Let All That Hath Breath

An organ album
for the 50th anniversary of the
Association of Anglican Musicians

Selah Publishing Co.

Introduction

In 2012, the Association of Anglican Musicians received a generous and unrestricted bequest from the estate of Bishop Chilton Powell and his wife Elizabeth. Both Powells were natives of small North Dakota towns. He studied at Carleton College and at Seabury-Western Theological Seminary, she at Denison University. They met early in their professional lives, when he became Curate of Gethsemane Church in Minneapolis, where she was the Organist. Married in 1941, they soon moved to Trinity Cathedral, Omaha, where he was called as Dean. He was elected Bishop Coadjutor of Oklahoma in 1951, and they lived out their days in Oklahoma City. Bishop Powell died in 1997, at age 83, and Mrs. Powell in 2011, at 96.

As a clerical spouse, Betty Powell did not abandon her musical vocation, but, as the expectations of the time required, she channeled it discreetly, teaching hymnody for decades, and working with the Evergreen Conference School of Music. One can only guess at her influence upon the shape, character, and musical rubrics of the 1979 *Book of Common Prayer*, which was developed during her husband's thirteen years as Chairman of the Standing Liturgical Commission. Bishop Powell was also long associated with the Evergreen Conference, and served as its Chaplain for a number of years.

In accepting the Powells' gift, the Board of Directors decided to allocate it toward a future observance of the Association's fiftieth anniversary. As that milestone drew nearer, the Board decided to dedicate the gift to the publication of a collection of organ music, composed by AAM members across the past half-century. AAM members David Schaap, of Selah Publishing, and Marilyn Keiser joined me in its assembly, and I am deeply grateful for their wisdom and labors. No such volume could ever be comprehensive, of course, and, indeed, practicality dictated that the scope of the collection be relatively modest. But we are pleased to have compiled a cross-section of works by musicians whose names are widely familiar through their engagement with AAM across its first five decades. They range from pieces that had passed out of print (including an entry by one of our three founders, Gerre Hancock, and others by esteemed colleagues no longer among us) to pieces freshly composed for this collection, or published here for the first time.

This Association takes as its purpose "the elevation, stimulation, and support of music and the allied arts in all their aspects in the Anglican church, and especially in their relationship to liturgy." We believe that this collection worthily expresses that aim, and hope that it will inspire those who play from it, and those who hear its contents, to the deeper worship of Almighty God.

Alan Lewis
Past President
Association of Anglican Musicians

An organ album marking the 50th anniversary of the Association of Anglican Musicians in 2016

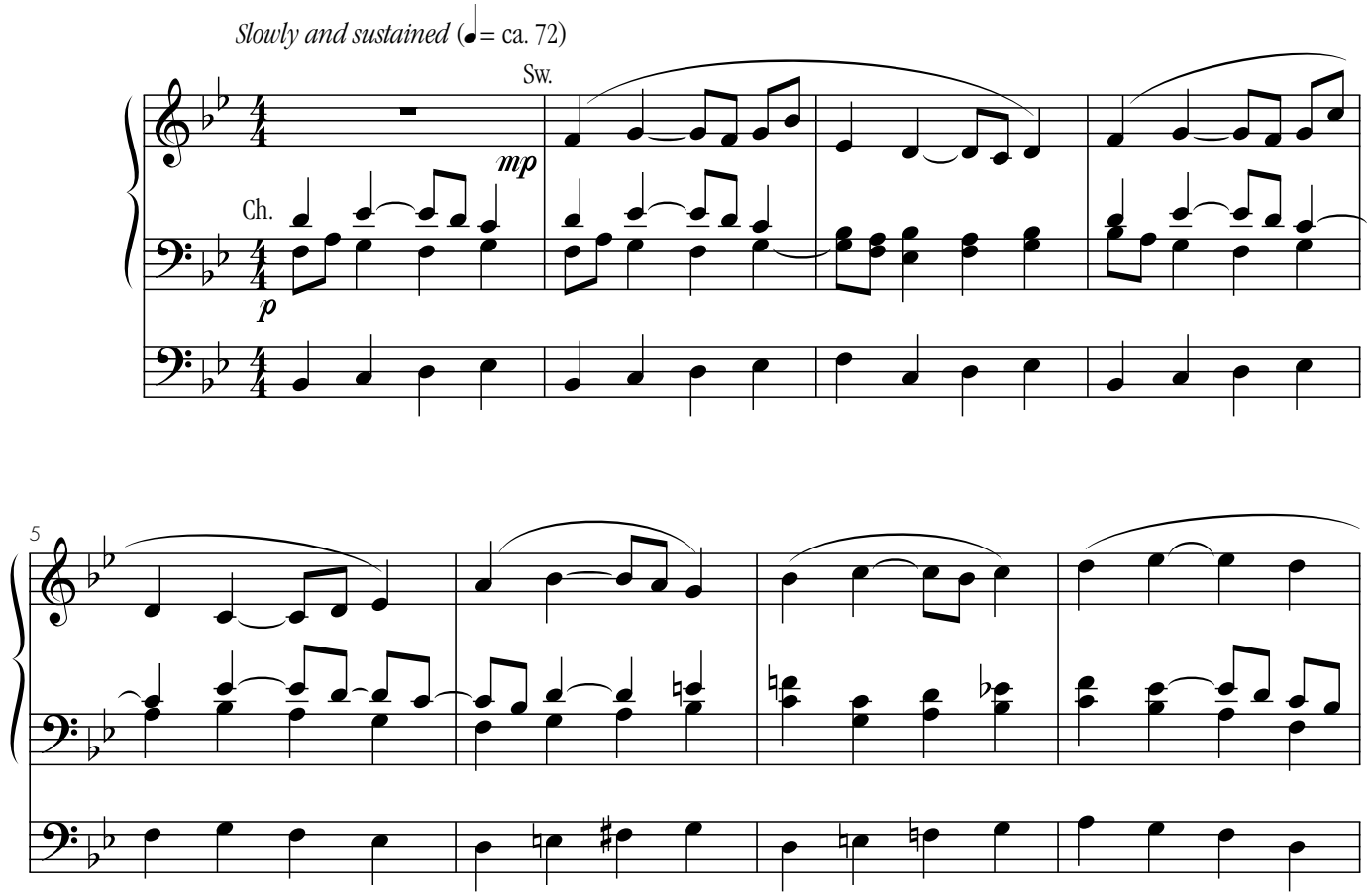
4	Air	Gerre **Hancock**
9	Introduction & Fanfare on Helmsley	Bruce **Neswick**
10	Variations on "Good Christians, All, Rejoice & Sing"	Marilyn **Keiser**
14	Fantasia on Wondrous Love	David **Hurd**
20	The Women at the Tomb	Dorothy J. **Papadakos**
25	Shalom (Peace), from *The Aeolian Sonata*	Dan **Locklair**
30	Prelude on "Fight On, My Soul"	Robert J. **Powell**
34	Sacred Dance on Holy Manna	Janette **Fishell**
38	A Love So Fierce and Free: A Litany	David Ashley **White**
42	Trumpet Tune in D	Sam Batt **Owens**
46	Fanfare	Alec **Wyton**
53	Prelude on Engelberg	Craig **Phillips**

for Judy

Air

Gerre Hancock

Sw.: Solo Stop 8'
Gt.: Foundation Stops 8', 4' (***f***)
Ch.: Fl. 8', 4'
Ped.: Soft 16', 8', Ch. to Ped.



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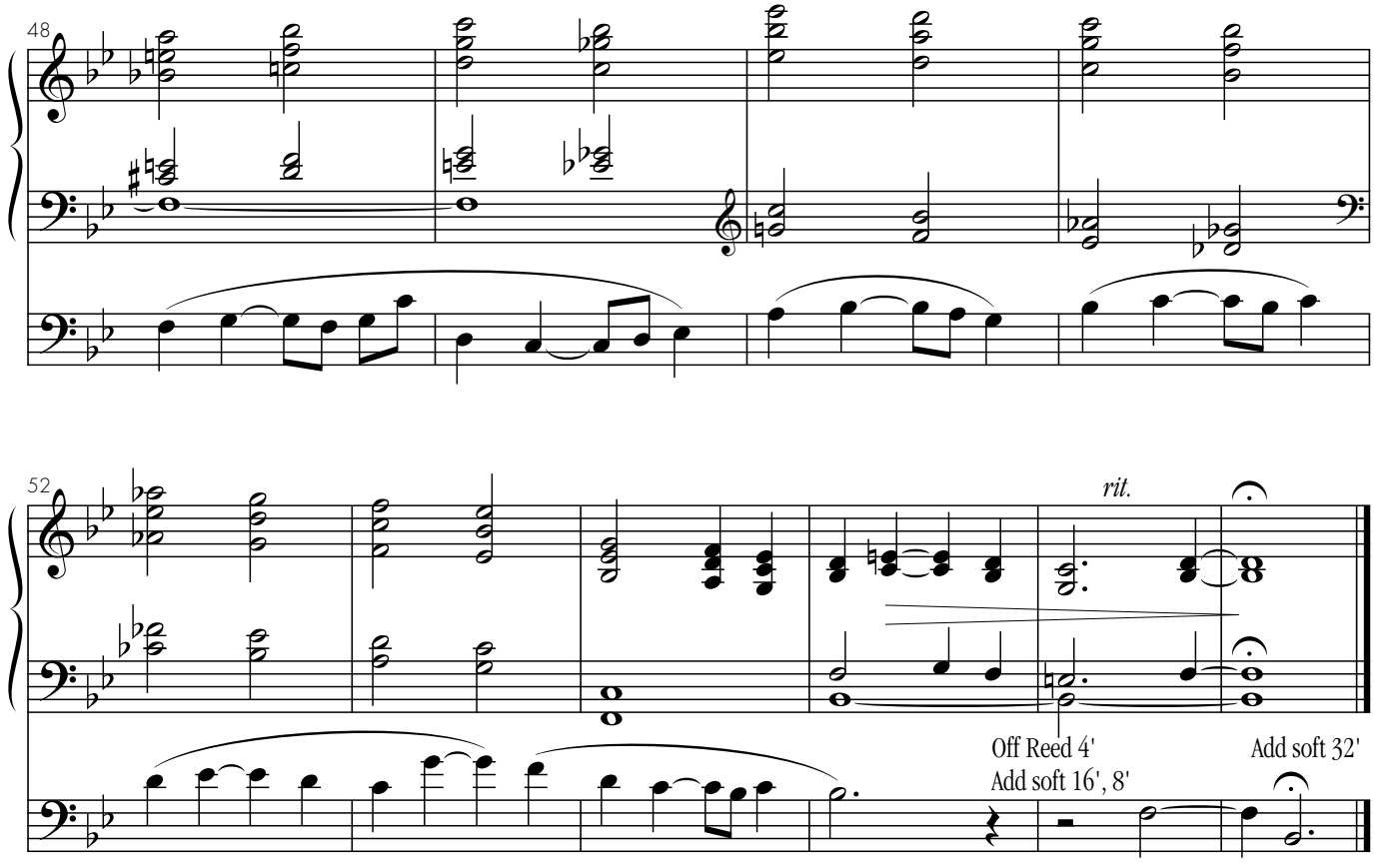

48
52
rit.
Off Reed 4'
Add soft 16', 8'
Add soft 32'

for the Association of Anglican Musicians 50th anniversary

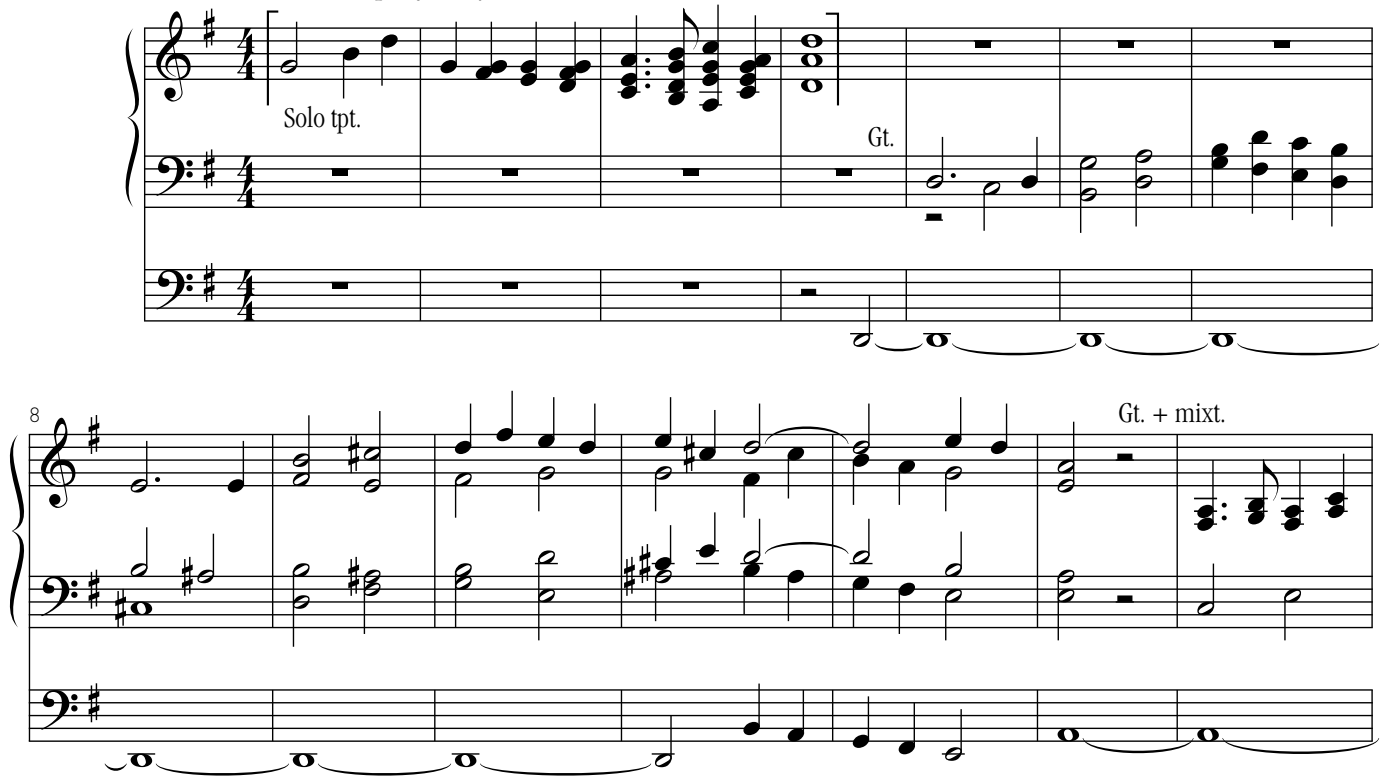
Introduction & Fanfare on HELMSLEY

tune by Thomas Oliver, 1763

Bruce Neswick

Sw.: Full
Gt.: 8', 4', Sw./Gt.
Ped.: 32', 16', 8', Sw./Ped.

In the tempo of the hymn



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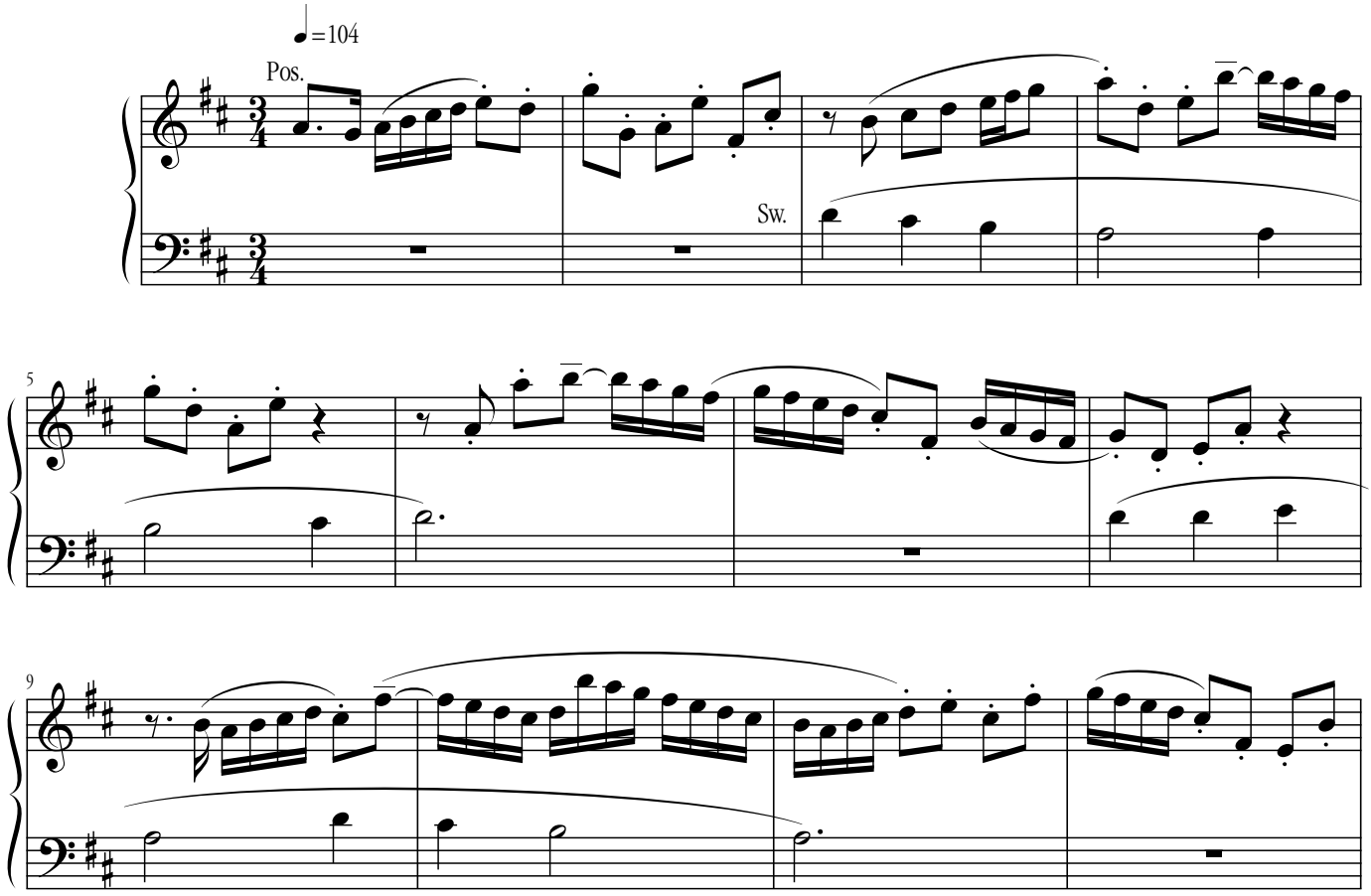
for Karen Holtkamp

Variations on "Good Christians All, Rejoice and Sing"

GELOBT SEI GOTT by Melchior Vulpius, 1609

Marilyn Keiser

Pos.: Fl. 8', Oct. 2'
Sw.: Oboe 8'



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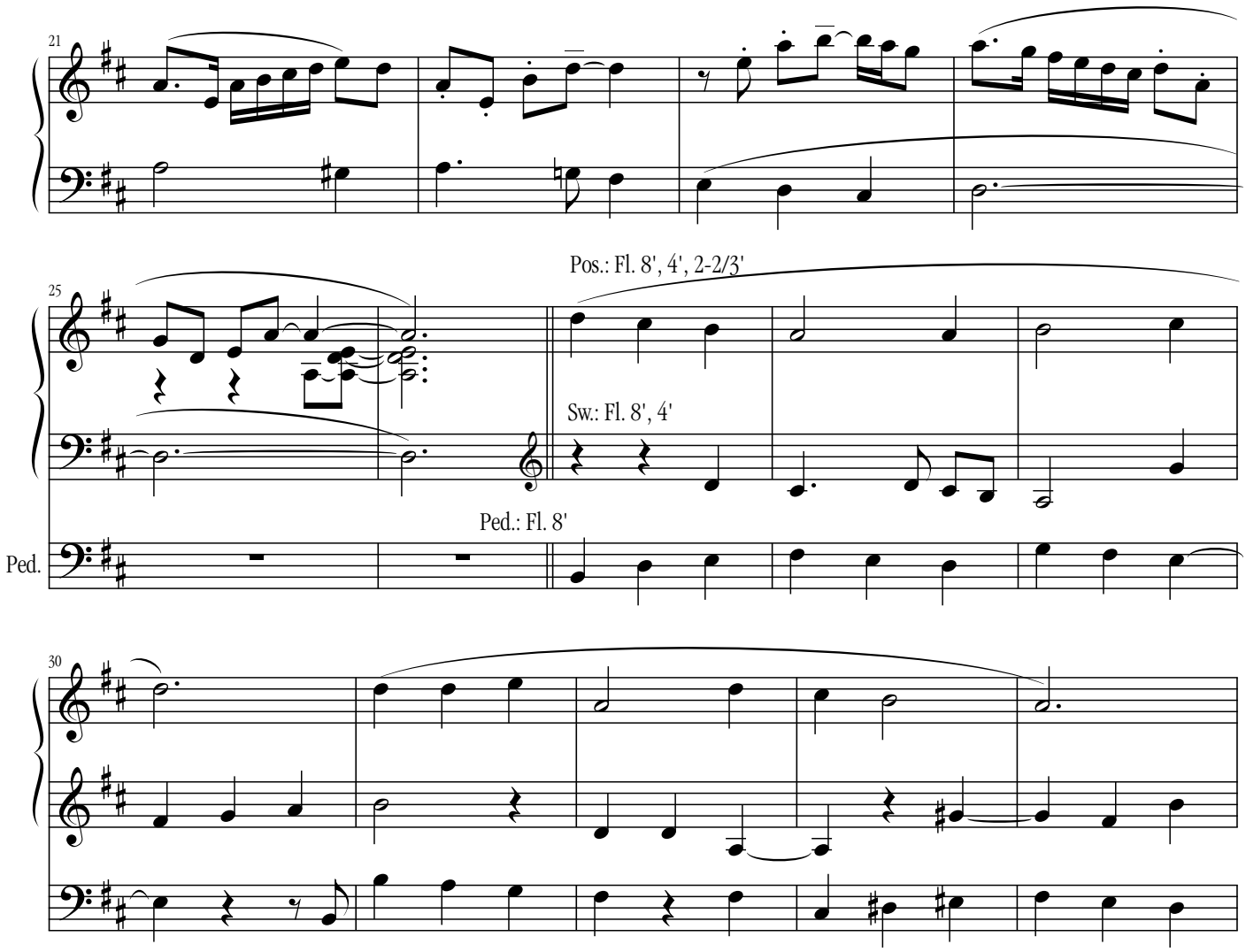
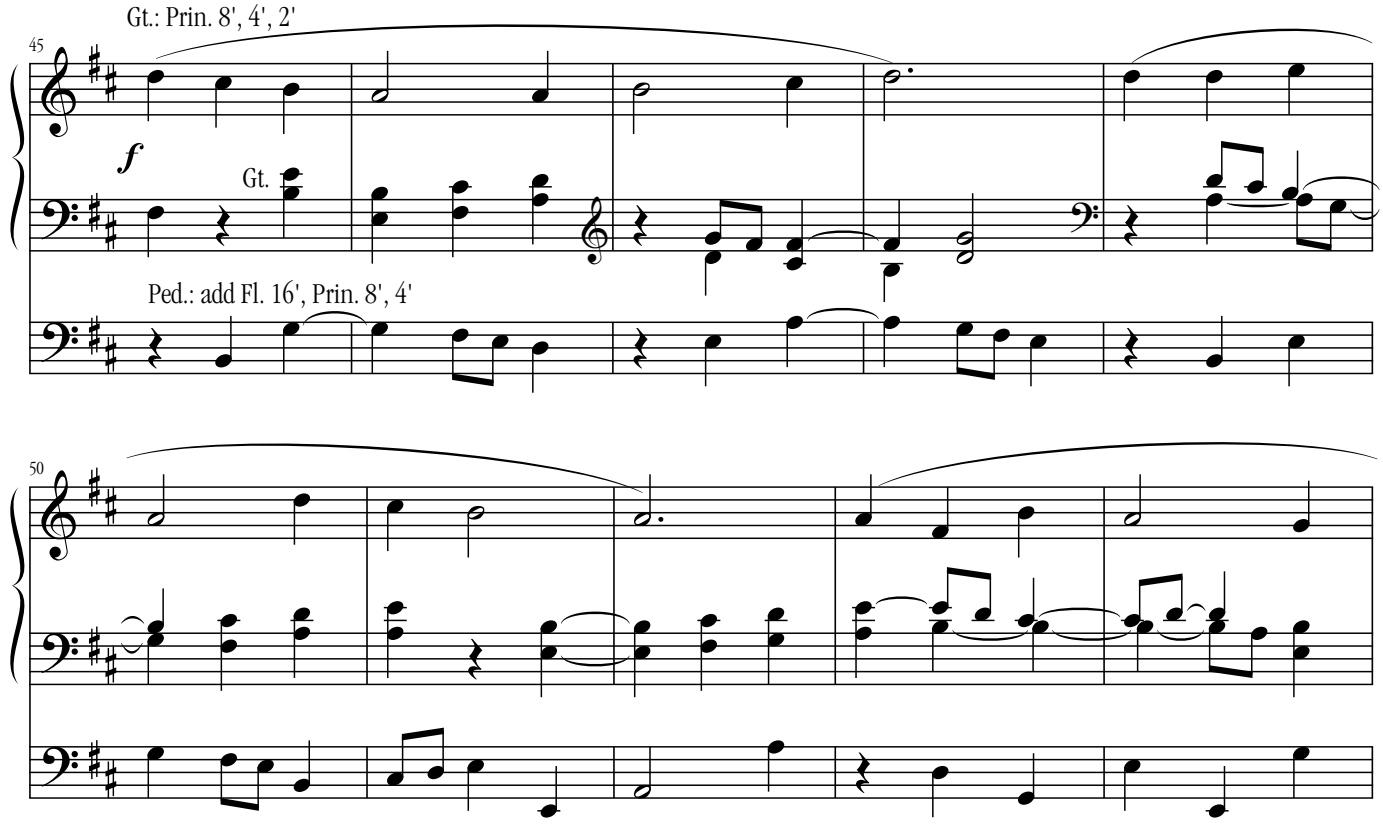

21
25
Pos.: Fl. 8', 4', 2-2/3'
Sw.: Fl. 8', 4'
Ped.: Fl. 8'
Ped.
30


Gt.: Prin. 8', 4', 2'
45
f
Gt.
Ped.: add Fl. 16', Prin. 8', 4'
50

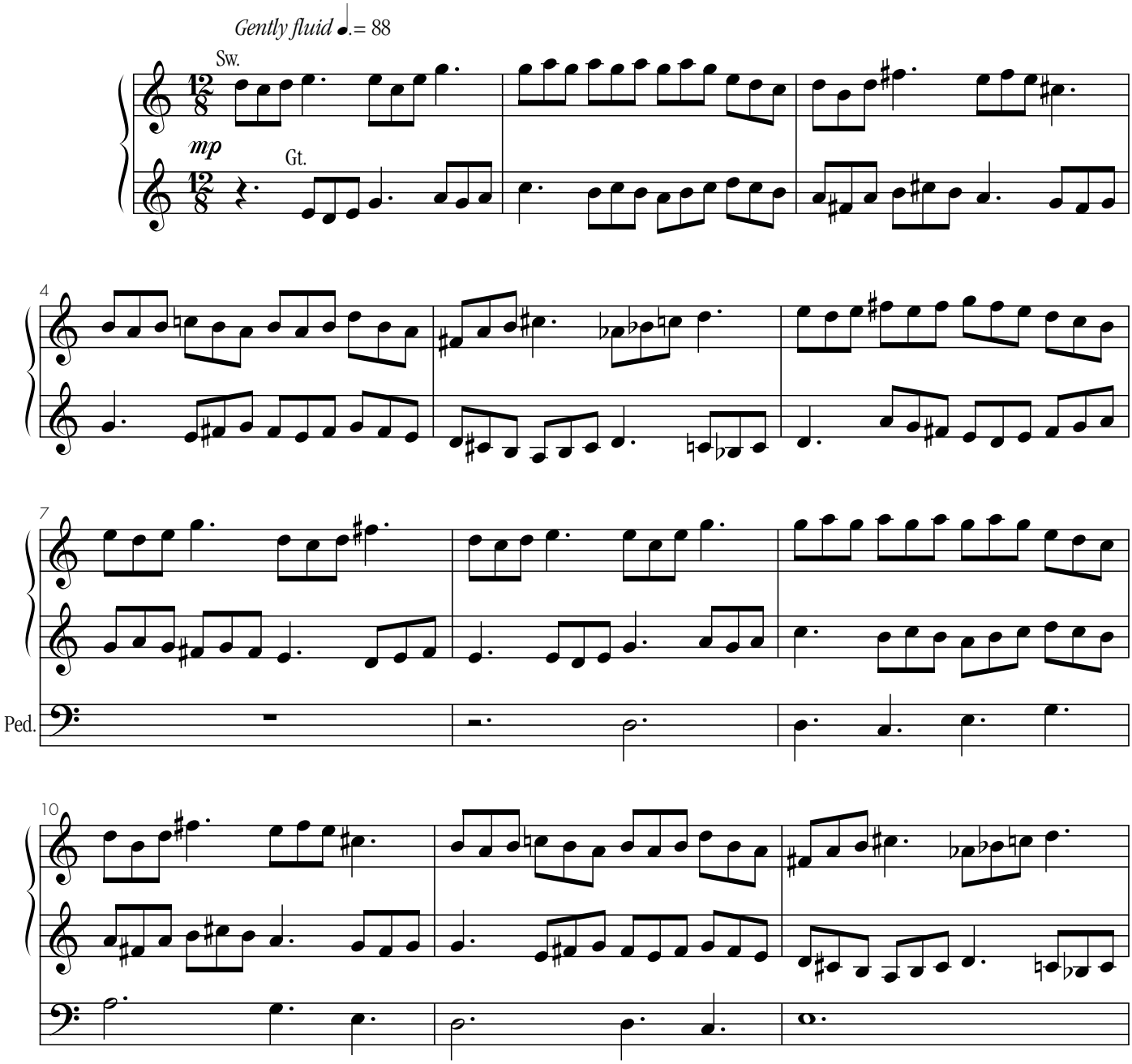
in thanksgiving for my parents, David and Cecile Hurd

Fantasia on Wondrous Love

melody from Wm. Walker's *Southern Harmony*, 1835

David Hurd

Gt.: Fl. 8', 4'
Sw.: Fl. 8', 4', 2'
Ped.: 4' Clairon



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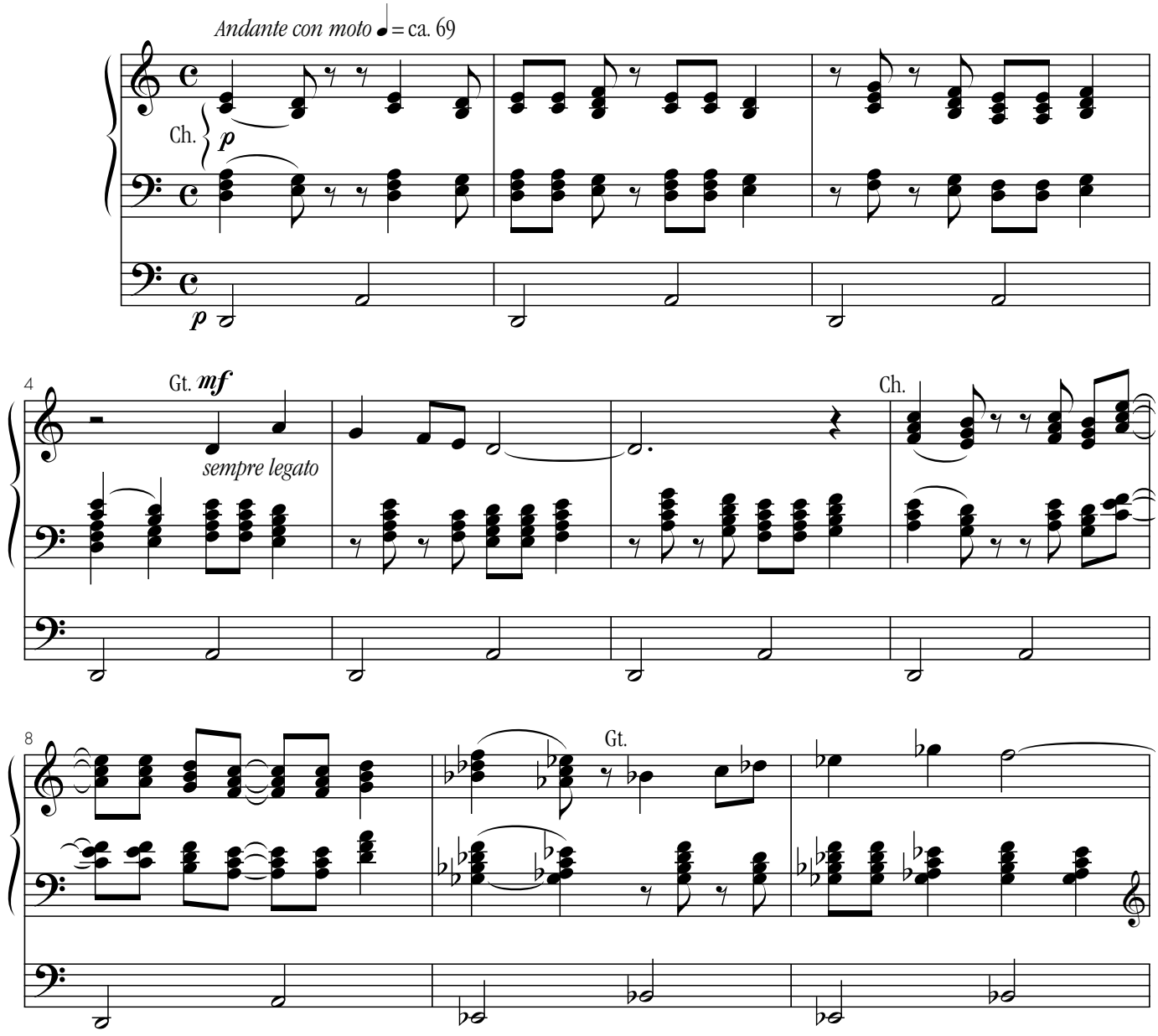
dedicated to my dear friend Joy Carol

The Women at the Tomb

A Prelude on "Hail Thee, Festival Day!"—Salve festa Dies by Ralph Vaughan Williams

Dorothy J. Papadakos

Sw.: Strings 8'
Ch.: Strings 8', Sw. to Ch.
Gt.: Solo Harmonic Fl. 8'
Ped.: Soft 16', 8'; Sw., Ch. to Ped.



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In remembrance of the darkness of September 11
from which emerged hope for Peace and joy in Thanksgiving

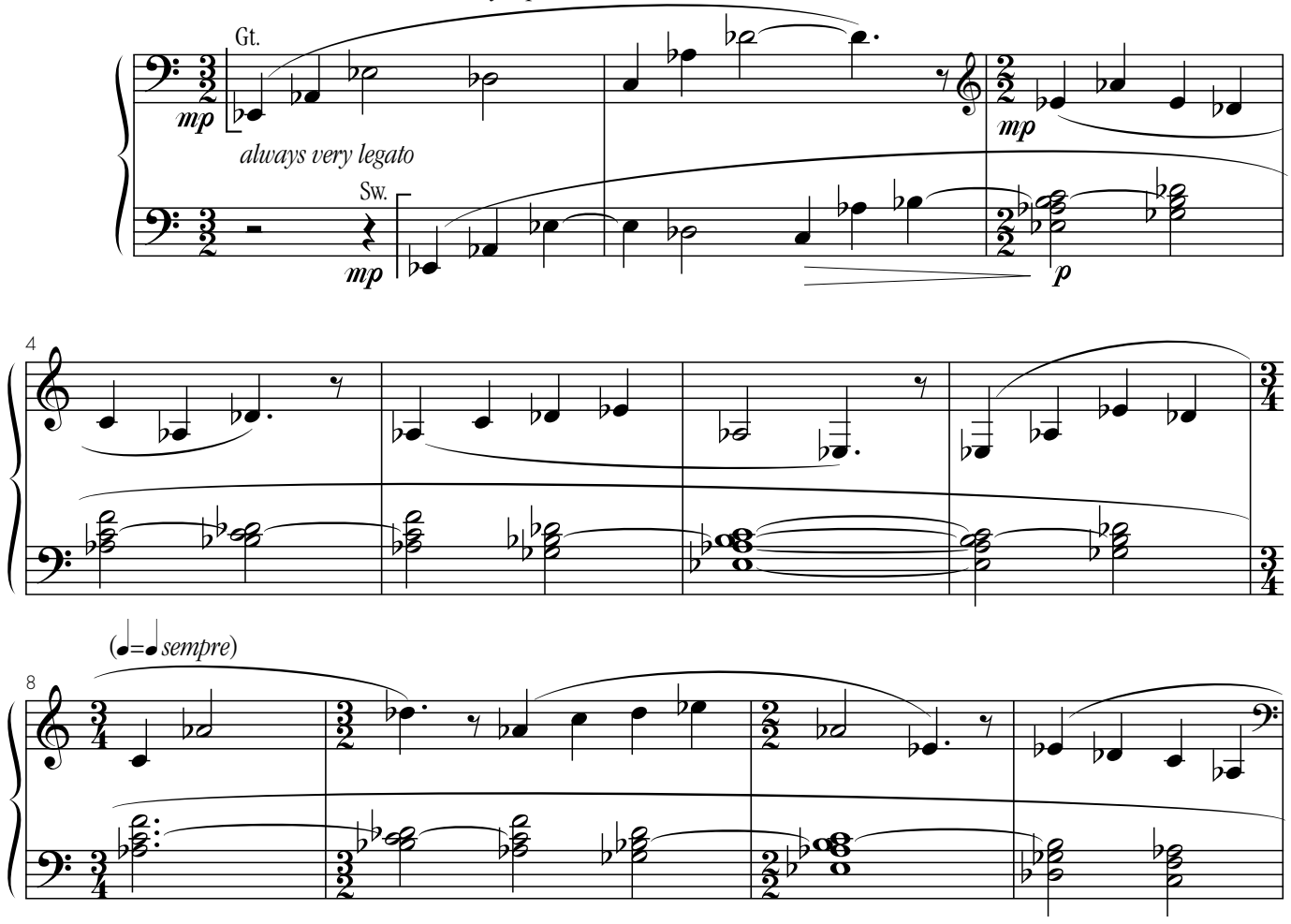
Shalom (Peace)

from *The Aeolian Sonata*

Dan Locklair

Sw.: Celeste strings 8'
Gt.: Fl. 4'
Ch.: Solo reed 8' (or Diapason 8')
Pd.: Soft foundations 16', 8', manuals coupled to Ped.

Serene and unhurried and very expressive (𝅗𝅥=ca. 42)



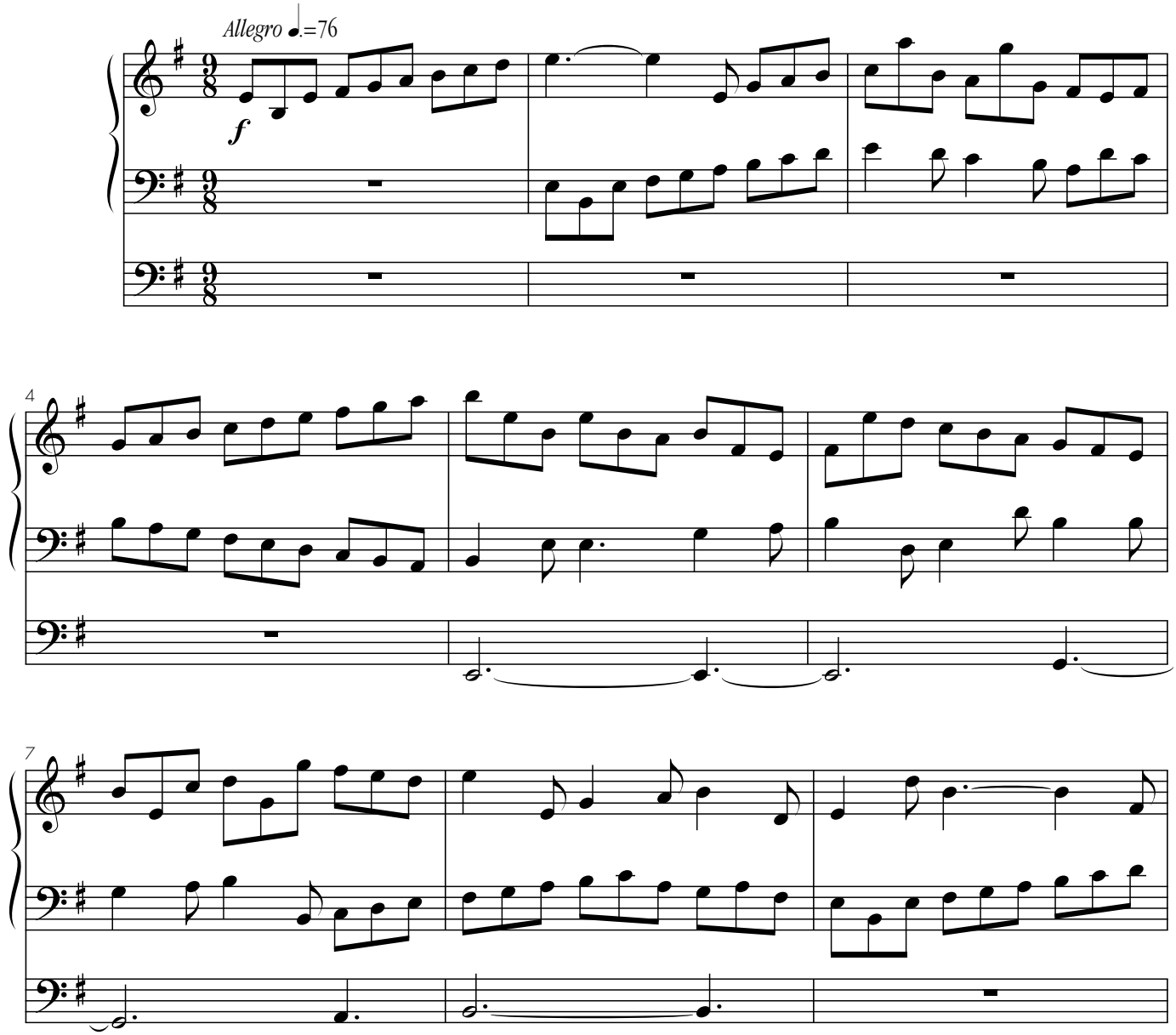
from *The Aeolian Sonata* by Dan Locklair, copyright © 2002 by Subito Music Publishing (ASCAP). Used by permission.

Prelude on "Fight On, My Soul"

from *Sacred Harp*, 1902, tune by John Palmer Roes, 1859

Robert J. Powell

Gt.: 8', 4' Diapason, Mixtures



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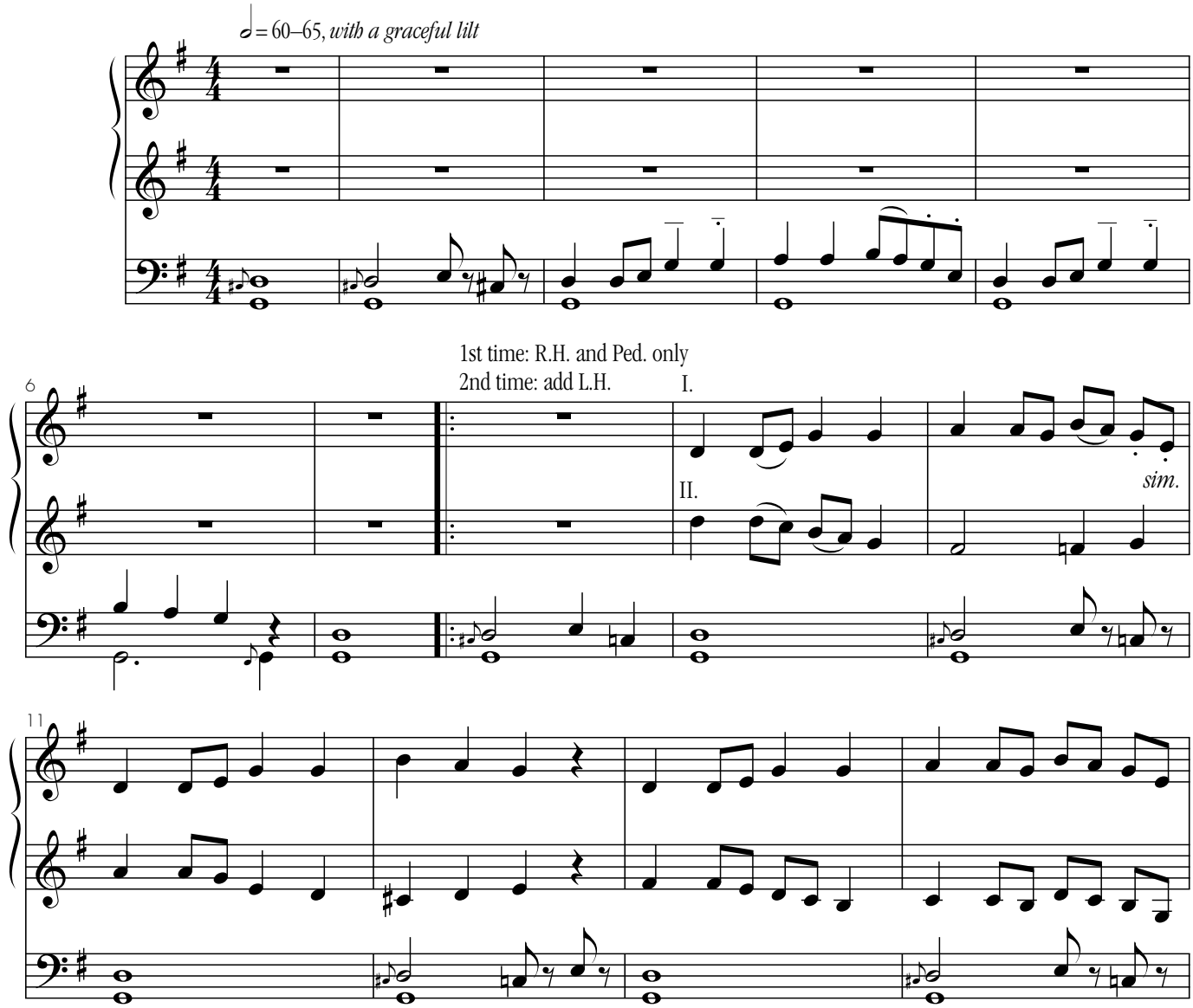
dedicated to Wilma Jensen, mentor and friend

Sacred Dance on Holy Manna

tune attributed to William Moore

Janette Fishell

I. R.H.: Fl. 8' (2-2/3'), 2' *
II. L.H.: Oboe 8' (Fl. 4')
Ped.: Pr. or Fl. 8' to balance manuals, no 16'



* manuals should have contrasting colors of equal intensity and volume.
The registration may be adapted as needed as long as balance and clarity is maintained between all parts.

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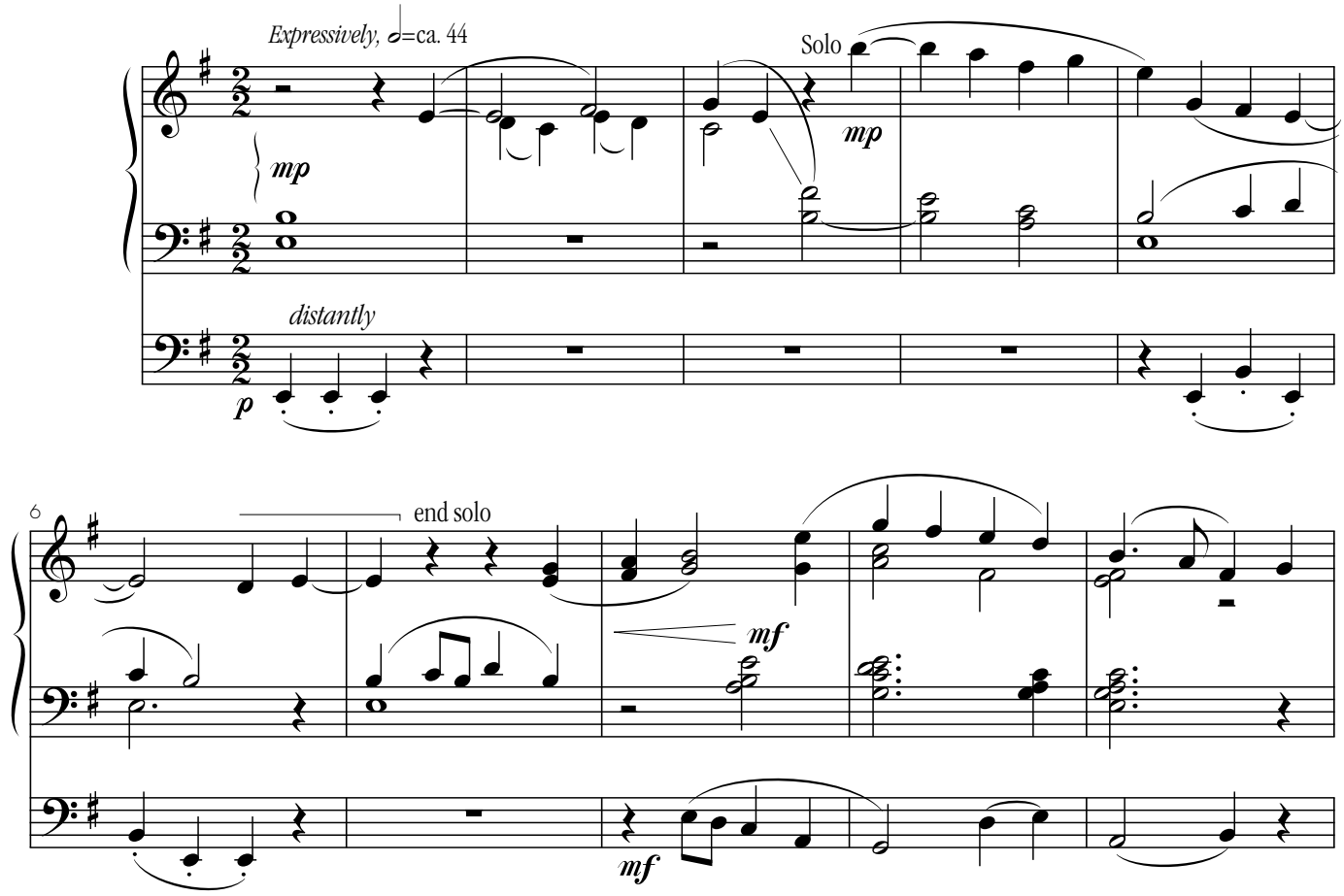
to David Henning

A Love So Fierce and Free: A Litany

David Ashley White



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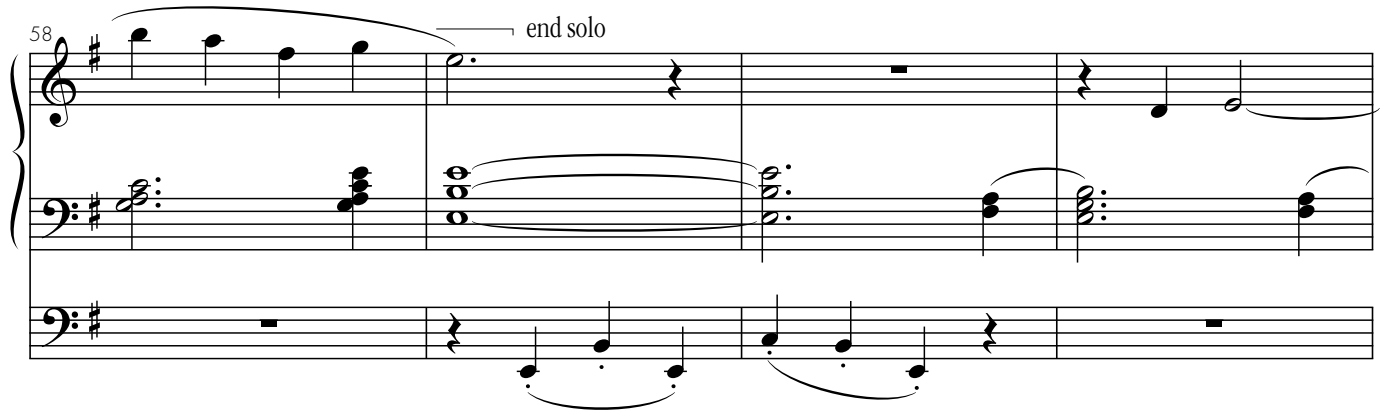
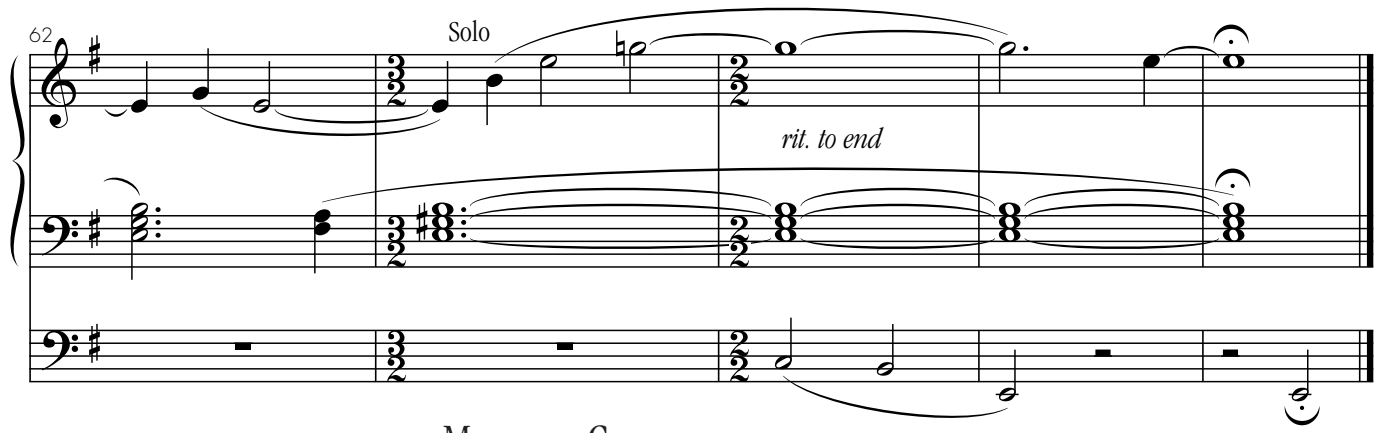
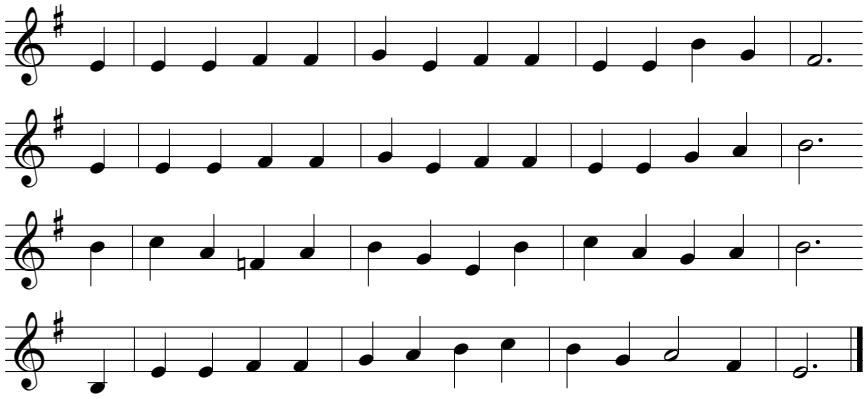
Tune Maryville College © 1994 Selah Publishing Co., Inc.





Maryville College



6 March 2016
Houston

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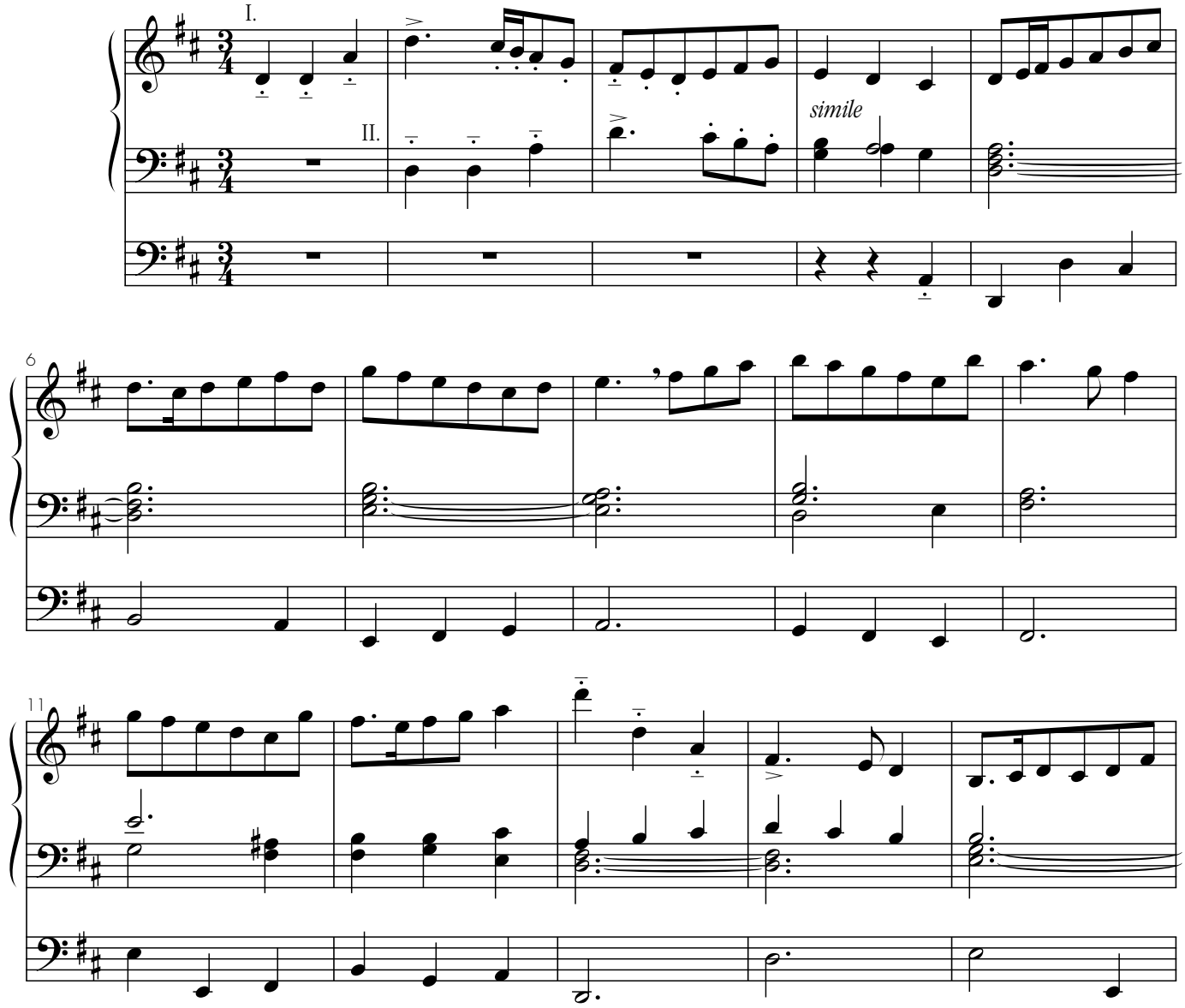
Trumpet Tune in D

based on LOBE DEN HERREN from *Erneuerten Gesangbuch*, 1665

Sam Batt Owens

I.: Solo Trumpet ***ff***
II.: Principals 8', 4', 2', Softer Ensemble Reed 8' ***f***
Ped: 16', 8', 4', ***f***; II. to Ped.

Boldly majestic; rhythmically detached



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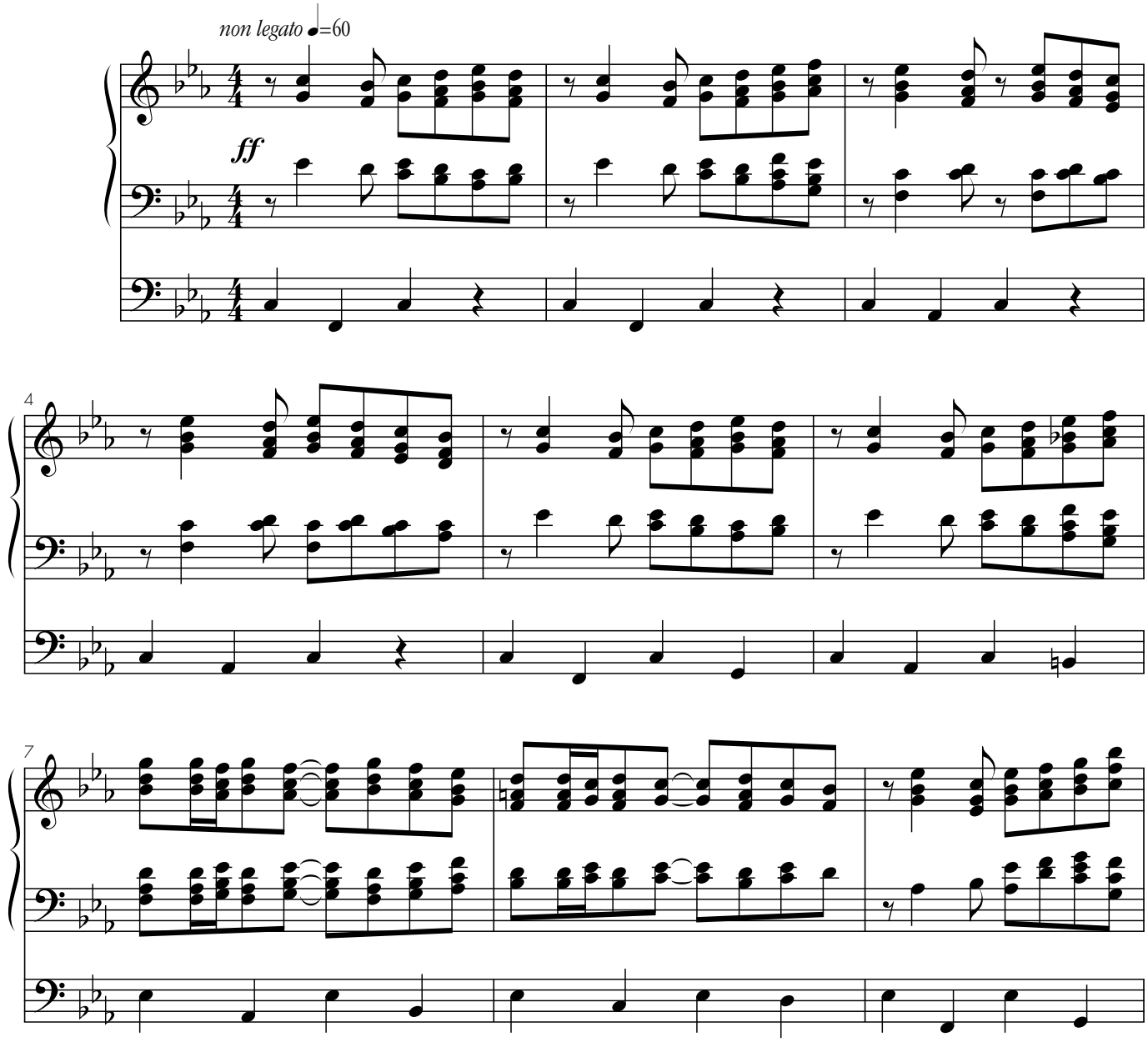
Fanfare

Alec Wyton

Man.: Gt. with Mixtures coupled to Full Sw.



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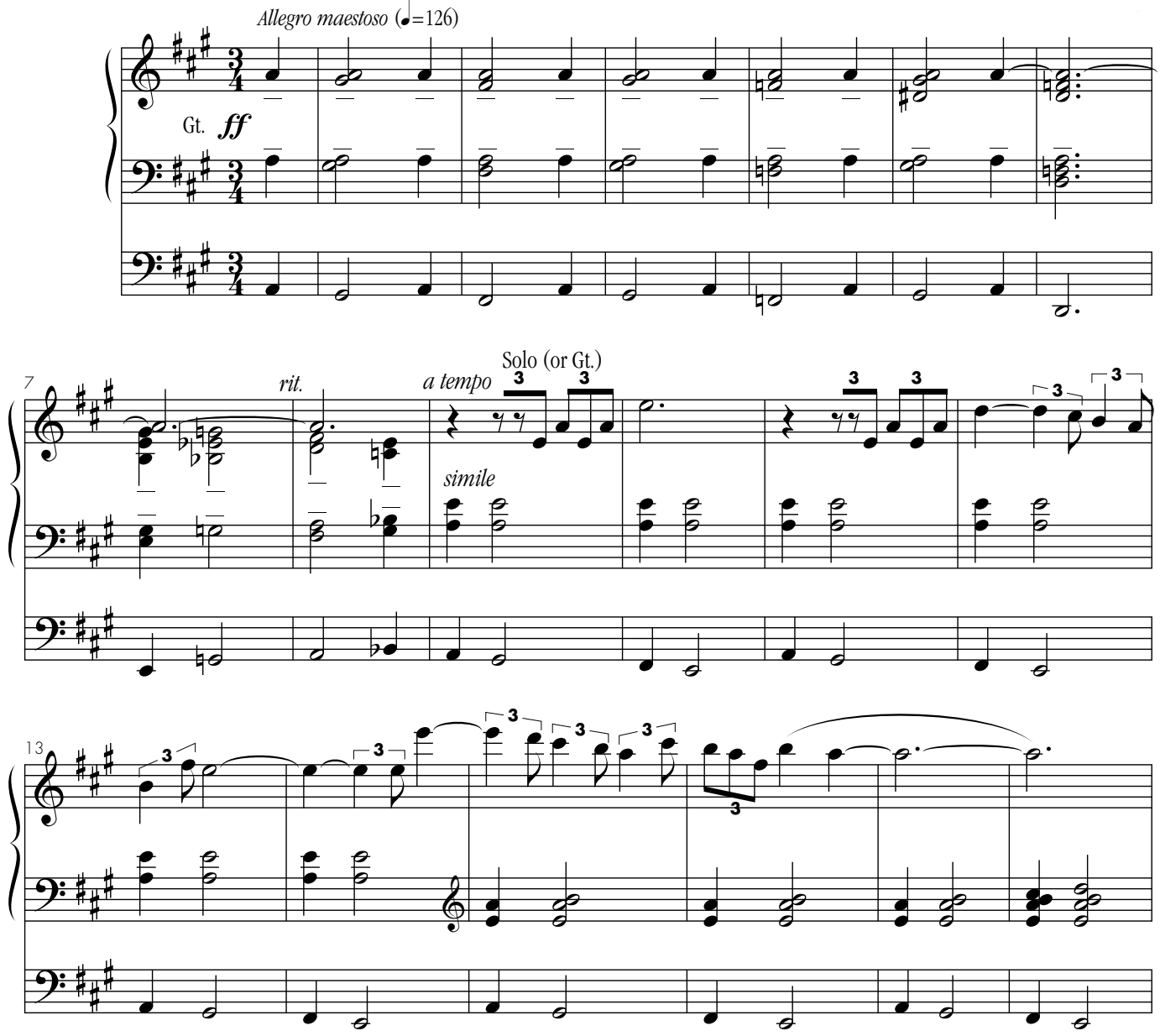
Prelude on ENGELBERG

tune by Charles V. Stanford, 1904

Craig Phillips

Gt.: Principals 8', 4', 2'
Sw.: Full with reeds, Sw. to Gt.
Pos.: Full, Pos. to Gt.
Solo: Solo Trumpet
Ped.: Full with reeds



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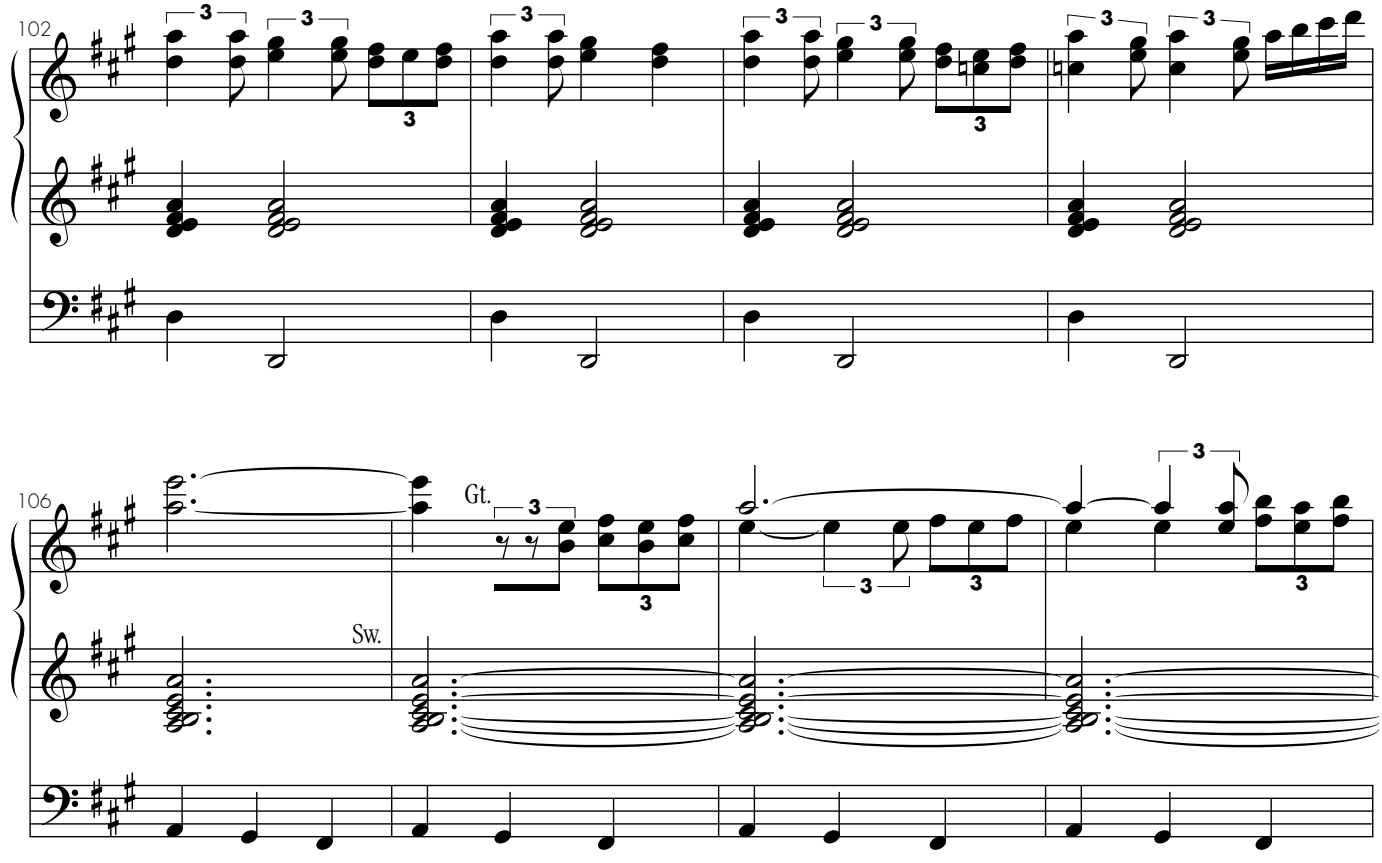
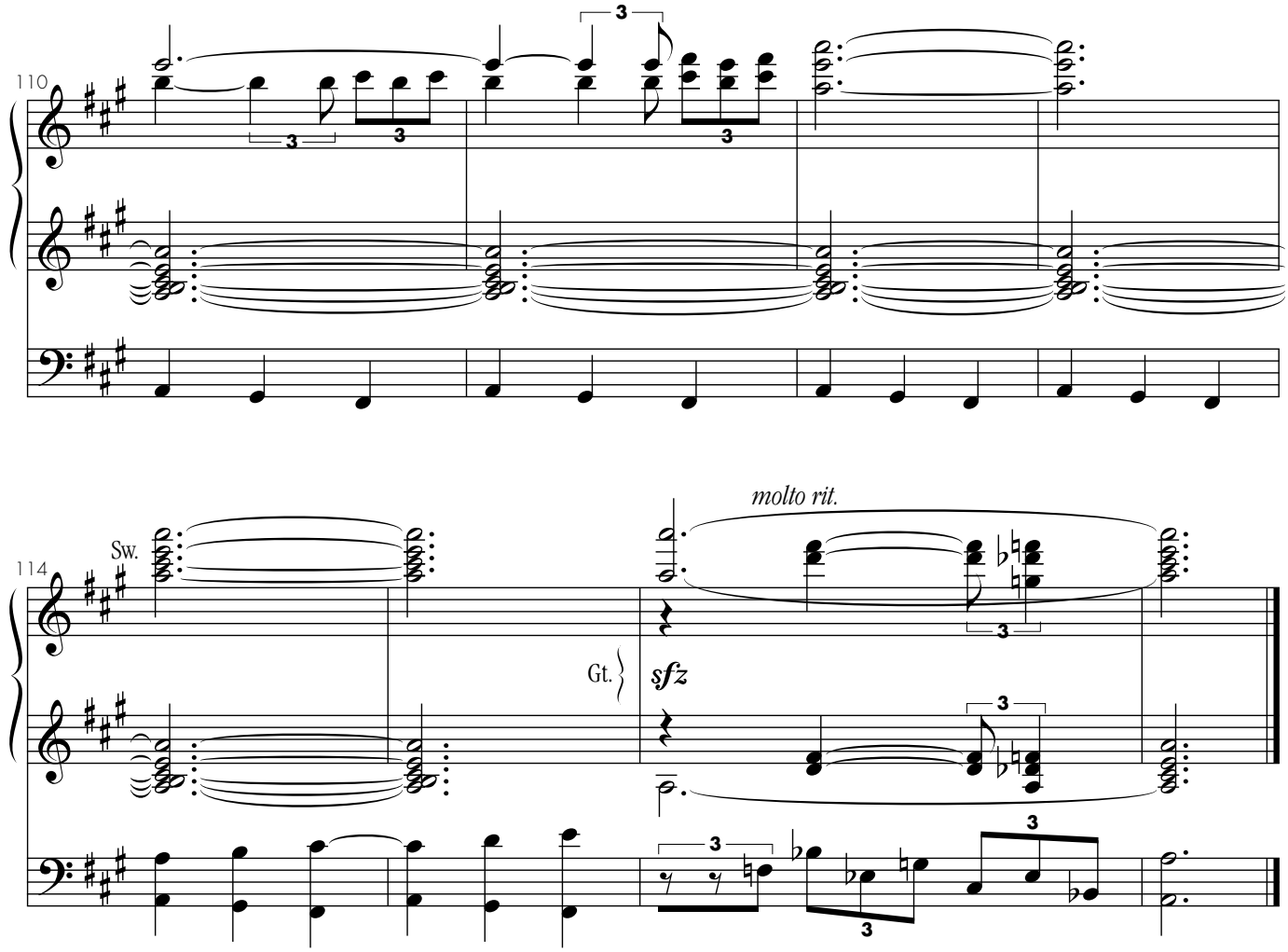

102
106
Gt.
Sw.


110
3
3
3
3
114
Sw.
molto rit.
Gt.
sfz
3
3
3
3

The Association of Anglican Musicians is a nonprofit organization of musicians and clergy serving in the worshiping communities of the Episcopal Church and the larger Anglican tradition. Founded in the early 1970s as the successor to the American Cathedral Organists and Choirmasters Association (formed in 1966), AAM's membership today embraces musicians, clergy, and supporters of music in Anglican liturgical life.

Members work and worship in cathedrals, parishes and missions large and small, theological seminaries, and church-related schools. They are organists, pianists, bishops, guitarists, presbyters and deacons, directors and trainers of choirs, teachers of music, and friends of Anglicanism's musical tradition and practice of sung prayer.

The Association's website is found at www.anglicanmusicians.org