

MUSIC FOR AN URBAN CHURCH

The connection of music to the Judeo-Christian tradition is, as the saying goes, “lost in the mists of time.” From Jubal and his lyre, and Miriam and her timbrel, the long unbroken line persists to the second decade of the twenty-first century. As western music evolved, and individual composers became identifiable, the close links between those who create and perform music and the faith traditions in which they worked became more and more important, giving a personal and textured *human* element to the relationship of worship and music. The intensely close connection in the history of music in the West and religion needs no further description here: suffice it to say that for centuries, the two were inextricably intertwined, and even for after the Renaissance, rare was the composer who did not offer much of his finest music to the service of the Church.

Lutherans are, perhaps more than any other Christian tradition, acutely aware of this fact: was not Johann Sebastian Bach, cantor of the Thomaskirche in Leipzig for over twenty-five years, the very epitome of this tradition? The very incarnation of this connection? But long before the Great Man’s advent, the history of Lutheran music-making was beyond dispute (an example: Bartholomäus Gesius, composer of the tune on which Gregg Smith based his **Dedication**), and in the centuries since Bach’s death, that tradition has persisted, sometimes blazing up, sometimes with banked fires, but never extinguished.

Saint Peter’s Church is a parish of the Evangelical Lutheran Church in America located in East Midtown in New York City. Its first gathering took place in July of 1861, and its legal organization took place in June of 1862. Over the last year, the parish has been celebrating its sesquicentennial, with the overarching theme *Deeply rooted, always growing*. Part of that celebration has focused on the musical history of the parish, and one center of that aspect of the anniversary year has been the close connection over the last four decades between Saint Peter’s and the American composer Gregg Smith.

Gregg knows a good thing when he sees it, and the “good thing” that brought him and Saint Peter’s together was (and is) his wife, the soprano Rosalind Rees. Rosalind was hired as a soprano soloist of the predominantly volunteer Saint Peter’s Choir in the late 1960’s, during the same period when she became one of the Gregg Smith Singers (then well into its second decade, and newly resident on the East Coast). When, in 1970, the two made the decision to marry, it was clear that the ceremony would take place at Saint Peter’s, and so it did: between the 7 P.M. and Midnight services on Christmas Eve (how they got Ralph Peterson, the pastor at the time, to agree to *that*, who can tell?). Saint Peter’s cantor at that time (and for many years) was Gordon Jones, who became a close friend of both Gregg and Roz.

These were busy years for the Gregg Smith Singers, with extensive touring obligations both here and abroad, but Roz remained a stalwart member of the Choir when in town. Gregg’s omnivorous musical interests, always a feature of his creative output, led him to complete his **Jazz Mass for Saint Peter’s** during this early period (it was premiered in 1973) and to contribute his occasional work, **Dedication**, for the eponymous event when the “new” Saint Peter’s was dedicated in 1977. Ten years later, he was asked to compose a new tune for Jeffrey

Rowthorn's superb ordination hymn, **Lord, You Give the Great Commission**. The tune, **Drake**, was first sung in June, 1988.

After Gordon Jones' untimely death in early 1990, the parish called Thomas Schmidt, distinguished pianist, organist and college professor, as the new cantor, a relationship that thrives to this day, some twenty-three years later. In 1994, Gregg was commissioned by the family of Philip Lange (at the suggestion of Mr. Schmidt) to compose his **Missa Brevis (Mass for Saint Peter's)** to be used at the tenth annual Lange Memorial service, and the next year the Choir itself asked him to compose **Seven Stanzas at Easter** as a commemoration of Schmidt's fifth year as cantor. The most recent Saint Peter's-inspired work on this disc is **Songs from a Liberal Heart** from 2005, commissioned to celebrate the twenty-fifth annual Memorial Vespers. Other Gregg Smith works have been composed over the decades (another hymn tune, **Amandus**, was composed for use during the 150th anniversary year), and many of his effective choral arrangements are permanent fixtures in the Choir's repertoire.

However warm the relationship between Gregg and Messrs. Jones and Schmidt, any experienced church musician can tell you that without the support of senior clergy their lives, and those of the living composers they patronize, can be very difficult indeed. Fortunately for them, and for the parish, the five men who have served as Senior Pastors since Gregg's first acquaintance with Saint Peter's have been stalwart in their support of all the arts, and especially music. Ralph E. Peterson (1966-1980), John Garcia Gensel (1980-1981), John S. Damm (1981-1991), Ronald Roschke (1992-1996) and the current Senior Pastor (since 1997), Amandus J. Derr, have all supported their cantors and Gregg's contributions to the musical life of Saint Peter's wholeheartedly, as the following comments clearly show.

But the essential *human* quality of the connection between the parish and the man who has become its composer is what shines through in all these instances. For many years Saint Peter's sanctuary has been the New York home of the Gregg Smith Singers, and for many Sundays its choir-loft has been graced by the presence of his wife. It seems only fitting that during Saint Peter's celebration of its first one hundred and fifty years as a parish—in and of itself an unusual event in New York City, a place that has been more accurately described as a verb than a noun—that **Music for an Urban Church** should commemorate the decades-long adherence of this modern American composer to the church's millennia-long tradition of “singing unto the Lord a new song.”

PICTURES OF OLD & NEW CHURCHES EXTERIORS

Jazz Mass for Saint Peter's

Dedicated to John Garcia Gensel and the Saint Peter's Jazz Community

Music for an Urban Church begins with the earliest work in the collection, Gregg Smith's **Jazz Mass for Saint Peter's**. It is the only work on the recording first performed in Saint Peter's 1904 building, a neo-Gothic pile that stood on the same intersection where today's modern sanctuary now rises. The **Jazz Mass** testifies to the prominent role Saint Peter's has played for over five decades in supporting that great American musical genre, a role fostered by the parish's first Pastor to the Jazz Community, John Garcia Gensel—or, as his good friend Duke Ellington called him, the “Shepherd of the Night Flock.”

With the Long Island Symphonic Choral Association (LISCA), a community chorus founded by the composer, and with which he has had a long and fruitful collaboration, comparable to the one he has enjoyed here at Saint Peter's, Gregg recorded the **Jazz Mass for Saint Peter's** in 1978, right here in its namesake sanctuary. When the recording was finally issued in 1985, the composer supplied informative liner notes. They follow, lightly edited and with 2013 annotations in brackets.

The **Jazz Mass for Saint Peter's** was commissioned and written in two segments. The *Sanctus-Benedictus* movement was composed in 1966 for the Ithaca College jazz workshop when I was director of choral activities there. The other movements were composed in 1972 when the Rev. John Garcia Gensel, minister at Saint Peter's who serves the famous New York jazz community, suggested that I expand upon the *Sanctus/Benedictus* and create a complete mass for the same forces, namely chorus, soloists, trumpet, electric guitar, string bass and percussion.

PICTURE OF JOHN GARCIA GENSEL

[A close review of church bulletins for 1972 and early 1973 reveals one mention of the **Mass**: in the February 1973 bulletin—in this period, a whole month of services was included in a single bulletin— on the page devoted to the Jazz Vespers services for the month there is a note as follows under the heading “OUR LEADERS IN WORSHIP ARE” for February 25: “The Greg [sic] Smith Mass (choir and orchestra).” As no individual bulletins were issued, this seems to be the only record of the **Jazz Mass for Saint Peter's** premiere. It is important to note that February 25, 1973 was the last “complete” Sunday in the old Saint Peter's: the following Sunday, March 4, saw the departure of the congregation for their temporary home at nearby Central Presbyterian Church prior to the demolition of the 1904 building.]

Since then the **Mass** has enjoyed a history of repeated performances—several at Saint Peter's itself but also throughout the United States. [The most recent Saint Peter's performance took place on February 10, 2013.] In 1978 the Finnish jazz composer Heikki Sarmanto wrote a beautiful jazz mass of his own, the *New Hope Mass*, which was premiered at Saint Peter's. [Sarmanto had performed at a 7 P.M. Jazz Vespers in the old Saint Peter's on March 12, 1972. Born in June 1939, he had studied at Berklee College of Music in Boston, and in 1971 had won top awards in combo and piano at the Montreux Festival. The *New Hope Jazz Mass*, as Sarmanto officially entitled the work, was premiered at Saint Peter's on May 18, 1978. It was described as “an important part of the dedication [of the “new” Saint Peter's] year... symboliz[ing] the global dimension of Saint Peter's ministry and the importance of the spiritual and cultural contributions of Finland to the life of the Church... [The work] has been especially commissioned for our dedication year. Participating in the service [which took place on a Thursday evening] will be... the Gregg Smith Singers.” Gregg continues:] The two masses share a natural affinity, and in a kind of “hands across the sea” gesture they were coupled in several programs in New York as well as in five performances for the Helsinki Festival in Finland. [The Sarmanto work was recorded during that visit, in the Tempeliahaukio (“Rock”) Church, with Gregg conducting LISCA.]

While the two works share many affinities, they differ in one respect. Heikki is a jazz musician who with his *New Hope [Jazz] Mass* brought his talents as a composer of popular music into the classical field. Conversely, I live in the world of classical music and therefore my **Jazz Mass for Saint Peter**'s is the creation of a classically trained composer working temporarily in the field of popular music. Such bridgings between the two fields are not uncommon, since many composers and performers have strong backgrounds and experience in both kinds of music. Unfortunately, however, this often results in the pigeon-holing-by-publicity that so many artists have to live with. Although as a performer and composer I have made brief excursions into popular music, my musical life and inclinations have been overwhelmingly classical. Nevertheless, I believe that simply because I am an American, popular music and jazz have permeated my musical thinking almost without my being aware of it.

Composing a classical jazz piece, therefore, has not only been a most interesting challenge for me, but also an experience that has brought me a new self-awareness. Although I could not begin to define the popular jazz elements inherent in the piece, I am sure that some jazz "authority" could do so, and I am almost as sure that those elements derive from jazz styles that are anywhere from ten to forty years old. [Bear in mind: these words were written ca. 1985!] Perhaps that is as it should be because a classical composer, after all, draws as much on the past as the present. Certainly most composers in the history of our Western civilization have drawn upon popular elements of one kind or another and fused them with their own style.

Jazz Mass for Saint Peter's consists of the five parts, or movements, of the traditional ordinary of the mass: *Kyrie*, *Gloria*, *Credo*, *Sanctus-Benedictus* and *Agnus Dei*. With the exception of the *Credo*, I have used the traditional Latin text throughout. In the *Credo* I decided to have the four soloists sing the English version of the Nicene Creed, punctuated throughout by the chorus with key Latin phrases ("Credo in unum Deum," "Crucifixus," "Et Resurrexit"). An important aspect of the **Mass** is the use of spatial effects in performance: soloists and instrumentalists sometimes move off the stage and out into the hall for the purpose of creating various antiphonal sonorities. [The composer's following description include "roadmaps" for an ideal performance of the **Jazz Mass**. It should be noted that Gregg has always been a devotee of "music in space," inspired as he has been by Charles Ives and Heinrich Schütz, two masters of that art.]

Kyrie—The **Mass** begins with the four vocal soloists and four instrumentalists positioned in pairs at the four sides of a hall: soprano and trumpet in the back, tenor and vibraphone on one side, bass and string bass on the other side, and the alto and electric guitar on stage with the chorus. Except for the opening *Kyrie* theme, which is stated by each soloist in a fugal manner, all elements are improvisatory within certain pitch (but not rhythmic) limitations. The entrance of the chorus in the *Christe* section is written in a Renaissance polyphonic style, and with the return of the *Kyrie* the two styles, jazz (soloists and instrumentalists) and classical (chorus), are fused.

Gloria—This movement casts the conductor temporarily in the role of a chanting priest as he leads off with a solo theme on the word "Gloria." This is echoed by the four instruments moving together vertically. Each soloist then improvises a melody, which is imitated by his or her instrumental partner in what I like to call a "shadowing" process. This opening section has one specific purpose, namely to allow the performers enough time to return to the stage after their individual solos (the onstage alto and guitar of course being last). After one more statement by

Gregg's comments make clear the tension between genres and backgrounds that haunt any "crossover" creative endeavor. And in the case of the **Jazz Mass for Saint Peter's**, that tension is only increased by the lack of a hard and fast "definition" of jazz, or, indeed, a generally agreed-upon genealogy of the music itself. The "New" Grove *Dictionary of Music and Musicians* (actually the work's sixth edition), published in 1980, just two years after the composition of the **Jazz Mass for Saint Peter's**, makes that fact abundantly clear. Max Harrison's first words in the "Jazz" entry are as follows: "Attempts at a concise—even a coherent—definition of jazz have invariably failed." He continues: "Initial efforts to separate it from related forms of music resulted in a false primacy of certain aspects such as improvisation, which is neither unique nor essential to jazz, or to swing (the quality of rhythmic momentum resulting from small departures from the regular pulse), which is absent from much authentic jazz, early and late." Equally difficult to pin down, he avers, is any real evidence of "African survivals" in jazz, given the fact of the widely dispersed geographical origins of the slave diaspora, and the inevitability of the "native musical traditions from Africa [having] lost identity quickly and from earliest times [being] combined with European elements in a variety of ways..." Harmony, that backbone of European music, was "probably the last" element of "white" music to be absorbed into the developing idiom, and wasn't always a welcome partner: the "extremely varied mixture of folk and popular music from which jazz arose" created "incongruities" during the early twentieth century birthing of this music, Harrison notes, citing as one example that directly relates to Gregg's **Mass** the fact that "clashes between the microtonal inflections of Bessie Smith's blues singing and the fixed pitch of her piano accompaniments" highlight the difficulty of "accommodating folk-derived melody to the more recently acquired harmony."

Gregg's comments address these very issues. Clearly, for him (composing in the 1960's and '70's and commenting in 1985) there was a very close relationship between his concept of "jazz" and improvisation. As he notes, his delight in improvisation displayed in the **Jazz Mass** also closely tracks "classical" music developments of the 1960's and '70's. And the "clash" between what he refers to as a "Renaissance polyphonic style" and the "aleatoric" nature of much of the soloists' material in the **Jazz Mass** is but a late-twentieth century reprise at the hands of a skilled "classical" composer of the "slowly assembled mixture of mutually influential folk and popular styles..." that finally resulted in the ever-evolving music we know as jazz.

In closing, it probably should be mentioned that the origins of the very word "jazz" are hardly clear. Nowadays it is considered to be derived from an equally obscure slang word, *jasm*, itself perhaps derived from *jism*, a word now considered out-of-bounds, but formerly more "respectable". The earliest tracing the Oxford English Dictionary finds for *jasm* comes from Josiah Gilbert Holland's 1860 novel, *Miss Gilbert's Career*: "'She's just like her mother... Oh! she's just as full of *jasm!*'.. 'Now tell me what *jasmis.*'.. 'If you'll take thunder and lightning [sic], and a steamboat and a buzz-saw, and mix 'em up, and put 'em into a woman, that's *jasm.*'" (Lest one wonders about Mr. Holland's taste and/or character, it should be noted he helped found *Scribner's Monthly* and was a close friend of Emily Dickinson!)

Jasm's evolution into *jazz* seems to have initially taken root on the West Coast, where it was first applied in 1912 or so to the quality of a new fast-ball pitch. Within the decade the combination of "a steamboat and a buzz-saw" was being applied to a form of music out of New Orleans. And

that same “get up and go,” that same “spirit, energy, spunk” (the polite definition of *jism*) characterizes much of Gregg’s **Jazz Mass for Saint Peter’s**.

PICTURE OF EARLY CHOIR

Dedication: Theme and Variations on “Our Father, by whose Servants Our House was Built of Old”

If the 1973 premiere of the **Jazz Mass for Saint Peter’s** served as a kind of farewell gesture to Saint Peter’s “old” church building, **Dedication** was written specifically “written for [the] dedication of the new St. Peter’s Lutheran Church,” as the composer notes on the work’s manuscript. The fair copy of **Dedication** is dated December 1, 1977, and it was premiered just three days later, on December 4, the second Sunday in Advent that year. It was first performed during a 4 P.M. service that day, entitled “The Dedication of Saint Peter’s Church to the Service of New York City.” That service, ecumenical in nature, was divided into three “celebrations”: the first, “Celebrating a Ministry of Word and Sacrament,” was followed by one “Celebrating a Ministry of Music and the Arts.” Gregg’s piece was part of the third part of the service, “Celebrating a Ministry in the Midst of the City.” In the bulletin for that service, it is listed as “ANTHEM AND OFFERING/ I was glad when they said unto me/ Gregg Smith/ Commissioned for this service,” and followed the congregation’s singing of a “hymn for the city,” *All who love and serve the city*.

The bulletin’s title is strange, given the fact that it focuses on the middle section of **Dedication**, and not on the work’s fundamental source material, the splendid hymn “Our Father by Whose Servants.” There is something eerily appropriate about Gregg’s choice of that hymn for his contribution to the beginning of a new chapter in the long history of Saint Peter’s. His musical and textual selections range from the Biblical (that “I was glad” quotation from Psalm 122) through the Reformation in Germany, birthplace of the Lutheran tradition (the melody, variously known as “Jesus Christus, unserHerre,” “Geduld, die solln wir haben,” “Dank sei Gott in der Höhe,” and, more recently in the English Speaking world when used with **Dedication**’s text, “Commemoration”), to the first decades of the twentieth century when George Wallace Briggs crafted its wonderful words. All of these way stations *en route* to **Dedication** are important in the one hundred and fifty years of Saint Peter’s existence: the congregation’s continuing reverence for the revealed word of God, its devotion to the theological and musical treasures bequeathed to succeeding generations by the founders of our particular faith tradition, and the acknowledgement that that tradition must “move with the times”—that a once solidly Germanic parish must be open to the (English-speaking) world in which it had successfully taken root.

The “theme” on which **Dedication** is based dates from 1605, when Bartholomäus Gesius, then cantor of the Marienkirche in Frankfurt an der Oder, in eastern Germany, published (in Wittenberg) *Christliche Haus und Tisch Musica*, a collection of four-part songs, some set to “known chorale melodies” and others “in other ways correctly and beautifully set” by Gesius. “Our Father” appears here with an anonymous text, “Jesus Christus, unserHerre,” which discourses on Jesus’ sending out of his disciples to “baptize and teach.” That same year, however, Gesius apparently had second thoughts: in his *Einander new Opus Geistlicher Deutscher Lieder*, a new edition (as its title implies) of an earlier collection, published

back home in Frankfort, he substituted a mid-sixteenth century text by Johann Schönbrun, “Geduld, die solln wir haben”—“Patience which we must have/All here on earth below”—for “Jesus Christus, unser Herr,” and the hymn’s original words now linger on solely as one of the tune’s several titles. Gesius was only the first to realize that his melody was a perfect fit for many another text: some thirty tunes of the same metrical type are found in the 1940 *Hymnal* of the Episcopal Church, while the hymnal now in use at Saint Peter’s, *Evangelical Lutheran Worship*, boasts twenty-one. Among specific additional texts sung to Gesius’ tune favored in the Lutheran tradition were two “time of day” hymns by Johannes Mühlmann, first published in 1618 : an evening hymn “against the fear of death,” “In dieser Abendstunde,” and a morning hymn, “Dank sei Gott in der Höhe,” known to English speakers thanks to Catherine Winkworth’s 1863 translation “While yet the morn is breaking.” Bach knew the melody under its “Dank sei Gott” moniker; his simple (and textless) 4-part arrangement, first published in 1787, is entitled in its earliest known manuscript copy *Dancksey Gott in der Höhe*.

George Wallace Briggs wrote the text Gregg uses for **Dedication** “circa 1920,” as the [Episcopal] *Hymnal 1940 Companion* puts it. Briggs was a native of the English Midlands, having been born in 1875 in East Kirkby some fourteen miles north of Nottingham. He attended the Loughborough Grammar School, in the town of the same name, some thirty miles south of his hometown, and went on to Cambridge, where he earned his bachelor’s in 1897 and his master’s in 1901. Ordained in 1900, he spent time in Yorkshire, as a naval chaplain, and in Norfolk before being called a Rector of All Saints, the main church in Loughborough, in 1918. There he remained until he was called to serve as a canon in the Worcester Cathedral in 1934. He retired from there in 1956, and died three years later.

But while attending to his pastoral duties, Briggs had become well-known as a hymn-writer. He had written some texts in his Norfolk years (1909-1918), but came into his own in Loughborough. While there he collaborated with Ralph Vaughan Williams and Percy Dearmer on their seminal collection *Songs of Praise*, published in 1925, and was also closely involved with a widely used collection entitled *Prayers and Hymns for Use in Schools*, published in 1927.

Loughborough Grammar School dates back to 1495/6, and it was with that in mind that Briggs wrote his hymn tune. Originally entitled “Our Father, by whose servant” [singular], referring, as it did, to Loughborough’s founder Thomas Burton, the text we know also has a new second verse (“The changeful years unresting...”), also written by Briggs, deemed more appropriate for “general use” than its original, Loughborough-specific, sibling. Briggs also composed a tune for his text; it remains in use at Loughborough. “Our Father,” set to Gesius’ melody, reached a wider audience quickly, as it was included in *Songs of Praise*, and in the 1928 *American Student Hymnal*.

These details are important, for they show the ongoing web of relationships that a text and tune like this engender. Gesius, for instance, was particularly known for his *Gelegenheitskompositionen*—his music for specific “occasions” (*Gelegenheiten*): and so it is entirely fitting that his melody serves as the basis for the very special “occasion” that took place here at Saint Peter’s in December 1977. Gesius was also known for the fact that his arrangements of “known chorale melodies” did not treat their sources merely as “highly respected, not to be meddled with” themes but enlivened them with a “freer harmonic

conception,” spiced by harmonic twists and turns. So too does Gregg enliven Gesius’ own chorale tune in **Dedication**. And given the fact that Briggs’ text, another “occasional” outpouring, refers to the generations who (in a verse not set by Gregg) “reap not where they labored; we reap what they have sown,” what could be a more appropriate inspiration for a work celebrating the rebirth of parish that had begun in the dust-filled loft over a feed store in the first year of the Civil War?

3 PICTURES OF NEW CHURCH INTERIOR ORGAN, FONT & FROM BALCONY

Dedication is another example of Gregg’s love of “music in space.” At its premiere (and at its performance on December 9, 2012, marking the thirty-fifth anniversary of the “new” Saint Peter’s), the brass players began the work in front of the parish’s splendid Klais organ, and by the time the congregation joins the performance had reached the far side of the sanctuary, abreast of the baptismal font, a crucial theological and architectural feature of the building **Dedication** was composed to celebrate. The work opens with a quiet murmur of the first and last lines of Briggs’ first stanza by the choir, over a straightforward statement of Gesius’ tune in the brass. A lengthy instrumental exploration of the Gesius theme ensues, with the brass, now facing one another across the sanctuary, ping-ponging the melody back and forth, note by note, while the organ riffs fugally on the same material. The brass are then given a rest (as they move towards the back corners of the sanctuary) while the organ quietly accompanies a hushed, very “Gregg Smith” choral rendering of Briggs’ entire verse one (only the basses get to say the *complete* text).

The middle *moderato* section, with its biblical texts, is set initially for soprano solo and organ; the brass joins, inspired by the first notes of the Gesius’ melody, after the soloist’s first *allegro* “alleluia,” followed by the choir singing in “waves of sound”: the soprano soloist continues to float above. (While not “aleatoric” in the sense of the **Jazz Mass**, this passage is closely related to that technique.) A rush in brass and organ leads into a unison choral statement of Briggs’ verse one, with organ accompaniment; this leads into the final statement of the full Gesius melody, accompanying Briggs’ first stanza sung in unison by the congregation over a harmonically interesting accompaniment provided by organ, brass and choir. The work comes to an appropriately stirring conclusion with both choir and congregation joining in Briggs’ second verse—“The changeful years unresting”—over a full and forthright brass and organ accompaniment.

PICTURE OF RALPH PETERSON

The reaction to the work’s premiere was warm and immediate. Pastor Peterson sent off a brief and eloquent thank you on December 5: “Thank you for bringing such a special and wonderful gift to our dedication. May the angels always swing at Saint Peter’s with your music.”

PICTURE OF CANDLELIGHT DEDICATION SERVICE DECEMBER 1977

When the Service that long ago Sunday afternoon came to a close, the congregation lit candles and were led in this prayer:

Almighty God, who makes one of all who dwell in this City, and who has brought together out of many nations and languages the people of New York; bless and dedicate this Saint Peter’s Church, all gathered in it and all who pass through it, that it may be an instrument of truth and a

sanctuary of blessing in the service of this City. May it be a shelter for the lowly as well as for the great, and a house of prayer for all people, that they may know whose they are, even yours, Eternal God. Amen.

PICTURE OF JOHN S. DAMM

Drake: “Lord, you give the great commission”

Ten and a half years after the dedication of the “new” Saint Peter’s, a special event took place at the 11 A.M. Mass on Sunday June 19, 1988. The Bishop of the Metro New York Synod, William Lazareth, ordained a daughter of the parish, Joanne Adrian, to the ministry of word and sacrament during that service, which also marked the end of a year-long celebration of the 125th anniversary of the founding of the parish. Joanne was not alone in perceiving a call to the ministry as what might be called a “second chapter” in her life’s story. In this she was encouraged by her Pastor, John S. Damm, who almost single-handedly revived a longstanding Saint Peter’s tradition of preparing (at first) men and now, thankfully, both men and women for ordained service in the church. As a former parish priest, as well as a seminary professor and administrator, “Father John,” as he still is to many Saint Peter’s parishioners, was uniquely qualified to encourage Joanne, and many another prospective pastor, vicar, and intern in the discernment of their callings.

Since joining Saint Peter’s in 1973, Joanne had led an active life as a lay member of the parish while working in the world of finance, and had felt the call to the ministry early in the 1980’s. She attended the Lutheran School of Theology in Chicago, graduating in June 1987, served her intern year at Saint John’s Church in Des Moines, and was about to begin her first call as the Pastor of Trinity Lutheran Church, in Pleasant Valley, Iowa, a small community on the banks of the Mississippi some ten miles northeast of Davenport.

That Sunday was historic in more than just personal or parochial terms. The Evangelical Lutheran Church in America, the latest in an almost century-long process of consolidation of many different Lutheran church bodies, had come into existence January 1, 1988, and Bishop Lazareth was the first elected Bishop of the newly christened Metro New York Synod, the Lutheran equivalent of a diocese (the Metro Synod includes New York City, Long Island and much of the Hudson Valley). Joanne’s ordination was the very first to take place under this “new dispensation.”

Friends of Joanne’s had wanted to find something “special” for her big day. (In the Lutheran polity, ordination takes place after seminary graduation, a year of internship, *and* the receipt of a call.) They first simply thought to identify appropriate hymns for use in the service, and on reviewing applicable texts came upon one that seemed ideal: **Lord you give the great commission**, a ten-year-old hymn by Jeffery Rowthorn.

Rowthorn was born in 1934 in Newport, on the southeast coast of Wales (about 135 miles southwest of Briggs’ home turf in Loughborough). Like Briggs, he saw service in the Royal Navy, although in Rowthorn’s case, his service preceded his matriculation at Cambridge. There he studied Russian, German, Persian and Arabic, graduating in 1957. He spent a year in Teheran,

and then crossed the pond to earn a Master of Divinity degree at Union Theological Seminary in 1961. Ordained deacon in 1962 and priest in 1963 back in Great Britain, he served parishes there until he was called back to Union in 1968. He served as the first chaplain to the Seminary and Dean of Instruction, before accepting a position at Yale and Berkeley Divinity Schools in New Haven in 1973. There he was named the first Goddard Professor of Pastoral Theology and served as the first Chapel Minister at Yale Divinity School. He taught courses in the history and practice of worship and hymnody, as well as other topics, and was one of the founding faculty of the Institute of Sacred Music, which had moved to Yale from Union. In 1987 he was elected as one of the suffragan bishops in the Diocese of Connecticut, where he served until 1992. After an unsuccessful attempt at being elected Bishop that year, in 1993 he was appointed Bishop of the Convocation of American Churches in Europe, the organization of Episcopalian churches in Western Europe. He served there until his retirement in 2001. He and his wife, Anne, an environmentalist, author, and descendant of Samuel Seabury, the first Bishop of the American Episcopal Church, live in Connecticut.

Rowthorn wrote the text of **Lord, you give the great commission** in 1978 at the behest of (appropriately enough) the graduating classes at Yale and Berkeley Divinity Schools. It is often sung to the 1941 tune *Abbot's Leigh* (the melody Rowthorn had in mind when he created his hymn-text), and *Hyfrydol* (familiar as the accompaniment of the text "Alleluia! Sing to Jesus"), and the 1982 Episcopal *Hymnal* actually offers a 1985 tune by Alec Wyton entitled *Rowthorn*. (Rowthorn's text is in a standard meter, and so "fits" many familiar hymn tunes, just as Gesius' tune, source of Gregg's **Dedication**, supports many similar texts.) None of these melodies seemed to really live up to Rowthorn's inspired text, so Joanne's friends decided a wholly new tune was in order, and asked Gregg to write one.

Drake, the result, has been sung at Saint Peter's numerous times over the last twenty-five years, at at least one other ordination and, most recently, at both the beginning of Saint Peter's sesquicentennial celebrations in June 2012, and at the ordination anniversary of our current Associate Pastor, Jared R. Stahler, in December of the same year. The live recording of the congregation's singing of **Drake** on this disc dates from December 7, 2008, when the parish celebrated the thirty-first anniversary of the dedication of our current building.

First sung just after the recital of the Nicene Creed and just before the rite of ordination began that June morning back in 1988, **Drake** is a memorable tune, especially for its unexpected and happily harmonized refrain, a nicely inflected version of its opening line. Matched with Rowthorn's evocative text, which neatly and eloquently describes the main features of a pastor's calling, it has become dear to many of Saint Peter's members.

That June 1988 service celebrating Joanne's ordination and a century and a quarter of the congregation's existence came to an end as the assembled clergy and other participants recessed to the congregation's singing of "Our Father, by whose servants," the Gesius/Briggs inspiration for Gregg's **Dedication**.

PICTURE OF RONALD ROSCHKE

Seven Stanzas at Easter

Given Gregg Smith's close relationship with Saint Peter's, it was not at all unusual that the members of the choir, when they wished to mark the fifth anniversary of the cantorate of Thomas Schmidt in 1995, decided to ask Gregg to write an anthem to celebrate the occasion. Saint Peter's erudite Senior Pastor at that time, Ronald Roschke, was consulted, and suggested a favorite poem of his: John Updike's **Seven Stanzas at Easter**. Gregg saw the possibilities at once, and the piece was soon underway. Its dedication reads "Commissioned by the choir of Saint Peter's Church in honor of Thomas Schmidt to mark his fifth Easter among them as Cantor, April 16, 1995," which was Easter that year. It was premiered that day, at the 11 A.M. Mass.

Pastor Roschke's choice was a splendid one, and Saint Peter's Choir has grown to love and enjoy Gregg's setting of Updike's fascinating poem. Updike was a native of southeastern Pennsylvania, and the experiences of his earliest years, spent in Shillington, a town just outside of Reading, were formative influences throughout his creative life. There he was able to walk to the local "Lutheran church that fostered his religious beliefs," as Patricia Heaman notes, and even after his family moved farther afield to a more rural location, he remembered the Shillington/Reading years with great fondness. A scholarship to Harvard, where the already precocious student became both the editor of the *Harvard Lampoon* and, even before he graduated in 1954, had had both a poem and a short story published in the *New Yorker*, introduced Updike to a far wider world. He had married while still in school, and after graduation he and his wife spent a year in England, where he studied at the Ruskin School of Drawing and Fine Art. Upon his return to New York City in 1955, Updike joined the staff of the *New Yorker*. After two years there, he decided that New York was not for him, and he and his family moved north to Ipswich, Massachusetts, a town on the North Shore outside of Boston. Here he planned to see whether he could make a living—and make a success—as a freelance writer. We all know how *that* worked out for him.

During that brief time in New York, Updike remembered "read[ing] a lot of theology, because I needed to. I was kind of despairing or at least felt very hollow." Karl Barth and Soren Kierkegaard were among the thinkers whose works he investigated, and there is a significant religious dimension to be found in much of his subsequent fiction. But the first book he published was neither a novel nor a collection of short stories (those would come as #s 2 and 3): it was *The Carpentered Hen and Other Tame Creatures*, a book of poetry which appeared in 1958. Updike, who has called his poems "my oeuvre's beloved waifs," steadily produced poetry—no surprise, given the fact that his Harvard thesis was on the first rate seventeenth century poet, Robert Herrick. Critics are mixed in their analysis of Updike's poetry, some feeling it to be merely "limbering up exercises" for his fiction, comparing Updike to "some designer of Explorer rockets who hasn't enough to do, in his spare time touching off Roman candles," while

others praise its “edgy, nearly metaphysical wit.” On the other hand, Louis Kronenberger has declared that “light” poetry—into which category much of Updike’s output falls—is characterized by a “wit which floods the mind with an enlarging light.”

Seven Stanzas at Easter, which could hardly be described as “light,” is nevertheless full of that kind of wit, and displays what Bruce Taylor calls a “weight of religious inquiry,” a product, no doubt, of that theology tutorial Updike gave himself in the mid-1950s. **Seven Stanzas** was written for “a religious arts festival sponsored by the Clifton Lutheran Church, of Marblehead, Mass. [a town some 15 miles south of Ipswich]” as its author notes in *Telephone Poles and Other Poems*, his second volume of poetry, in which **Seven Stanzas** appeared in 1963; in his 1993 *Collected Poems*, the author mentions he “sometimes attended” Clifton Memorial, and took pride in the fact that **Seven Stanzas** won the first prize at that festival and went on to “figure in a number of neo-orthodox sermons.” The poem was first published in The Christian Century on February 22, 1961.

Gregg has carefully matched his setting to the Updikean imagery throughout **Seven Stanzas**. There are not, after all, many church anthems which mention “amino acids” or “Max Planck’s quanta,” but Gregg is fully up to the challenge. From the opening trumpet call “Make no mistake” (repeated at “Let us not seek”) through the pictorial “hinged thumbs and toes,” and from the musically depicted “side-stepping,” right to the hesitant final phrases—“lest, awakened in one unthinkable hour...”—the composer has skillfully responded to Updike’s “Roman candle”-like metaphors. In this, Gregg tips his hat to Heinrich Schütz, one of his favorite composers: both simply *love* word-painting, and Updike is no slouch in the metaphor department, providing many an appropriate opportunity for that kind of creative impulse.

One final note: “remonstance”—what does it mean? (Trust me, it is not in this writer’s computer’s dictionary!) Well, it can mean a protest or a document declaring a protest, but it seems likely that Updike is using it in an older sense of the word: “demonstration, proof, evidence, manifestation of some fact, quality, etc.; *also, a ground of some belief* [italics added].” And, interestingly enough, the word can also mean “monstrance,” the liturgical device used in Catholic churches to display the Host, the “real” Body of Christ.

PICTURE OF AMANDUS J. DERR

Songs from a Liberal Heart

The first sections of the following notes were written by Pastor AmandusDerr.

The Context:

For many years, worshipers at Saint Peter’s have heard the following passage from Henry James’ *Altar of the Dead* read at the Memorial Vespers offered by Watson Bosler, a member of the parish since 1981.

... as the years went on, he found himself in regular communion with these alternative associates, with those whom indeed he always called in his thoughts the Others. He spared them the moments, he organized the charity. How it grew up he probably never could have told you, but what came to pass was that an altar, such as

was after all within everybody's compass, lighted with perpetual candles and dedicated to these secret rites, reared itself in his spiritual spaces. He had wondered of old, in some embarrassment, whether he had a religion... Gradually ... it became clear to him that the religion instilled by his earliest consciousness had been simply the religion of the Dead. It suited his inclination, it satisfied his spirit, it gave employment to his piety. It answered his love of great offices, of a solemn and splendid ritual, for no shrine could be more bedecked and no ceremonial more stately than those to which his worship was attached. He had no imagination about these things save that they were accessible to everyone who should ever feel the need of them. The poorest could build such temples of the spirit — could make them blaze with candles and flowers. The cost, in the common phrase, of keeping them up fell *entirely on the liberal heart* (Emphasis added).

In 2005, a few of Mr. Bosler's close friends commissioned Gregg Smith to write **Songs from a Liberal Heart** to commemorate the 25th of these annual vespers. As Saint Peter's senior pastor as well as Watson's friend, I was asked to provide the text.

This was not difficult.

The text:

The text comes directly from the Biblical texts that have frequently served as the Scriptural readings in the Vespers. The refrain, "Mary kept all these things and pondered them in her heart," is not only scriptural (Saint Luke 2:19), it is also a favorite "Watson word" used by him to respond, sometimes in jest, mostly not, to many of the mysteries of life.

The rest of the biblical texts describe some of those mysteries. Each text is *deeply rooted* (to use part of Saint Peter's 150th anniversary theme) in human mortality; the mystery of death that shadows all of life from birth. At the same time, and with *always growing* (the other half of the anniversary theme) confidence, each text proclaims the Gospel's insistence on life, triumphant over death in Christ, freely given by God to all. The climactic "The souls of the righteous are in the hands of God," eventually followed by a (nearly endlessly) repeated "Alleluia," expresses the hope (sometimes shaky, sometimes bold) that binds all us "Others" (to use James' phrase) on each side of the great divide firmly and lovingly together.

The translation:

Watson loves language, but is particularly moved (and who of us isn't?) by the soaring prose of the King James' Bible. Commissioned in 1604 by King James I of Great Britain, the KJV was the work of 47 scholars laboring nearly 7 years. James authorized its exclusive use in English churches in 1611. Watson's insistent (almost always) use of this translation of the Scriptures, celebrating its 400th anniversary at the same time we were commissioning **Songs of a Liberal Heart** seems to me to be more than coincidental.

The Vespers:

Watson began his now annual offering of Memorial Vespers, originally always scheduled on the third Saturday in May (always following Mother's Day) in memory of his mother, Elizabeth, who had died in June 1980. The printed programs also note that the Vespers are also in memory

of Watson's father, Lester, and uncle W.J. Watson Bosler, as well. Yet these familial "Others" are but the first of the "great cloud of witnesses" remembered at the Vespers each year. (The 2012 list of the names that were publicly read at the service includes 162 "Others".) Taking this "pastoral" (that's how I see it) approach even further, Watson makes sure that those who have lost loved ones in the previous year are *always* invited to read or even preside at the Vespers each year. Some of the Saint Peter's family still refer to these as "Watson's Vespers." In my experience, they ceased being exclusively (if they ever were) *his* (except as his gift to us), and became *ours* a long, long time ago.

While I know that the Vespers is scheduled in relation to Mother's Day, they also come at the end of the 50 days of Easter, and I can't help but see them as a fitting culmination of those death-and-resurrection days, enabling us to meditate, not only on death and our common mortality, but also to look ahead to our ultimate communion, on that "other shore" in the "nearer presence of God," with all our "Others." Gathering us around the light of the Paschal Candle, James' "Religion of the dead" is, here at Saint Peter's and thanks to Mr. Bosler, always also a celebration of life.

—Amandus J. Derr
Saint Peter's Senior Pastor

A Few Words on the Setting

As Pastor Derr has described, the texts selected for **Songs from a Liberal Heart** are distinct and variegated. However coherent they may be theologically, and as historical quotations from many a Memorial Vespers service, their variety presented Gregg with a major structural problem as he set about his work: how to make it all "hang together."

The opening "sword-thrust"—drawn from the second interaction between Jesus' parents and the aged Simeon—starts **Songs** off on a harsh note, and an appropriate one, given the text itself. Gregg then hits on his unifying idea: the repetition of Luke 2:19, "and Mary kept all these things..." Originally describing her reaction to the visit of the shepherds to the manger, these words are entirely appropriate reactions to the three Biblical quotations that follow, and Gregg has seized on that fact. It is fascinating for the listener—and even more so for the performers!—to note that each of the four iterations of this "refrain" are in subtle ways musically different, again completely apt as reactions to the different theological messages Mary is described as "pondering."

The first of those quotations ("The grave cannot praise thee" from Isaiah) is given a setting that Schütz would have approved: a low-set opening, "descending" imitatively into the "pit," followed by a fanfare-like summoning of the "living" to the praise of God.

The first return to "And Mary kept..." is followed by the lengthy selection from the apocryphal Wisdom of Solomon. A smoothly imitative (again) opening ("The souls of the righteous...") leads to a more *agitato* section, particularly in the accompaniment, describing how things are viewed (erroneously) by the "unwise." The difference of opinion is resolved, musically, at "but

they are at peace,” marked “Slower.” The following lines (“For though they be punished...” and “Yet is their hope...”) are neatly contrasted: both are set to “walking” figures, but the slower pace of the latter emphasizes the fact that their hope is indeed “full of immortality.” The chordal setting of the closing lines (“And having been a little chastised...”) brings this, the longest section of the work, to a peaceful close.

Mary once again “ponders” what she has just heard and then follows a lovely *a cappella* setting of the *NuncDimittis*, Simeon’s first, and far less jarring, exchange with Jesus and his parents. The storms are past, and the blessed dead, represented by the aged prophet, are allowed a peaceful departure. Mary’s final contemplative refrain is followed by a joyous, light-hearted *Alleluia!*—sung lightly, please!—which tips its hat, in a very Gregg Smithian way, to the magisterial Randall Thompson setting.

A Word from the Dedicattee

It was an enormous surprise back in 2005 when I was given the first copy of **Songs from a Liberal Heart**. The amount of work that had gone into the piece was clear, as personified by those who organized the effort, those who selected the texts and, above all, by the creativity of Gregg himself, who was presented, as noted above, with a major compositional challenge, and who met that challenge so masterfully. As Saint Peter’s Choir has come to learn, really *learn*, **Songs**, we have all begun to realize its real merit, as a choral work and as a theological statement.

As the person in whose honor the piece was composed, however, my take on it is much more personal. It is a real representation of the love and affection in which I am held by my church and musical families. And I will always be grateful to those who made its existence possible. To paraphrase the Master, Henry James: the cost, in the common phrase, of doing such a *mitzvah* falls entirely on liberal hearts.

MissaBrevis (Mass for Saint Peter’s)

Some years after the first Memorial Vespers had taken place, a young son of the parish, Philip Lange, died at the tragically early age of eighteen. His family decided that an appropriate way to remember his life was to endow a special offering of music which would take place at the 11 A.M. Mass each Transfiguration Sunday—in the Lutheran calendar, the last Sunday before Ash Wednesday and the beginning of Lent. Over the years, a wide array of music from many different centuries and cultures has been presented as part of the Lange Memorials—works ranging from Bach cantatas to a Virgil Thomson Mass setting, and from a selection of works by the Glasgow Academy’s Pipes and Drums (and Choir) to Ariel Ramirez’ *MisaCriolla*. Only three composers, however, have had four Lange services dedicated to their music: Schubert, Mozart—and Gregg Smith. And Gregg is the only composer who was commissioned to create a work specifically for the Lange service: his **MissaBrevis (Mass for Saint Peter’s)**. The work

was premiered on Transfiguration Sunday that year (February 13) and performed again at the next Lange Memorial, on February 26, 1995.

When Gregg set out to compose the **MissaBrevis (Mass for Saint Peter's)** in 1994, he made several important decisions. First off, he would set the service in the vernacular—i.e., in English, the language we use every day, not in the traditional Latin. Secondly, he would use as his texts those found in the Holy Communion services as laid out in the 1978 *Lutheran Book of Worship*. And finally, he decided to create what music folk call a MissaBrevis—a “short Mass.”

What does that term mean exactly?

Well, that would depend on when (and whom) you asked. In Renaissance times it initially meant just what it implies: a mass setting that didn't run on too long: sometimes that was achieved by omitting portions of the texts or by having different portions of the texts sung at the same time. These settings almost always omitted the Agnus Dei, and often the Kyrie and Benedictus. Later on, especially in Lutheran areas, the form (often simply called Missa) consisted solely of the Kyrie and the Gloria. Bach's enormous Mass in B Minor, for instance, still heads its first two movements Missa. Finally, in the 1600s and 1700s, the simple brevity definition returned, most often achieved by the omission of the Mass's longest (and wordiest!) movement, the Creed. It was this last iteration of the MissaBrevis that Gregg chose as his model.

It is an extraordinary thing to realize that components of Gregg's **Missa** would not be completely foreign to a practicing Christian of eighth century Rome. Over 1400 years ago the *Ordoromanum I* was promulgated, defining the way liturgy “happened” when the Pope visited the various important churches of Rome. The *Ordo* became the basic format for the Mass in western Christianity to this very day. What we do every Sunday morning here at *our* Saint Peter's closely follows that long-ago pattern.

Whether in 700 C.E. Rome or in 2013 New York, the Mass consists of two basic parts: the first sometimes called the “Liturgy of the Word” (at Saint Peter's, that section of the Mass runs from the opening hymn to the exchange of the Peace after the Prayers of the People), and the second the “Liturgy of the Eucharist.” Other terms for the two sections, the Mass of the Catechumens and the Mass of the Faithful, derive from a tradition in the early church of dismissing those not yet baptized—the Catechumens—from the service before the celebration of the Eucharist. Each of these two parts of the Mass consist of intricately interwoven components, some unchanging, some varying from Sunday to Sunday. The unchanging parts have been referred to for centuries as the ordinary, while those appropriate for any one particular day are called the proper or propers.

From a purely musical point of view, it is obvious why composers have stuck to setting the ordinary parts of the Mass: what is the point of setting texts that would be used but once a year? (One exception: the Requiem Mass. It too has proper and ordinary components, but given the fact that all Requiems are identical, even the proper sections would have been repeatedly sung.) That said, the least friendly text—at least to a composer!—is the Creed, whence the fact that in a MissaBrevis like the **MissaBrevis (Mass for Saint Peter's)** it is almost always the Creed that is not set.

Gregg has brought his own individual gifts to this setting, even as he honors tradition: for instance, composers frequently return to the music of the **Kyrie** in the **Agnus Dei**—perhaps a subconscious realization on their parts that both these movements originated as litanies. Indeed, Gregg emphasizes the **Kyrie's** litany-like quality by setting the first three petitions for soprano soloist “in a chant-like passage underlaid by chorus: men freely chanting, women repeating a triad pattern, organ interjecting and supporting harmony.” [The quotations herein are from Smith’s own comments on the **Missa Brevis**.] The fourth petition—“For this holy house, and for all who here ...” is, appropriately, given to the whole choir, while the final one—“Help, save...”—returns to the solo/murmur texture of the first three. Much the same treatment is given to the **Agnus**: “The solo soprano returns to chant ‘Lamb of God, you take away the sin of the world,’ underlaid as before with choral triads sung by the women over free chanting of the men,” reiterating “Have mercy on us.” The final petition echoes the mood of a brief organ interlude which precedes the **Agnus**, as well as recalling the “For this holy house...” section of the **Kyrie**, before the movement closes with a return to the soloist/chant-like choir ambiance of the opening pages of both the **Kyrie** and the **Agnus** itself.

Gregg’s upbeat take on the **Gloria** is also respectful of both the (somewhat disjointed, if truth be told) text and of traditional settings. As the composer notes, after an opening “proclamation,” “the chorus joins in a lively four-part setting, [featuring] small contrapuntal passages. At the ‘Lord God, Lamb of God’ text, the tempo slows radically and the chorus sings in lovely harmony, at first unaccompanied, then joined by the organ in a single descending pattern which builds...and with the text ‘You are seated at the right hand of the Father’ brings us back to the proclamation and the lively tempo, now expanded harmonically and quite contrapuntal.” As with the **Kyrie** and **Agnus**, a rough ABA structure can thus be discerned. The movement closes with a quiet Amen.

The **Sanctus** is based on “a 3-note figure. Entrances cascade downward almost like a gentle waterfall, then ascend and split first into 6 parts, then into 8 on the final phrase ‘Heaven and Earth are full of your glory.’” One might note that the brief movement also moves from low registers to high, and from piano to fortissimo. The Hosanna section has a “jazzy allegro accompaniment” in the organ, with an equally spiky rendition of the text provided for the choir, all coming to a conclusion on “a climactic jazzy 9th chord!”

Again, as is customary, the **Blessed is He (Benedictus)** is an animal of a much different order. A quieter feeling pervades the accompanying choir, singing in “lush harmony,” while the soprano and alto soloists imitatively float above. The “jazzy” **Hosanna** returns: it is of interest to note that the final Hosanna is organically an integral part of the **Benedictus** text; it was only after the **Benedictus** joined the **Sanctus** in the 500s that the latter got its own “Hosanna.”

A lovely organ interlude then ratchets down the mood from the syncopated **Hosanna** to the quieter atmosphere of the closing **Agnus**, as discussed above.

In 2001, Denis Arnold and John Harper declared that “the requirements of a [modern] pastoral liturgy offer little opportunity for musical creativity. The tension between the liturgical purpose and creative treatment of the Mass ordinary, apparent since the 16th century, may have fractured permanently,” while James McKinnon ruefully commented that “most find little to defend in the latest [liturgical] reforms from a musical standpoint. It is true that the changes are well intentioned from a pastoral point of view...but ...the opportunities for significant new musical composition that have been opened up within the reform Mass” are only infrequently “realized.”

Be that as it may—and one is hard put to completely refute these statements—the work of a hardy few stand over against this gloomy outlook. Gregg Smith is one of that brave band who see opportunity where others bemoan the “change and decay” they see “all around.” The 1994 **MissaBrevis (Mass for Saint Peter’s)** and the 1973 **Jazz Mass for Saint Peter’s**, as well as the other works present on this recording, show just how far a skilled craftsman like Gregg Smith can take those “opportunities for significant new musical composition.”

That the “perfect freedom” the “yoke” of a liturgical structure offers can be liberating and fruitful to a creative mind is clear from the first note of this recording’s **Jazz Mass** to the **MissaBrevis**’s last hushed “give us peace.”