,889 people), she found:

- 7% Deans/Rectors are women
- 75% Clergy staff include at least one woman
- 10% Directors of Music are women
- 0% Cathedral Directors of Music are women
(sixteen cathedrals are in this top 100 listing)

Considering all Episcopal cathedrals in the United States, fifteen percent currently have a woman as the Director of Music. While girls and young women visibly appear in excellent training programs as choristers and organists, women disappear from the lists of visible composers, professional organizations, concert organists, and from the leadership of music in large Episcopal churches and cathedrals.

Reflections of Directors of Music in the Episcopal Church

To present a broad spectrum of perspectives on girl choristers and the visibility of women in leadership in music in the Episcopal Church today, I asked for reflections on a set of questions from directors at twelve Episcopal churches and cathedrals, the course managers of the two 2019 RSCM summer courses for girls, and also from alumni of chorister training programs.

For the purposes of this article, the chorister training program of a given Episcopal church or cathedral may be placed broadly into one of three categories:

1. Girls' Choir (with also separate training of boys)
2. Boys' Choir (with **no** separate training of girls offered)
3. Co-ed Chorister Training

Due to space limitations, what is quoted below is only a sampling of the thoughtful and detailed responses of directors. The music staff person quoted is indicated by a *.

Reflections of Directors of Music in the Episcopal Church: 1. Girls' Choirs

In each of the four outstanding choirs included in this study, girl and boy choristers separately receive first-rate musical training and performance opportunities to sing the treble (soprano) line with professional adult singers singing alto, tenor, and bass. Websites detail the innovative scheduling that allows all singers to flourish and to offer various models for study, as a church seeks to introduce chorister training inclusive of both girls and boys. See the bibliography, which will appear in Part II, for a 2015 dissertation on the introduction of girl choristers in English cathedrals by Amanda Mackey for eleven more models. This section also includes reflections from the course managers of the two 2019 RSCM summer courses for girls.

• Christ Church Cathedral, Lexington, Kentucky
www.ccclex.org

*Erich Balling, *Canon Musician*
Kathleen Balling, *Music Assistant*
Lisa Hall, *Assistant Organist*

Choir of Men and Boys founded: 1962

Girls' Choir founded: late 1960s. *Under the direction of Bruce Neswick, they were the first girls' choir to sing for a full week at Westminster Abbey.*

Choir of Men and Girls founded: 2006

Do alumnae of your girls' choir work as professional musicians and as musicians in the Episcopal Church? *We have sent several very gifted girls to music schools over the years. At present, they are not among our church music colleagues. They are teaching and performing in other venues.*

• Grace Church, New York City
www.gracechurchnyc.org

*Patrick Allen, *Organist & Master of Choristers*
Hannah Cen, *Organ Scholar*

Choir of Men and Boys founded: 1894

Girls' Choir founded: 1994

In the Episcopal Church, are women as visible as men as choir directors, organists, and composers? If your response is no, what are some of the reasons? *In my own personal experience, women leaders, teachers, and colleagues have been a big part of my life and I am grateful for that. The United Methodist church where I was a child had women clergy and the music director was an amazing and talented woman—all this in the late 60's early 70's. Many were pioneers in their vocations and careers.*



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• Trinity Cathedral, Columbia, South Carolina
www.trinitysc.org
 *Jared Johnson, *Canon Organist and Choirmaster*
 Brent TeVelde, *Associate Organist and Choirmaster*
 Katie Gatch, *Chorister Program Manager and Assistant Choirmaster*
 Joe Setzer, *Fellow in Church Music*
 Choir of Men and Boys founded: 2009
 Choir of Men and Girls founded: 2009
Prior to 2009, all choristers sang together.

Most Episcopal chorister programs are now co-ed. What have you seen as the benefits for your girls, your boys, and your cathedral choir ministry at large, in having your girls and boys rehearse separately? *In our chorister program, the separate schedules are meant to benefit everyone. It helps us to reconcile age differences, to teach well in smaller groups, and to provide cohesive choirs for all of the Cathedral services. Our boys are ages 8-13, and our girls go right up to age 18. We also work with "young men" in their own separate rehearsal with a voice coach. In the beginning of my tenure here, I worked with them all together, and two things were difficult: retaining the oldest and most outstanding girls in a group with young boys; and recruiting new boys into the same group with mature and brilliant girls. The boys would despair and shrink, and the girls would be held back from their full stature. It makes for a big-scale operation with many separate rehearsals, but it serves the church and gives us the best chance to teach each chorister well.*

• Washington National Cathedral, District of Columbia
www.cathedral.org
 *Canon Michael McCarthy, *Director of Music*
 Tom Sheehan, *Organist*
 George Fergus, *Assistant Organist*
 Brian Glosch, *Chorister Program Manager*
 Elissa Edwards, *Music Outreach Officer & Voice Instructor*
 Choir of Men and Boys founded: 1909
 Choir of Men and Girls founded: 1997

In the Episcopal Church, are women as visible as men as choir directors, organists, and composers? If your response is no, what are some of the reasons? *I do not believe that women are as visible in leading roles in the Episcopal Church. The church has, for centuries, fostered the tradition of music leadership in the church through intensive and rigorous education of the young. Unfortunately, for centuries this opportunity was only really available to boys. With a greater equality today, the opportunity to find a vocational "spark" in our budding church musicians, regardless of gender, is our work as mentors.*

• Carolina RSCM Summer Training Course
www.carolinarscm.org
 *Matthew Brown, *Course Manager*
 Jared Johnson, *Director*

Do you think girls have equal opportunities to sing in the great choirs of the Episcopal Church? *I am consistently amazed at the high retention rate of returning choristers at the RSCM Carolina Course for Girls and Adults each summer. Our enrollment frequently reaches capacity by mid-March, and we often have a waiting list of girls wishing to attend. In some cases, it appears girl choristers are more often than not sustaining many parish music programs across the USA.*

In the Episcopal Church, are women as visible as men as choir directors, organists, and composers? If your response is no, what are some of the reasons? *I owe so much of my career to the strong inspiration of several women. Three in particular come to mind: Marie-Madeleine Duruflé, Margaret Mueller, and Dame Gillian Weir... As a male manager of a girls' course, I am always mindful for our girls to witness women in leadership roles as often as possible.*

What unique benefits are offered by the RSCM courses for girls as distinct from the co-ed offerings? *From my experience, there is a strong sense of community and esprit de corps developed at a course with one gender... I believe our younger girls ultimately excel and rise above some personal challenges and insecurities at the start of our week together by observing the leadership of our older, more experienced Choristers. Their experience each summer is only heightened when our staff includes a female chaplain, music director, or organist.*

• Gulf Coast RSCM Summer Training Course
www.rscmgulfcoast.org
 *Anna Teagarden, *Course Manager*
 Walden Moore, *Director*

The Gulf Coast RSCM course included some wonderful repertoire by women this summer. Do you think that it was important to the girls to sing music composed by women? *Yes, 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. It seems to me that there is an uneven balance toward a push to performance [for girl choristers].*

What unique benefits are offered by the RSCM courses for girls as distinct from the co-ed offerings? *I have seen it year after year where girls return to old friends and relationships. It is a very safe space for them to BE girls, whatever that means to them exactly, without judgment or pressure, to just be... We also encourage them to be supportive of each other. ...there is very little competition, but instead an environment where girls are "pulling for" girls... sharing in their success and supporting in their shortfalls.*

Reflections of Directors of Music in the Episcopal Church: 2. Boys' Choirs

These three Choirs of Men and Boys have offered internationally-renowned training to the boys of their prestigious choirs from the late 1800s and early 1900s to the present. They have not yet been able to find a way to open their doors to girl choristers, aside from a nine-day summer course for girls hosted by St. Thomas Choir School in New York City, offered since 2005.

• All Saints' Episcopal Church, Ashmont, Massachusetts
www.allsaints.net/
 Andrew Sheranian, *Organist and Master of Choristers*
 Ross Wood, *Associate Organist*
 Michael Raleigh, *Associate Choirmaster*
 Choir of Men and Boys founded: 1887

Do you think girls have equal opportunity to sing in the great choirs of the Episcopal Church? *In the past fifty or so years, the majority of male choirs in the church have been disbanded, giving way to girl choirs or choirs with boys and girls. This is a good thing. Ashmont is certainly an outlier in this respect. We have a relationship with a local civic choir which tours internationally, and we encourage girls to sing with them and to stay involved with church through altar serving and Sunday school.*

In the Episcopal Church, are women as visible as men as choir directors, organists, and composers? If your answer is no, what are some of the reasons? *Women are not even close to as visible as men in Episcopal church music. Why? I imagine it's the same reason we still haven't had a female president of the USA. The histories of the church and the government are filled with the exploits of men. This needs to change. I can't begin to explain it.*

• Grace Cathedral, San Francisco

www.gracecathedral.org

*Ben Bachmann, *Canon Director of Music*

Chris Keady, *Assistant Director of Music*

Men's Choir founded: 1906

Choir of Men and Boys' founded: 1913

Cathedral School of Boys founded: 1957

Do you think girls have equal opportunity to sing in the great choirs of the Episcopal Church? *Certainly there are more girls' choirs in large parishes and cathedrals making music to a high standard than there were say, thirty years ago. I do think that the flourishing of girl chorister programs in this country has done a great deal to help keep the Anglican choral tradition alive.*

Where would you recommend girls sing in your community to have an experience equal to the one you offer to the boys? *San Francisco has one of the largest choral programs for girls and young women in the country. It has programs for a wider range of ages than our cathedral choir and has the added advantage of not being attached to a religious institution, thereby having more Sundays "off," which is an asset in this very secular city. That has been very appealing to parents seeking singing opportunities for sisters of choristers.*

What advice would you give to a girl who aspires to be a musician in the Episcopal Church? *There is nothing I can think of specifically geared toward young women that doesn't apply equally to young men. Practice always and learn all the repertoire you can. Vary your skills and musical interests. Hymn playing is as important as literature. Playing Bach is important, playing from figured bass and lead sheets is important. Sight reading is very important. Improvising is crucial. Be nice to people, and avoid thinking that your work is a ministry, even if it is.*

• St. Thomas, Fifth Avenue, New York City

www.saintthomaschurch.org/

*Jeremy Filsell, *Organist and Director of Music*

Benjamin Sheen, *Associate Organist*

Nicholas Quardokus, *Assistant Organist*

Choir School for boys founded: 1919

The Saint Thomas Choir School is the only boarding school solely for choristers in the United States, and one of only three schools of its type remaining in the world today.

Girl Chorister Summer Course founded: 2005

The Choir School hosts a nine-day choral experience in sacred music to outstanding middle and high school girls, ages 12 - 19, with

excellent music and social skills. <https://choirschool.org/girls-choir.html>

Do you think girls have equal opportunities to sing in the great choirs of the Episcopal Church? *Yes. It is clear that there is also a terrific opportunity... to consider founding an equivalent St. Thomas-style experience for girls specifically. Equivalent chorister programs, which used to exist, could be revived with the similar financial and visionary input instituted here 100 years ago. It would be great to see a corresponding program for girls. We also know how tough it is to get boys to sing at a young age and opportunities for them to do so on their own terms are rare. In our vital efforts to provide similar opportunities for girls, we should remain aware of what we could conceivably lose, for boys are easily discouraged. We hope to feel justified in allowing boys to thrive, offer and learn music for this tiny window of childhood opportunity in their lives.*

Reflections of Directors of Music in the Episcopal Church: 3. Co-ed Choristers

The following five choirs represent stellar examples of the most common structuring for chorister training in the Episcopal Church today, in which boys and girls rehearse and sing together.

• Church of Heavenly Rest, New York City

www.heavenlyrest.org

* Mollie Nichols, *Director of Music*

Lydia Saylor, *Youth Choir Assistant* (an alumna of the chorister program of Heavenly Rest)

Do you think girls have equal opportunities to sing in the great choirs of the Episcopal Church? If not, please reflect on this. *It is moving in that direction. Some choirs are mixed and some separate boys and girls for vocal or educational reasons. Boy choir schools have a long and excellent tradition doing what they do. I would encourage other same sex Episcopal boarding schools to actively offer a similar program for girls and an excellent mixed choir program at other Episcopal schools where that is appropriate to their student attendees.*

What advice would you give to a girl who aspires to be a musician in the Episcopal Church? *Build your skills to be as proficient as possible and develop as broad a variety of musical skills as you can. Be knowledgeable about the past and open minded, creative, and inquiring about the future. Be collegial and organized in your work and view your work as a vocation.*

• Cathedral of St. John, Albuquerque, New Mexico

www.stjohnsabq.org

* Canon Precentor Maxine Thevenot, *Director of Cathedral Music and Cathedral Organist*

Edmund Connolly, *Assistant Organist-Choir Director*

Do you think girls have equal opportunities to sing in the great choirs of the Episcopal Church? If not, please reflect on this. *As the view from the pew changes and more women are placed in highly visible roles in the church, be it in the pulpit, at the altar, at the organ, or in front of the choir, this can't help but inspire those younger members of the congregation and choir alike to aspire to be in like positions should they feel called. My hope is that it will be only a matter of time before the funding will be in place for girls' choirs to be started in places which currently only*

have a choir of men and boys, to best afford equal opportunity and encouragement to work in what was once known as a male-only field. I must confess that, while I am grateful for the opportunities I had when I was younger, I wish I had had the great fortune of growing up a chorister in a choir of some skill, where the exposure to the music of the established "great" composers would have surely sped up the process of becoming a well-rounded, educated musician!

In the Episcopal Church, are women as visible as men as choir directors, organists, and composers? If your response is no, what are some of the reasons? *As a visible minority in church music leadership, it is imperative that we advocate strongly for those boys and girls to pursue their goals and dreams, and to do everything in our power to enable them to become the organists, choral conductors, and composers of tomorrow. It is not enough to simply encourage one sex over the other. Encouraging a young teenage boy is as important as it is a young teenage girl. In that way we will encourage sympathetic musical leaders, who in turn will, hopefully, do the same.*

• Cathedral Church of St. John the Divine, New York City
www.stjohndivine.org

* Kent Tritle, *Director of Cathedral Music and Organist*
Raymond Nagem, *Associate Director of Music and Organist*
Bryan Zaros, *Associate Choirmaster*
Choristers include students in grades 4–8 from the Cathedral School, since the founding of the school in 1901.

In the Episcopal Church, are women as visible as men as choir directors, organists, and composers? If your response is no, what are some of the reasons? *This is a tough question. A dear friend really struggled through a generation of male-dominated church music direction. She worked with marvelous people, from John Bertalot to Jim Litton; they were not the problem. The problem was that as a woman, she had to work doubly hard to be sure her labors would be respected beyond the church yard, by other church musicians.*

What advice would you give to a girl who aspires to be a musician in the Episcopal Church? *Go for it! And find a program that really works for you. Accept nothing less than equal opportunity!*

• Trinity Cathedral, Portland, Oregon
www.trinity-episcopal.org

* Bruce Neswick, *Canon for Cathedral Music*
David Boeckh, *Organ Scholar*

Do you think girls have equal opportunities to sing in the great choirs of the Episcopal Church? If not, please reflect on this. *Most of our churches with boy treble lines also now have girl treble lines. Those that don't will catch up eventually. My principal worry is with churches that don't have choral provisions for trebles of either gender.*

In the Episcopal Church, are women as visible as men as choir directors, organists, and composers? If your response is no, what are some of the reasons? *It's not that women aren't as visible as men in these areas, it's that their numbers don't equal. We need to do a better job at recruiting women into these professions.*

• Trinity Church, Copley Square, Boston
www.trinitychurchboston.org

* Richard Webster, *Director of Music and Organist*
Colin Lynch, *Associate Director of Music and Organist*

While boy and girl trebles rehearse together at Trinity, boy trebles all sing Decani and girls all sing Cantoris.

In the Episcopal Church, are women as visible as men as choir directors, organists, and composers? If your response is no, what are some of the reasons? *NO! The principal reason, as I see it, is inertia. "We've always done it that way." A second reason is that, to change a culture, though not impossible, is extremely difficult and painstaking. It's interesting that the place of women clergy in leadership positions (bishops, deans, cardinal rectors) has shifted dramatically, while the presence of women in prominent musical posts lags behind.*

What advice would you give to a girl who aspires to be a musician in the Episcopal Church? *Do not take no for an answer. Don't let anyone tell you what you may or may not do, or what you can and cannot do. Claim your rightful place. Challenge your male colleagues at every level. Raise consciousness 24/7. Never give up!*

The conclusion of this article will be published in the October issue. This second part reflects on the invisibility of women composers in most Episcopal choir libraries, includes poignant insights from seven young musicians on their experiences as choristers in the Episcopal church, and the transformative impact on their lives of seeing women in the roles of directors, organists, and composers. Closing remarks address breaking through the inertia of a stained glass ceiling for the music of women in the Episcopal church, to a movement that sings in seeing and hearing one another fully.



Since October 2005, Susan Jane Matthews has been Director of Music at St. Paul's Episcopal Church in Burlingame, California, where she is organist, director of the Chancel Choir, and founding director of the St. Paul's Choir School for boys and girls (2007). She has directed the choir in two recordings, *Sweetly singing in the choir* (2014) and *Searching for stars, to be released for Christmas*

2019. She previously served as Director of Music at St. Michael's Episcopal Cathedral, Boise, Idaho, and as Principal Organist of Grace Cathedral, San Francisco, where she has recorded two solo organ CDs for the Gothic label. Dr. Matthews completed a Bachelor of Arts Phi Beta Kappa at Haverford College, and MM and DMA in organ at the Eastman School of Music. She has performed and presented choral and organ workshops at AAM Conferences and AGO Conventions and chapter programs, including several lecture recitals on the life and organ works of Jeanne Demessieux. She is on the Board of Directors of the RSCMA and has served as an assistant director at the Pacific Northwest RSCM training course, and as organist and junior girls headmaster at the RSCM training course at King's College in her hometown of Wilkes-Barre, Pennsylvania.