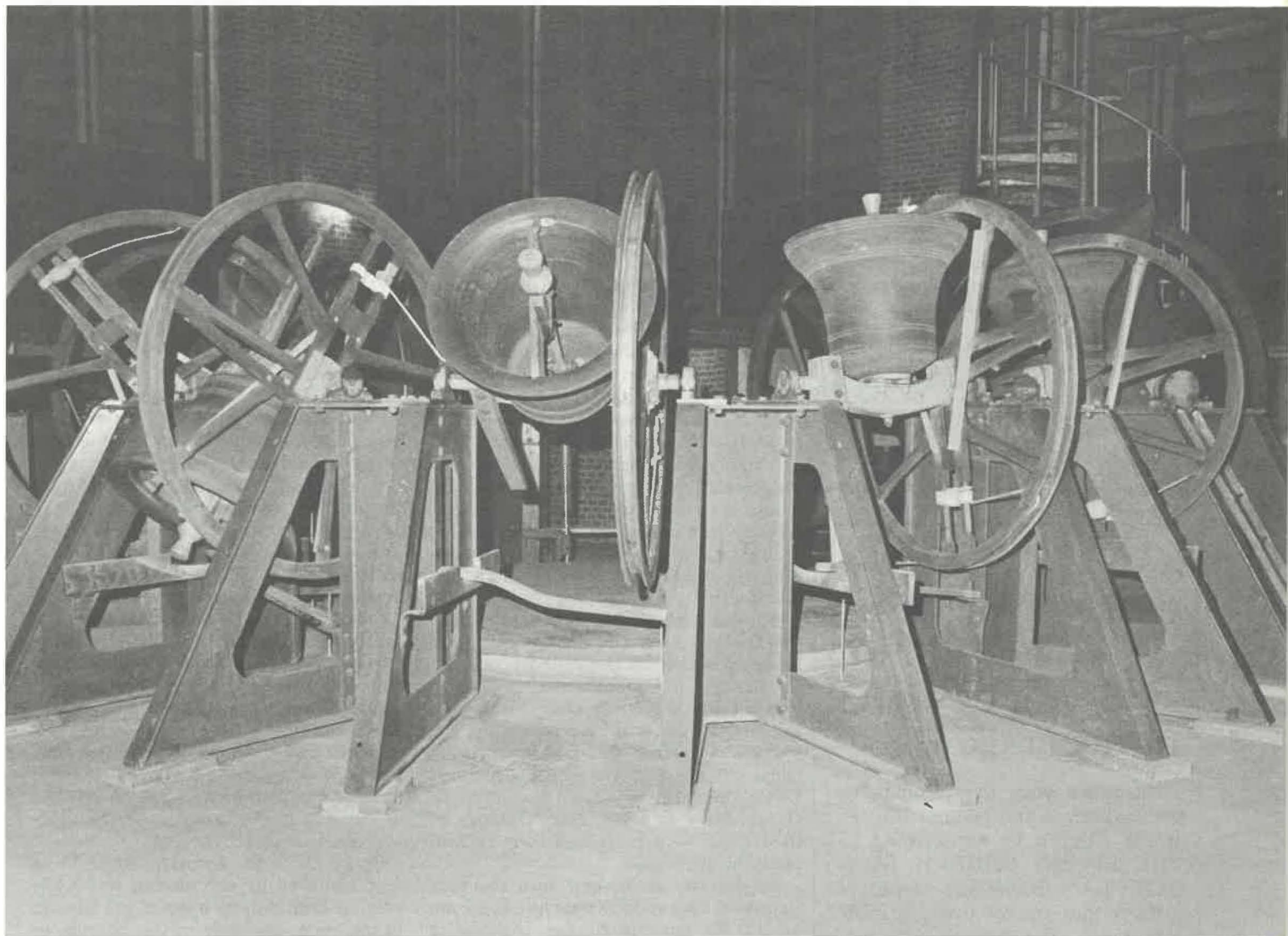


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A set of English bells at Washington Cathedral: Learning to ring is not an instant process [see page 12].

Music Issue

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By FREDERICK ERICKSON

Christianity and its parent, Judaism, are both religions in which the successive order of events in time is seen to have essential and paramount significance. Moreover, these two religions view the whole history of creation as tending toward a final end point when God's judgment will be accomplished; a judgment that will introduce such clarity and coherence into the order of things as has never before existed. At the beginning of creation a fundamental distinction was made between light and darkness. Now at the end there is an even more fundamental distinction made between those souls who are chosen and those who are left out from inclusion in God's final Kingdom.

That is a sobering thought. It may seem odd to see anticipation of final judgment in connection with joy and hope. How is such hope possible?

A first reason for hope is that we can expect that however those final judgments may come out they will be absolutely just and correct. We know this for certain because we know who the Judge is. It is God, who is himself Justice and Truth.

A second reason for hope is related to the first; at least the responsibility for bringing in the last Day and for conducting the last Judgment is not up to us.

If you think about it, that is a liberating insight. You and I are relieved of the burden of having to make everything come out right in the end on the last Day—that Day called *Eschaton* in Greek. Here is a genuine "theology of liberation" — a truly and fully radical eschatology.

So genuine an insight into the true nature of liberation is not the case, I am afraid, for current secular theories of liberation. In these the final end, whether it is arrived at by a process of slow revolution or of fast revolution, is seen as coming into being solely as the result of cumulative human effort. Even the secular eschatological theory of the last day as a general strike leaves no room for the radical discontinuity of a future intervention of Divinity into human affairs, such as God's past intervention in freeing the Hebrew slaves in Egypt, or the divine intervention that

turned the degradation of the crucifixion into the triumph of the resurrection.

Expecting a divine intervention at the end of time that will bring justice to full completion need not be a cop-out in the present. It need not subtract one whit from our efforts to work for partial justice now. Even though we are aware that the justice we can dream of and work for now can only be a pale shadow of the complete justice of God at the Eschaton, *in the meantime* those indistinct shadows of justice, truth, and mercy for which we strive now are still *some-things*, better than nothings. They are still the royal harbingers in the present of the full and final arrival of God's Kingdom in the future.

In our expectation of God's final deliverance we are freed from the illusion of thinking we have to do it all by ourselves. It is God alone who will do it finally, perfectly, not us, no matter how hard we might want to try. As humans we can build beautiful classic organs; we can organize protest meetings and pass out leaflets; we can play skillfully as good sports in a football game. But we cannot bring in the final Day. And in realizing that, I think, we are liberated in the here and now from the awful tyranny of perfectionism. Our everyday lives do not have to be perfectly just and compassionate in each minute detail. We do not have to torture ourselves because the paper we are writing at the moment is not absolutely perfect, nor do we have to worry that we have not said the most perfectly clever thing possible in a seminar. We can pray as we try to do the best we can, "From the tyranny of perfectionism, good Lord, deliver us."

So in the faith that is granted to us (not achieved by us) we can await the coming Eschaton in hope, if not always in patience. Together in the church we await God's promises as a community of expectancy, and as a community of hope for the future we can be an agency of reconciliation in the present. "May the God of hope fill us with all joy and peace in believing through the power of the Holy Spirit. Amen" (Rom 15. 13).

The Rev. Frederick Erickson is associate professor of education and medicine at Michigan State University, East Lansing, Mich.

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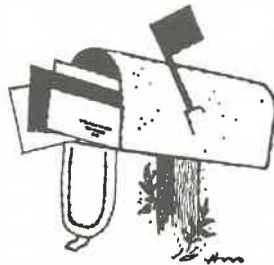
LETTERS

Reply to Fr. Mudge

I wish to reply to the letter of [TLC, Nov. 19] regarding my news article [TLC, Oct. 8] about the conference of the Fellowship of St. Gregory and St. Augustine at Camaldoli.

At the outset, let me say that it is my intention always to do all my actions, to say all my words, and to write all things for the love of Christ alone, without any concern whether it will please men or not. Anything which opposes the theological virtues of faith, hope and love creates obstacles to our unity which is in Christ alone. If, in writing my candid personal observations I have in any way offended the sensibilities of Father Mudge or the FSGSA, I am sincerely sorry and I apologize.

However, I do not think it is fair to accuse me of insensitivity to ecumenical relations. I remember that, several years ago, the then Monsignor Gregory Baum said to us at an international Faith and Order conference that "things which are now done *sub rosa* as it were, will one day be considered the norm, and be sanctioned as such." I have been a member of the Joint Commission on Ecumenical Relations for two terms, and I served on many other ecumenical bodies, so I know of the delicate areas involved in relations between us and the Roman Catho-



lic and Eastern Orthodox brethren. It seems to me that we have been dancing to the tune of the secular marketplace by pussy-footing too long about certain things which do take place with increasing regularity. In our Order we have not only Episcopalians but Roman Catholics and Orthodox as well. While we recognize differences existing between our respective traditions, there are ecumenical occasions when eucharistic participation goes beyond the "in sacris" limitations.

Regarding the disciplinary and doctrinal differences: anyone who has followed carefully the high-level ecumenical Anglican and Roman Catholic dialogues must be aware that the doctrinal differences, whether in the area of ministry, sacraments, or authority, have been narrowed down considerably. When I said that there were disciplinary rather than doctrinal differ-

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ences, I used the words *rather than* in the sense of "more than," i.e. not excluding doctrinal differences. Of course there remain a few doctrinal differences, but we must not magnify them. Those Anglicans, e.g., who accept the ordination of women priests now do magnify doctrinal differences in the eyes of Roman Catholic theologians. And, judging by Pope John Paul II's recent statements, this particular doctrinal difference will continue during his pontificate. There is a very good reason why a considerable number of Episcopalians do not accept some doctrinal decisions of the last General Convention as final. For myself, I

would want to wait for an ecumenical consensus *re* the ordination of women. During this sad interim women priests do not celebrate at our Priory or at any function of our Order—even though we are coeducational in every other respect! This is a matter of elementary courtesy towards our Orthodox and Roman Catholic members.

We discussed these matters informally at table and between sessions at Camaldoli. I did not bring these questions up; they were raised by those who talked with me. Because of the ecumenical stance of the O.A.R., we have established very good relations with Roman Catho-

lics in this country as well as in Europe and in Latin America. *Rabies theologorum* will not bring us closer together; in all our discussion, Christ must be the end, and love the means.

(The Rev.) ENRICO S. MOLNAR, OAR
Prior, St. Michael's Priory
Tajique, N.M.

WCC Grant

I was saddened by the two letters in TLC of October 16 in reference to the grant from the World Council of Churches' Special Fund to Combat Racism to the Popular Front in Zimbabwe.

I realize, of course, that the news media often print inaccurate and slanted accounts, but I keep hoping that church leaders would not accept such reports at their face value without making an effort to be sure of the facts.

The New York office of the World Council of Churches at 475 Riverside Drive, New York, N.Y. 10027 will gladly respond to a request for a four-page "question and answer" paper about this grant. In having to answer many questions about it, I have learned a great deal about the extremely complex situation in Rhodesia and am now more convinced than ever that the grant was right, and a token of real Christian solidarity with the oppressed black majority in that land. I would like to write pages about it, but am sure you could not give this kind of space to one issue.

CYNTHIA C. WEDEL

Alexandria, Va.

Ministry by Laypeople

Thank you for the interesting and motivating article on Sister Margaret Hawk [TLC, Sept. 17]. She has long been known as both a leader of her own people and also of the Church Army Society.

The Church Army has been known as the "step-child" of the church. If there had been, and if there could be, more publicity and knowledge of what some of the members have done and are doing, it might raise the evaluation of the church, and of the members for their own ministry and mission. If we do not feel we have anything to offer, neither will the rest of the church.

In the same issue, I wonder if anyone else noticed that on the page facing the movie review of *Saturday Night Fever*—which talks of a materialistic society where every man is out for himself, the lack of trust between people and the dog eat dog world—there is an editorial about Mr. Ray Palmer, who has a very dedicated and committed ministry at Christ Church Cathedral in Louisville, Ky.

We know life as it is played in the movie. What makes it worthwhile is that there are Christians like Mr. Palmer.

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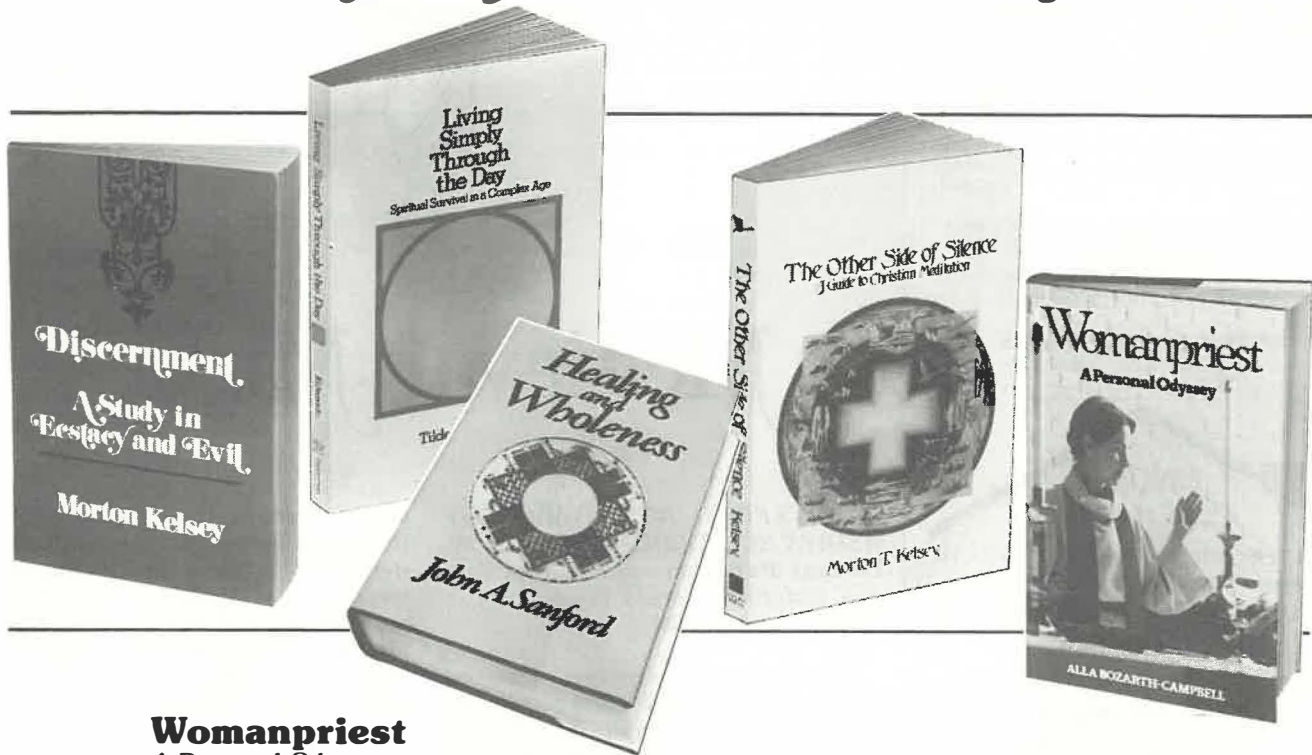
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Medieval Music

**THE OXFORD ANTHOLOGY OF
MEDIEVAL MUSIC.** Edited by W. Thomas Marrocco and Nicholas Sandon. Oxford University Press. Soft cover, 240 pages, \$15.00.

A recent publication of special interest to the academic-minded and performing musician is the *Oxford Anthology of Medieval Music*. Messrs. Marrocco and Sandon have compiled a most complete composite of the various musical innovations of the period.

Since the greatest artistic achievements of that time were generated through the influence and patronage of the church, a greater portion of the examples illustrated are sacred in nature.

The introduction contains a key to the symbols used for editorial comment. While original tempo and clef indications are given, modern notation is used throughout to encourage performance. Translations and performance practices of the period follow each selection. The book is divided into three basic eras. I shall cite compositions of liturgical interest from each.

Sacred Monophony (6th - 12th century): *He parthenos semeron* is the earliest composition found in this collection. It is a *Kantokion* (a style of composition in which poetry and music are wedded as a single entity), dating from the Byzantine Christmas Liturgy of the 6th century.

Crux Fidelis-Pange Lingua is used as an example of the Western counterpart to the previous Eastern chant. This work is taken from the Ambrosian Rite for Good Friday.

For those interested in early liturgical styles, the full ceremonial for the Procession and Solemn Mass of Easter as celebrated at Salisbury Cathedral will no doubt prove to be a treasure. All musical portions of the liturgy are noted in full. Salutations, collects, readings, antiphons, propers and ordinary with all

prayers and the canon are included. Directions for ritualistic gestures from the sacred ministers through the choristers are also provided. Explanations, translations, a glossary of terms, and a floor plan of the cathedral offer further details concerning the ancient Sarum rites.

Another treasure is the 12th century liturgical drama, *The play of Herod*. Again, full notation, translations, and directives for performance are given.

Ars Antiqua (9th - 13th century): *Alleluia Te Martyrum*, is a fine example of strict organum from Winchester dating c. 1050. Other compositions include troped Kyries, motets, conductus, and isorhythmic motets. Numerous works from the St. Martial School are also included.

Ars Nova (13th - 14th century): Two works of particular interest from this period are a Kyrie from the polyphonic French Mass of Tournai, and a Sanctus in the English descant style. Other selections found are the works of Lionel Powers, Guillaume Machaut, and Francesco Landini. Examples of instrumental music are also given.

The Fifteenth Century: A Kyrie of Guillaume Dufay, an Agnus Dei from an English Cyclic Mass, and a Magnificat also of English origin, are but a few excerpts of the many examples contained in this section. Works of Gilles Binchois and John Dunstable also appear.

While it is impossible to list all of the innovative styles in this anthology, I have tried to give some indication of the vast amount of time and countries covered. *The Oxford Anthology of Medieval Music* is a must for the serious music scholar as well as students of liturgy. This book should be included in every parish library; not only as a reference source, but as a testimony of the church's musical heritage.

J.A. KUCHARSKI

THE LIVING CHURCH

December 3, 1978
First Sunday of Advent

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Committee for Religious Rights Formed

An impressive list of American Christian leaders has endorsed Freedom of Faith: A Christian Committee for Religious Rights. The formation of the new organization to promote and protect religious freedom throughout the world was announced recently in New York.

Founders—Protestant, Roman Catholic, and Eastern Orthodox—explained that their interest is not confined to situations involving persecution or oppression of Christians, but aims at educating U.S. church members on the increasing threats to religious liberty around the globe. It also plans to document and publicize specific cases in which religious rights are violated. A position paper states that the committee does not intend to “forget our obligation to protect religious liberty here in the USA and to protect every assault upon it.”

The Rev. William Sloane Coffin, pastor of New York's Riverside Church, and one of the three committee presidents, said the Christian character of the organization recognizes that Christians have a specific obligation to be concerned about religious freedom. The other two presidents are Fr. Alexander Schmemmann, dean of St. Vladimir's Orthodox Theological Seminary, and Fr. Joseph O'Hare, S.J., editor of *America* magazine.

The Rt. Rev. John M. Allin, Presiding Bishop, and the Very Rev. James P. Morton, Dean of the Cathedral of St. John the Divine, New York, are two of the new organization's supporters, as are Archbishop Joseph Bernardin of Cincinnati, Archbishop Iakovos, Primate of the Greek Orthodox Church in America, Dr. Robert J. Marshall, president of the Lutheran Church in America, and other prominent churchmen.

The long-range goals of Freedom of Faith include the building of prayer and action groups in local churches across the country. These groups will be encouraged to engage in regular letter writing to U.S. government and international agencies.

“We already have information on cases of religious repression coming in from all over the world,” said Dr. Howard Schomer, a United Church of Christ leader who chairs the new organization's executive committee. “What Freedom of Faith will do is sort this in-

formation, get some kind of newsletter going and get visibility where it proves to be helpful. We may send some investigating teams to places where they might be beneficial in reducing pressures on religious groups. We want to bring to bear on the U.S. government, the U.N., and others, the solid data needed for action against violations. We also want to start a chain of prayer among Christians concerned for religious rights.”

About \$20,000 in start-up funds have been provided for the new organization by a variety of churches and religious agencies, especially the United Board for World Ministries, and the Orthodox Church in America.

New NCC President Elected

The Rev. M. William Howard, Jr., a black American Baptist minister and executive of the Reformed Church in America, was elected to head the National Council of Churches at a three-day meeting of the council's 252-member policy-making governing board.

At 32, Mr. Howard is the youngest president in the history of the nation's largest ecumenical organization. A native of Americus, Ga., Mr. Howard is a graduate of Morehouse College, Atlanta, Ga., and Princeton Theological Seminary. He, his wife, and family live in Princeton, N.J.

For four years, Mr. Howard was vice-president of the National Council of Churches, serving the Commission on Justice, Liberation, and Human Fulfillment. He was moderator for several years of the controversial World Council of Churches' Commission for the Program to Combat Racism, resigning this year to have time for his work as president of the NCC. While his commission was not responsible for determining to whom to allocate grants from the Special Fund to Combat Racism, Mr. Howard said he endorses the \$85,000 grant to the Zimbabwe (Rhodesia) Patriotic Front, “wholeheartedly.”

Among other actions, the board approved an extensive policy statement, advocating the human rights of Indians, an open-meeting rule, a boycott of Nestle, and resolutions on Middle East peace efforts, human-rights violations in Cambodia, and civil strife in Nicaragua.

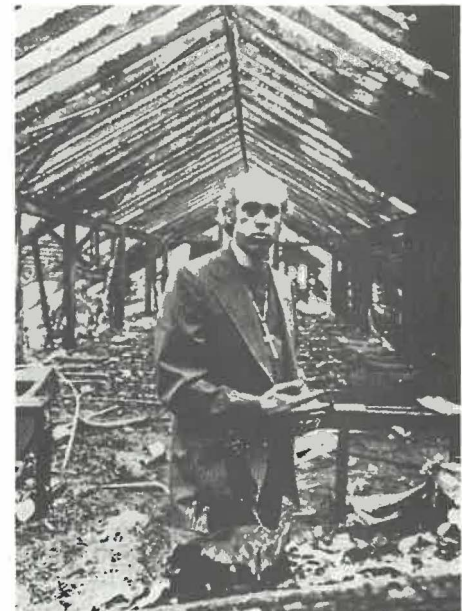
The board declined to act on the merits of a proposed policy statement on

energy, voting instead to issue it as a study document. It recommended that society employ only energy technologies that foster such ethical goals as preservation of the biosphere, equitable distribution of resources and participatory decision-making. It advocated “stringent conservation by the affluent” and the development of solar energy.

The board also approved a budget of \$25,331,180, up more than a million dollars from a year ago. The Coptic Orthodox Church was voted into membership, bringing the total of member churches to 32.

It was proposed that the Rev. Martin Luther King's birthday be made a federal holiday, and it was resolved that the council would continue meeting only in states which have ratified the Equal Rights Amendment.

Following a three-hour executive session on the opening day of the conference, the Council's Executive Committee voted, by what was described as a wide margin, to ask the Rev. Lucius Walker, Jr., to leave his post as associate



RNS
The Rev. Peter Kreitler surveys the ruins of St. Matthew's Church, Pacific Palisades, Calif. The church was destroyed by brush fire and Fr. Kreitler held services in the meadow next to the burned out structure to the greatest turnout of parishioners and guests ever. More than 700 people attended and an offering of over \$1,000 was turned over to two parish families who lost their homes in the fire.

general secretary in charge of church and society issues. William P. Thompson, then NCC president, said Mr. Walker's division had a combined deficit for 1977 and 1978 of \$228,000, and that "programs were being implemented when funding was not assured, and this tendency has increased over a period of time."

Mr. Walker said the financial plight of the Division of Church and Society had been "grossly exaggerated," and warned that the executive committee's action heralded "in effect the dismantling of the social action arm of the National Council of Churches."

Two Bishops Plan to Retire

About 1,500 clergy and lay people gathered in the Roman Catholic Cathedral of the Sacred Heart, Newark, N.J., for a choral evensong service of thanksgiving for the episcopate of the Rt. Rev. George E. Rath, Bishop of Newark, who has served the diocese since 1964 as suffragan bishop, coadjutor, and diocesan. Roman Catholic Archbishop Peter L. Gerety kindly offered the use of Sacred Heart for the service because it is much larger than Trinity Cathedral, which seats 750.

Bishop Rath, 65, plans to retire at the end of the year. According to the Newark *Star-Ledger*, he and Mrs. Rath plan to move to Cape Cod when the diocesan responsibilities have been handed over to the Rt. Rev. John S. Spong, Bishop Coadjutor of the Diocese of Newark since 1976.



David Drewry

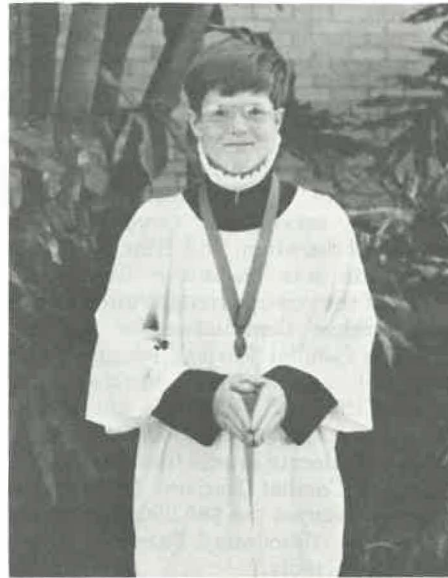
From the Diocese of Oregon comes word of the proposed retirement of the Suffragan Bishop, the Rt. Rev. Hal R. Gross, who has served the diocese for many years as priest, chaplain, archdeacon, and suffragan. Bishop Gross plans to retire in January, when he will be 65 years old. He serves as chancellor of Province VIII, and, since 1975, has been provincial representative to the Executive Council. Two special celebrations have been planned by the diocese to honor Bishop and Mrs. Gross—a dinner-dance, and a testimonial dinner.

Anglican Society Reorganizes Publication

At the autumn meeting of the executive committee of the Anglican Society, the position of its quarterly magazine, *The Anglican*, was reviewed. For the past several years it has been published in England in cooperation with the English branch of the society. It was decided to return to the earlier practice of having *The Anglican* published in this country by the American Society. The editor is the Rev. A. Pierce Middleton, Ph.D., of Great Barrington, Mass. The Rev. Peter Chase of Greenfield, Mass., is the assistant editor. The periodical is primarily devoted to matters of Anglican theology, history and worship.

The Rt. Rev. Robert E. Terwilliger, Suffragan Bishop of Dallas, is president of the society. Its next annual meeting is scheduled for May 21, 1979, at the General Theological Seminary in New York.

H.B.P.



Clark Fernon

David Drewry, head chorister of the St. John's (Tampa, Fla.) Choir of men and boys, and son of Dr. and Mrs. Garth Drewry, and Clark Fernon, deputy head chorister, and son of Mr. and Mrs. Randolph Fernon, Jr., are the second and third boys in the U.S. to pass the examination for the St. Nicholas award presented by the Royal School of Church Music, Croydon, England. Gerald F. McGee, St. John's organist-choirmaster, explained that the award symbolizes the attainment of the highest possible standards for choristers in loyalty, industry, and musicianship, and is given only after an oral examination which lasts one and one-half hours.

BRIEFLY . . .

Herr Gunther Hoff, the precentor of Magdeburg Cathedral and director of its choir, and Herr Klaus-Dieter Mucksch, who teaches music in a theological college, arrived in England from East Germany to study **English church music and choral training** for cathedral worship in September. It is believed to be the first visit of its kind. The Lutheran musicians spent a week in Canterbury as guests of the cathedral's organist, Dr. Allen Wicks, followed by a similar study week in the Southwell Diocese in central England. The Dean of Canterbury, the Very Rev. Victor de Waal, expressed hope that the visit will lead to stronger ties between the church in East Germany and the Church in England.

In Northfield, Minn., **Carleton College's** board of trustees has approved "prudent" divestment of stocks of some corporations doing business in South Africa. Action came after almost a year of student protest over the extent of Carleton's involvement—it was estimated that about 40 percent of Carleton's \$45 million endowment is invested in firms that trade in South Africa. The school is affiliated with the American Baptist Churches, the Episcopal Church, and the United Church of Christ.

The Very Rev. Oliver William Twisleton-Wykeham-Fiennes is philosophical about his triple-barreled name. "People think it's a joke," said the Dean of Lincoln recently. Not everyone knows, however, that his name is responsible for his interest in the church. As a 19-year-old subaltern at the close of WW II—"the youngest officer in the British Army"—he was given a three-berth cabin on a crowded troopship (one berth each for Twisleton, Wykeham, and Fiennes). He found two people to share the cabin, one of whom was an Anglican Franciscan friar, whose counseling changed his life.

The first **Massachusetts Ecumenical Workshop** was held at Assumption College, Worcester, early in October. Jointly sponsored by the Massachusetts Commission on Christian Unity, the Massachusetts Council of Churches, and the Ecumenical Institute of Assumption College, the workshop was modeled after the National Unity Workshop held annually in the U.S. since 1963. The theme of the conference was, "How to Fulfill our Ecumenical Mandate."

EVENTS and COMMENTS...

"...YOU GAVE US A STONE": The first public reaction to the continued ban on women priests in the Church of England (TLC, Nov. 26) came immediately after the vote was announced from Dr. Una Kroll, a deaconess and leading campaigner for the ordination of women. "We have asked you for bread," she called out to the delegates of the General Synod, "and you gave us a stone. Long live God!"

The motion, offered by the Rt. Rev. Hugh Montefiore, Bishop of Birmingham, and strongly supported by the Archbishop of Canterbury, called upon the synod to effect "legislation to remove the barriers to the ordination of women to the priesthood and their consecration to the episcopate." The measure went down in defeat, 272-246. It was considered significant that both bishops and laity were in favor. The clergy, however, voted 149-94 against the priesting of women, and this was sufficient to defeat the motion.

In the last few days before the debate, both sides actively sought to attract supporters. About 800 people prominent in the arts, the peerage, and the church signed a petition in favor of the ordination of women: among the signatories were the wives of the Archbishops of Canterbury and York, several MPs, and the president-elect of the British Medical Society. One of the organizers of this petition was Diana Collins, wife of the Rev. Canon John Collins of St. Paul's Cathedral. The Anglo-Catholic group Ecclesia, on the other side of the issue, sent a letter to all the church's diocesan bishops on behalf of 211 priests who said they would not remain in communion with any bishop who attempted to ordain a woman, and the League of Anglican Loyalists also lobbied against the measure.

One of the reasons given for dedicated opposition to the ordination of women was the possible damage it might do to closer ties between the Anglican and Roman Catholic Churches. Dr. Coggan tried to allay that fear in his address before the synod, when he said, "Within the Roman Catholic Church, there are a great many people who believe the ordination of women is right, and I believe they would welcome a lead." Several days later in the U.S., more than 2,000 Roman Catholic laypeople, nuns, and priests gathered in Baltimore for the Second Conference on the Ordination of Roman Catholic Women. The three-day meeting was a follow-up to one held in 1975, and it is felt that these two conferences mark the beginning of a long struggle.

While the Roman Catholic and Orthodox hierarchies are expected to approve of the General Synod action, another group is looking at the Church of England with something less than approbation. Dr. John Huxtable, executive officer of the Churches' Unity Commission, warned that there would be no more progress toward unity with the Free Churches unless the Church of England accepts women ministers. He made it plain that churches which already have women clerics will never abandon them, or be made to feel that it is anything less than wholly right to ordain them.

M.E.H.



ANGLICAN

Because of the great variety

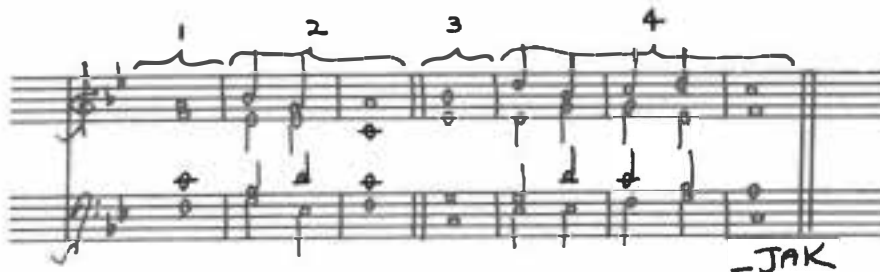
can be found to fit any

and moods of the

By JOHN M. NORELL

Americans who have had the good fortune to attend Choral Evensong in an English cathedral know what a beautiful and moving experience it can be. After a prelude, the choir and clergy process in while the organ plays quietly. An in-troit follows, then the preces and responses. And then, immediately after "The Lord's Name be praised," there comes a thrilling moment as the organ sounds a chord and the choir, with great spirit, launches into the psalm. Here is Anglican Chant in all its splendor.

Anglican Chant is an effective means by which prose texts such as the psalms and canticles can be sung, normally in four-part harmony and with organ accompaniment. In its basic form, a chant consists of seven bars of music which are repeated for each verse of the text.



The chant is divided into two parts which are separated by a double bar line. The first part, corresponding to the first half-verse of the text, has a one-measure reciting note (1) plus a two-measure cadence known as the mediation (2). The second part, corresponding to the second half-verse, consists of a one-measure reciting note (3) and a three-measure cadence called the ending or termination (4).

Although Anglican Chants are set

John M. Norell points the Anglican Chant for the choir of St. Mark's Church, Milwaukee, Wis.

down in traditional notation, the notes actually have no time value of their own, their value being dependent upon the various words which are sung to them. The device of the reciting note allows verses of any length to be set to a chant. The beginning of each half-verse, regardless of length, is chanted on a reciting note, while the end is sung on the cadence. The very practical structure of reciting note-plus-mediation, reciting note-plus-termination is borrowed from Plainsong, in which Anglican Chant has its roots.

During the Reformation there appeared harmonized versions of the old psalm tones with the melody in the tenor

part. These forerunners of Anglican Chant as we know it were rhythmically similar to Plainsong and were printed without bar lines, which were not yet in use. Both simple psalm tones and harmonized versions thereof continued to be used into the seventeenth century, although records suggest that only a handful of the harmonized tunes enjoyed much favor. In any case, during the disastrous Commonwealth period both types of chanting were banned from the churches, as were all other forms of music save the unaccompanied screaming of psalm paraphrases.

The Restoration in 1660 brought with it a revival of music in the churches. Anglican Chant returned, and it was during this period that it assumed the set form it has retained to this day. Unfortunately, the fixed notation and the addition of bar lines led many to believe that the cadences were to be beaten in strict time, with a heavy accent at the beginning of each measure.

It was also during this time that original chants were first composed, now with the melody in the soprano line. Some are worthy chants. Others, however, have the secular flavor of much Restoration church music. Many of these new chants were so florid as to defy execution by most Restoration choirs, which by no means measured up to their sixteenth-century counterparts.

The eighteenth century saw the introduction of the double chant, which consists of the basic seven bars plus seven more in the same pattern. Double chants accommodate two verses of a text instead of one, and have enjoyed great favor over the years. But on the whole, there was little improvement in the state of church music in the eighteenth century. Indeed, Anglican worship in general during this era was largely characterized by a negligence and apathy which continued into the following century.

It was to a great extent the Oxford

AN CHANT

f chants in existence, music

f the myriad emotions

lms and canticles.

Movement which elevated, so to speak, liturgical standards. In addition to restoring many ancient practices, the Tractarians encouraged greater attention to all aspects of worship, including music. The cathedral music tradition which had continued, however feebly, during the previous century, was now emulated in many parish churches. Choirs were more carefully trained in order to attain the excellence befitting their role in the divine liturgy.

Plainchant enjoyed a revival, and Anglican Chant was accorded the care it deserved. It was not until this time that anyone bothered to publish a psalter in which the psalms were pointed, that is, the words allocated to the various chant notes. Uniform pointing had the very salutary effect of ensuring that everyone was singing the same words to the same notes.

A great many chants—the bulk of those in use today—date from the Victorian era. Their quality, like that of Victorian hymns, is necessarily uneven. Some are poor, others quite fine, and still

others possess the rather corny appeal of some Victorian hymn tunes. But if nothing else, their sheer abundance bespeaks a resurgence of interest in church music.

Our own century, while not so prolific, has produced a goodly number of distinguished Anglican Chants. Present-day composers continue to write in this form, sometimes with strikingly modern results. The practice of Anglican chanting has become sufficiently widespread to warrant the publication of chants in many hymnals, both with the Anglican Communion and without.

Many American congregations have grown very adept at singing canticles to familiar chants in *The Hymnal 1940*. But if they were asked to sing a different appointed psalm each Sunday to Anglican Chant, there would probably be too much confusion to make it worthwhile. Choirs, on the other hand, if properly rehearsed, can chant the psalms and canticles most effectively. In fact, it is only a choir—competent and well-prepared, to be sure—that can take full advantage of

the expressive possibilities of Anglican Chant.

Choirs have at their disposal a very wide selection of chants. Although theoretically any psalm or canticle can be set to any chant, the music should be carefully selected to complement the text. Happily, because of the great variety of chants in existence, music can be found to fit any of the myriad emotions and moods of the psalms and canticles. Our own *Hymnal* has enough good chants to keep a choir busy for some time. What is somewhat doubtful is the suitability of *The Hymnal* as a model for pointing.

It is generally agreed that Anglican Chant should follow the natural rhythms of speech. But this principle has given rise to widely varying pointing systems. During the period when *The Hymnal* was compiled, Episcopal musicians largely frowned on the common British practice of pointing a text so as to place naturally accented syllables immediately after the bar lines. Rather, this American theory held, the words would receive their natural emphasis if properly sung, regardless of their placement in the cadence.

The pointing system resulting from this notion had a tendency to allocate one syllable to each note of a cadence, and all of the preceding syllables to the reciting note. But this can lead to difficulties, as for example in this half-verse from the *Cantate Domino*:

He hath remembered his mercy and
truth toward the house of / Is- ra- / el
Even if the words assigned to the reciting note are sung correctly according to speech rhythms, the word "Israel" cannot possibly be sung in a like manner, because it is unnaturally strung out over three notes. Too much of this sort of pointing results in a disturbing imbalance between the first and last parts of each half-verse.

Assigning only one syllable to each note of the cadence can also cause other problems, as in this half-verse from Psalm 147:

and feedeth the young ravens / that
call / up- on / him.

The second and third measures each have two notes, of which the first will inevitably receive the greater accent. This means that "call" and "up," neither of which would be accented if the line were merely read, will be unnaturally emphasized when it is chanted.

The Hymnal recognizes this pitfall and solves the difficulty in this way:

and feedeth the young ravens that /
call up- / on / him.

"On" is now assigned a ligature—that is, it will be sung on two notes instead of one—and the placement of other syllables is also affected. "Call" and "on" will now receive their natural accents, and the line will sound less awkward. *The*

A Guide to the Pointing

Some psalters have used a dizzying array of symbols: staccato marks under insignificant words to make sure that they would not be overemphasized, bold-face type to indicate that a word was to be given proper attention, miniature quarter notes or half notes printed above syllables to suggest their relative duration, etc. Most choirs with little Anglican Chant experience would find such a comprehensive system more confusing than helpful. The symbols used in this article are kept to a minimum.

A slash / corresponds to a bar line.

A colon : indicates the division between half-verses.

In two-note measures, a bracket [] above more than one word or syllable indicates that they are to be sung on the same note.

Underlined syllables are to be sung on two notes.

An asterisk * denotes a breath.

Continued on page 17



Change ringers at Washington Cathedral: A rare chance to make a very loud noise unto the Lord.

By ANN G. MARTIN

"What is a church? — Our honest sexton tells, 'Tis a tall building, with a tower and bells" (George Crabbe, "The Church").

There is a form of music which has been closely associated with the Anglican tradition for hundreds of years, and which was practiced in America in pre-Revolutionary times, and yet remains relatively unknown among today's Episcopalians. That music is change ringing, and the purpose of this article is to define it, to tell you a little about its history and its practice in North America today, and about the possibilities for growth in the future.

What is change ringing? Since it involves the ringing of precisely tuned bells in rhythmic combination, it is a kind of music. Since it requires physical co-ordination, it is a kind of sport; its teamwork and patterns make it resemble a dance, while the theory which produces the combinations of sound is akin to mathematics. Its practitioners call it simply "the Exercise." Stated briefly, it is the art of ringing a given number of bells (usually between six and 12) over and over in different orders according to established patterns.

To understand the nature of change ringing, it is first essential to understand a little about the workings of a bell. The actual shape and material of a change ringing bell are quite similar to those of carillon or chiming bells; the essential difference lies in the way the bell is hung. In about the fifteenth century, English bell-hangers began to develop fittings which made it possible to swing the bell in a wider and wider arc. Eventually they were able to make it swing in a complete circle of 360°, and a skillful ringer could hold the bell on the balance point, with its mouth up. This was done by attaching a complete wheel to the bell's headstock. The rope from the

CHANGE RINGING

The cascade of sound, with its endless variations, is like nothing else.

Ann G. Martin, 4600 Connecticut Ave., N.W. #503, Washington, D.C. 20008, is secretary-treasurer of the North American Guild of Change Ringers. She will be happy to answer inquiries about ringing and about the Guild and its newsletter.

MUSIC AND LITURGY

The organist has a responsibility to choose music which will prepare the listener and create an atmosphere appropriate for the worship.

By J. A. KUCHARSKI

The proper celebration of the Holy Eucharist is an area of major concern in many parishes today. The numerous options contained in the Proposed Book of Common Prayer offer a great opportunity for congregational participation musically and otherwise.

It is customary in most parishes for the people to assemble five or 10 minutes before the service for private prayer and preparation. It seems to me that to fully appreciate the liturgy it is essential to arrive in time to set oneself at peace (as best as one can). A quiet church can be quite therapeutic. This time of preparation can be aided by a soft improvisation on the organ, silence, or, as in most parishes, a formal prelude. When the latter is the case, the organist has a responsibility to choose music which will prepare the listener by creating an atmosphere appropriate for the worship of that day. Reflective works based on the proper psalms or hymns of the day, or for high celebrations a spirited composition of Bach, a contemporary piece, etc., can be most exhilarating.

There are many differing opinions concerning the entrance of the choir and

clergy. The PBCP allows for hymns, psalms, or anthems to be sung. The norm in most parishes seems to be having the choir enter with the sacred ministers in procession. The entrance of the choir alone during the prelude also occurs in some instances. Whichever is the case, a good processional hymn is always rewarding. The use of a psalm sung to plainsong or Anglican chant by the choir can be particularly workable, especially if the choir is already in place. In addition, this is a good approach if the congregation is to sing a hearty setting of the Gloria in Excelsis. Often an extended rousing hymn will take away the effect of the Gloria's jubilant nature. Perhaps a canticle such as Venite, or Jubilate might also be utilized. A rather curious procedure, although highly effective, can best be done when the choir is in a gallery location. The salutation and opening collect are read at the west doors of the nave, and then the Gloria, Kyrie, or Trisagion is sung while the procession makes it way to the chancel.

After the collect of the day has been read or sung by the celebrant, the reading of the lessons offers a major form of

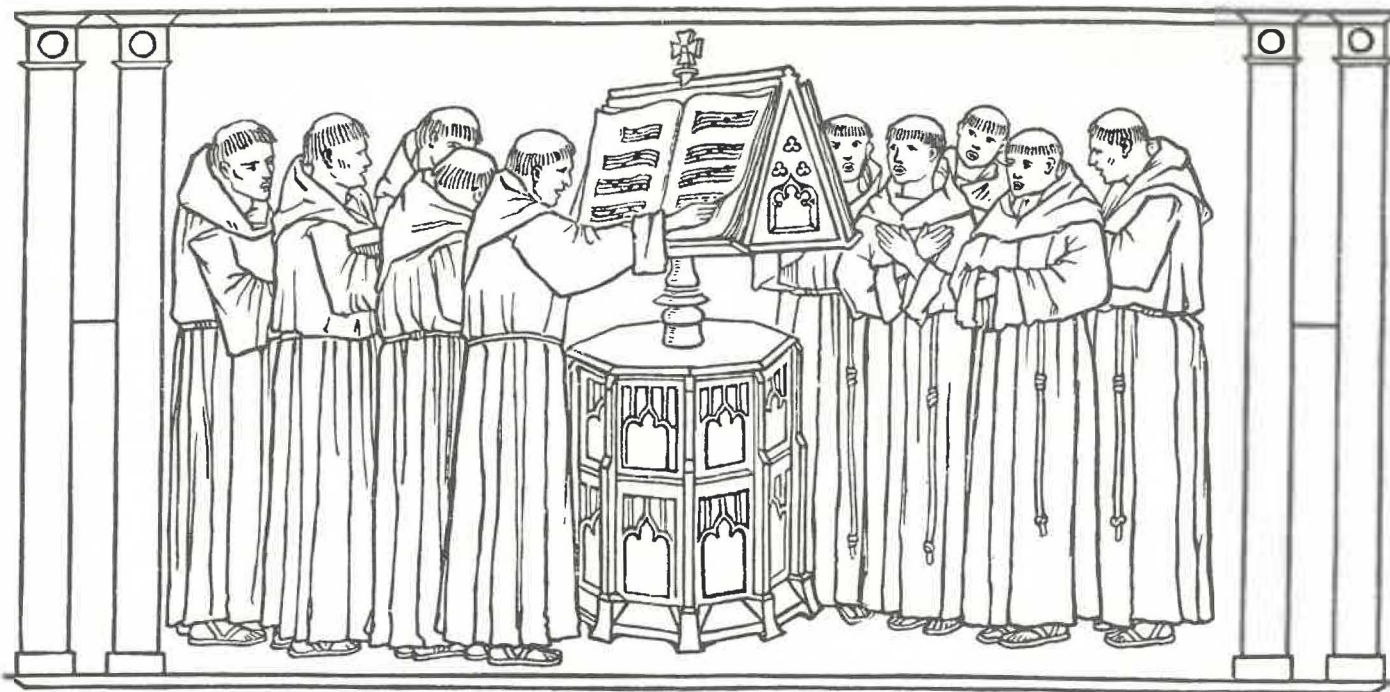
involvement for the laity. However, sometimes the readers are unaccustomed to reading in a large building or before an audience. A tendency to read too quickly, to project indistinctly, or to enunciate inaccurately can hinder the delivery of the readings. A good practice I would like to see encouraged is to have the rector, or some other qualified person, take time to listen to the readers practice their readings in the church and give positive criticism.

When the gospel is to be sung, it is proper to have the epistle sung as well. Musical formulas for singing the lessons can be found in *Music for Minister and Congregations* (Church Hymnal Corp.). There are many options for responses to the lessons. Silence, psalms, canticles, hymns or anthems are all suitable. An obvious approach is to use an Old Testament canticle after the Old Testament reading, and a New Testament canticle before the New Testament reading. Another method can be the use of the proper psalm sung to a plainsong mode after one reading, and a canticle sung in Anglican Chant after the other.

The Holy Gospel can be presented in a number of ways. It can be read from the pulpit, from the chancel stairs, or—a more dramatic delivery—read or sung from the midst of the congregation after a short procession. The deacon is assigned to proclaim the gospel. In all cases, it is appropriate for the choir, if located in the chancel, to face the gospeler. The sermon directly follows the gospel.

Opinions differ concerning the singing or saying of the Nicene Creed. Both have validity, and depend on parish custom.

The intercessions offer another oppor-



tunity for a member of the congregation to assume a role of leadership in the liturgy. While the lectern is the usual place for the reading of these petitions, some parishes prefer to have them read from the congregation. When the contemporary forms of intercession are not used, the Prayer for the Whole State of Christ's Church in Rite I can also be read by a lay person. However, it can effectively be read by a deacon standing at the chancel stairs facing the high altar. At the conclusion of the petitions, the deacon can then easily turn to the congregation and invite them to make their confession. In both rites, the deacon is to lead the confession, after which the celebrant pronounces the absolution.

The exchange of peace and announcements normally take place at this time.

The role of the laity in the liturgy is further emphasized as members of the congregation present the elements and money offerings to the deacon or celebrant. To more elaborately convey the symbolism of the people's offering, a procession to the altar table may very well be in order. Traditionally this has been the place for a major anthem sung by the choir. This practice seems to be an obvious carry-over from the usage of an anthem during the money offering at Morning Prayer. Modern practice has discouraged an anthem at this point in favor of congregational singing. While I can appreciate the occasional use of a major anthem, the use of a hymn presents a fine opportunity for the congregation to join together in a strong vocal offering preparing all for the Great Thanksgiving.

A standing rule, too often unobserved,

for the delivery of the Preface is: Sing the Preface, sing the Sanctus; Say the Preface, say the Sanctus. The altar edition of the PBCP contains both simple and solemn tones for the prefaces of each rite. In Rite II, Eucharist Prayer C still remains without music. Eucharist Prayer D is set to a Mozarabic chant appropriate especially for solemn observances. A rule which I tend to follow it, simply, if it is not possible to have the Preface sung well, then don't sing it.

An item which often confuses the congregation in their response to the *sursum corda* has come to my attention. In Rite II, "Lift up your hearts," is followed by, "We Lift them to the Lord"; in Rite I it is "We lift them up unto the Lord."

Sanctus and Benedictus qui venit are most often sung by the entire assembly. Music for Benedictus qui venit, when using the Rite I text, is available for all eight communion services from the *Hymnal 1940* in the *Hymnal Supplement II*, (Church Pension Fund). Musical settings are also available for the acclamations after the words of institution from G.I.A. Publications, 7404 S. Mason Ave., Chicago, IL 60638. The altar edition of the PBCP contains music for the conclusion of the various Eucharist prayers with the Great Amen. Rite II has a provision for singing either the traditional or contemporary Lord's Prayer. Musical settings for the contemporary version can be found in the *Church Hymnal Series One*, (Church Pension Fund). This book also has settings for the Pascha Nostrum (Christ Our Passover).

Both rites offer an opportunity for the Agnus Dei or other suitable anthem, to be sung in place of or, in addition to, the

Pascha Nostrum. The singing of an anthem or choral Agnus Dei provides a time for the people to prepare for the reception of the communion. It also helps to cover the communion of those assembled in the sanctuary.

PBCP directives indicate that hymns, psalms, or anthems may accompany the communion of the people. It is often inadvisable to have a congregational hymn at this point since people are leaving their place to approach the altar table. Much can be said for this time to be set aside for private thanksgiving as well. An improvisation on the organ, or a choir motet can be inspirational to the communicant. If the motet is sung in a language other than English, a translation in the order of service should be provided. During the ablutions, a hymn may very well be sung.

Following the Thanksgiving after communion and the dismissal by the deacon, many parishes conclude the service with a hymn, although PBCP rubrics do not state the singing of a hymn at this time. If an ablutions hymn is used, a stirring improvisation on that hymn, or an organ postlude might well conclude the liturgy effectively.

Concerning the exit of the choir and clergy, I would suggest that whatever method is used for the entrance be also used for the conclusion.

I hope that these suggestions will stimulate ideas concerning the celebration of the Holy Eucharist. If you feel your parish's liturgy might be of special interest to others, please send me a copy of an order of service. I should like to occasionally share some of them with our readers.

EDITORIALS

Church Music Issue

Advent is a great season of the Christian Year, and it is marked by great music. We think there is an appropriateness in having our Special Church Music Issue at this time. We salute music directors, organists and other instrumentalists, singers, bell-ringers, hymn writers, composers, publishers, manufacturers of organs, and all others who in various ways make it possible to use music to the glory of God in church. We also express gratitude to our music editor, Mr. J.A. Kucharski of Milwaukee, for his part in assembling this distinctive issue. We hope you enjoy it and find it useful. The illustrations used in our music features are from the Prayer Book of Edward VII.

Musical Heritage

Iwould like to take this opportunity to comment briefly on two of the articles in this special music issue. Change ringing and Anglican chant, both unique

to the English church, are two musical expressions peculiar to our Anglican heritage.

Many people have not had the experience of hearing changes rung and the article, "Ringing the Changes," will in some measure explain the complexity and beauty of this practice.

With renewed interest in the psalter, various methods are being adapted and originated for the singing of psalms. Many people favor traditional psalm tones because they feel that this form lends itself well to congregational participation. But let us not forget that Anglican chanting was also developed at a time when congregational participation was being encouraged. Hymnals of the Presbyterian and Methodist Churches have for some time utilized this chant form for the singing of canticles and psalms. Today the Roman Catholic Church has adopted this style for chanting in their new hymnals.

Many thanks to Ann Martin and John Norell for sharing their expertise in these areas.

J. A. KUCHARSKI



RECORDS

In an effort to promote the music of our church, I shall periodically share with you recordings of special merit which have been brought to my attention.

Two albums recently received feature the Choir of Men and Boys of St. Thomas Church, New York. Both recordings testify to the high musical standards for which this choir is renowned. The compositions of outstanding composers coupled with the skill of this group, under the direction of Gerre Hancock, provide a truly inspiring listening experience.

20th Century Services at St. Thomas (1977). \$6.00. Choral settings for the Eucharist and Offices are sung to the music

of English composers; Lennox Berkeley, Benjamin Britten, Herbert Howells, and George Malcolm.

Lessons and Carols from St. Thomas (1976). \$6.00. Familiar Christmas readings from Holy Scripture are enhanced by carols of Britten, Hancock, Howells, Joubert, Willcocks and Wishart.

Two earlier recordings available are:

Favorite Anthems of all Ages (1975). \$6.00 each.

Christmas at St. Thomas (1974). \$5.00 each.

Copies can be purchased from: The Music Office, St. Thomas Church, 1 West 53rd Street, New York, N.Y. 10019.

The following recordings are available from: Hessound, 111-31 78th Avenue, Forest Hills, N.Y. 11375.

Organs of New York, Volume I. \$7.50. Organ enthusiasts will enjoy this new series of recordings featuring notable organs of New York City. Volume I presents the Great Organ of St. Thomas Church. This magnificent instrument built by Aeolian Skinner/G. F. Adams, is heard at its finest in works of Mozart, Leighton and Dupre, performed admirably by Judith Hancock, associate organist at St. Thomas. Owners of good stereo systems will be delighted by the high quality of sound reproduction. Watch for future releases in this series.

A Concert in Memory of Benjamin Britten. Two record set \$15.00. December 4, 1977, marked the first anniversary of Benjamin Britten's death. This album was recorded live at a memorial concert held at St. Thomas Church, New York City, on that day. Various choral groups, along with the boys of St. Thomas, are heard in both sacred and secular compositions by Britten. To list a few: Missa Brevis in D, Hymn to St. Cecilia, Voices for Today, and the congregationally sung hymns from Noye's Fludde and St. Nicholas. The Prelude and Fugue on a theme of Vittoria for organ and Fanfare for Edmundsbury for three trumpets are also included. The performance is electrifying and will certainly be treasured by those who love the music of Britten.

J. A. KUCHARSKI

The Living Church

ANGLICAN CHANT

Continued from page 11

Hymnal, which systematically assigns only one syllable to the last note of each verse, is constantly solving such problems in the same way. In fact, there are a distractingly large number of verses which assign a ligature to the next-to-last syllable. And in our example, the new arrangement is still far from ideal, for the insignificant little syllable "on" is now allotted an entire two-note measure.

A better solution would be:

and feedeth the young / ravens that / call up- / on him.

Here the natural accents of the verse fall directly after each bar line. Moreover, the irregular number of syllables within each measure discourages an excessively rhythmic rendering of the line.

In dealing with each half-verse, this type of pointing system takes the last syllable of primary stress and assigns it, along with any following it, to the final note of the cadence. It is appropriate that an accent should fall here, because the final chord of each cadence is anticipated by what has come before. In a system of this kind, text and music are in close cooperation; in *The Hymnal* they often fight each other, as when a cadence ends on a conspicuously weak syllable such as "er," "ing" or "ple."

Once the last primary-stress syllable has been located and assigned to the final chord, the rest of the half-verse is pointed in as natural a way as possible. A suggested pointing for the Magnificat is included here for illustrative purposes.

1. My soul doth / magnify the / Lord:
and my spirit hath re- / joiced in / God
my / Saviour.

It is important to remember that note values are not to be observed in Anglican Chant. "Magnify" must be given its full due and "the" must not be overemphasized, even though they are assigned to notes of the same value.

2. For he / hath re- / garded: the / lowli-
ness / of his / handmaiden.

Here again, "the" must not be given undue attention simply because it is the only word on the reciting note. In the last word of this verse, "maid" is a stressed syllable. But the *primary* stress belongs to "hand," which is accordingly placed after the bar line.

3. For be- / hold, from / henceforth: all
gener- / ations shall / call me / blessed.

Textual commas such as that found after "behold" may be observed by lengthening somewhat the preceding syllable. This adds grace to the line and is helpful in avoiding the rat-tat-tat effect produced all too frequently even by fairly skilled choirs.

4. For he that is / mighty hath / mag-
nified me: and / ho- ly / is his / Name.

The first half-verse could be arranged so that "me" would fall directly after the

bar line. But most readers of this verse would put greater stress on "magnified."

5. And his mercy is on / them that / fear them: throughout / all / gen-er- / ations.

Once again, "fear" would usually receive more of an accent than "him" if the line were intelligently read. In the second half-verse, liberties are taken with spoken word rhythms in allotting "all" an entire measure. This is a not infrequent practice where a bit of lyricism is in order and the word in question can bear the weight of a ligature.

If the Magnificat were set to a double chant, the second part of the chant would have to be sung twice in a row at some point because of the odd number of verses. It is customary to repeat on the final verse (but never on the Gloria Patri) if there is no more suitable place within the text. This could be done in the Magnificat, but perhaps it would be better to repeat on verse 5 as *The Hymnal* does. Not only does this verse expand on the one before it, but it precedes a series of verses beginning with "He hath." It would seem the logical place for a break.

6. He hath showed / strength with his /
/ arm: he hath scattered the proud in
the imagi- / na- tion / of their / hearts.

Oftentimes the grouping of syllables within a measure is quite arbitrary. In this instance, "strength" and "with" could very well have been grouped together.

7. He hath put down the / mighty
/ from their / seat: and hath ex- / alted
the / humble and / meek.

8. He hath filled the hungry with /
/ good / things: and the rich he hath /
/ sent / empty a- / way.

Both "good" and "sent" are important enough to merit the ligatures assigned them.

9. He remembering his mercy hath
holpen his / ser- vant / Israel: as he
promised to our forefathers* /
Abraham and his / seed, for / ever.

Breath marks, discouraged in some circles, are used liberally in English cathedral-style chanting. In this case, the breath helps clarify the text. Breaths may also be used for purely expressive purposes. And finally, since many half-verses are uncommonly long, a breath may be quite essential to the choir's good health.

All the sound principles in the world could not replace the experience of actually hearing good chant. To this end a tour of Britain would of course be in order. But fortunately, a far thriftier solution exists in the form of three splendid recordings by King's College Choir, Cambridge ("The Psalms of David," Volumes 1-3; EMI/Odeon CSD 3656, CSD 3717, CSD 3768). Here is chanting at its very finest, a model of perfection to be emulated by American choirs seeking to tap the immense resources of Anglican Chant.

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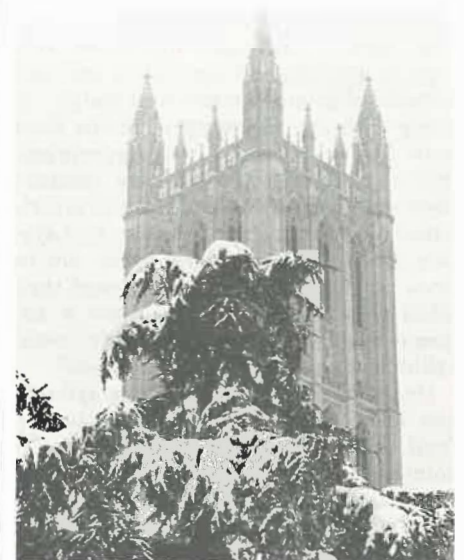
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CHANGE RINGING

Continued from page 13

months to become confident, self-sufficient ringers; it took years of learning and teaching, of five failures to one success. But we already knew that we were not alone, and there were many English friends who came over to help us on our way, as well as chances for us to go and see change ringing in its birthplace and marvel at the variety and closeness of towers there.

Since the installation of the bells at Washington, there has been a noticeable resurgence in North American ringing. A ring of bells was hung at Smith College, Northampton, Mass.; then a light six in the lovely colonial church at New



Bell tower of Washington Cathedral: A noticeable resurgence in North American ringing.

Castle, Delaware (our next-door neighbors, a mere 100 miles away); the bells at Church of the Advent were refurbished (they have since been rehung), as were those of the Old North Church, rung again for the first time in many years for the Bicentennial of Paul Revere's ride. A light ring of eight went in at Houston, another at Melrose School in Brewster, N.Y. This school is run by the nuns of the Order of the Holy Spirit, of whom at least one is now a ringer. The bells were blessed by the Archbishop of Canterbury, Michael Ramsey. The latest addition is the ring of eight at Hendersonville, N.C., dedicated on September 10.

There is also a lot of change ringing activity on handbells. The advantage of handbells is that they are (relatively) inexpensive, portable, and need half as many people to ring them, two bells per person. Handbell ringing has proved popular at weddings, and has provided an opportunity to ring changes for those 1,000 miles from the nearest tower.

Because there is so much ringing going on and it is over such long dis-

tances, the ringers have formed a guild, modeled on English change ringing guilds which trace their history back to the 16th century. Our purpose is to exchange news and assistance and to help spread knowledge of change ringing. We have a newsletter, "The Clapper," which appears four times a year, and an Annual General Meeting held on a rotating basis at one of our ringing centers. We now have nearly 200 full ringing members and many newsletter subscribers both here and abroad. We have our own representative to the Central Council of Church Bell Ringers, which meets yearly in England. We have a ringing film available for rent and are now producing a pamphlet for distribution in local churches. Attempts are in progress to start a charitable fund to help towers who are trying to finance new rings or refurbish old ones.

What does it take to become a change ringer? There is no "typical" ringer; our members are old and young, male and

female, and of every imaginable profession (bell-hanger, lawyer, priest, student, housewife . . .). Generally learners are at least 12 or 13 years old—but many active ringers are over 80. You will need determination, a sense of rhythm and bodily co-ordination (though you certainly don't need to be an athlete). You have to be able to work with a group, because the success of ringing depends on everybody sharing the rhythm, not listening only to his or her own bell. Of course, you will have to live near one of the towers listed above, or have the determination to raise funds to acquire a ring for your own tower—or for a new tower. Or you can learn on handbells.

Learning to ring is not an instant process. You can spend several months just learning to control your individual bell, knowing just how hard to pull it to bring it to the balance and how to keep the rope taut. Then you will spend additional months learning to ring Plain Hunt with a group. The best part of it is that you

never stop learning. There are always more difficult methods, and there are conducting and composition to explore. Ringers have to be teachers, too, because the dropout rate is very high. Of every 10 learners, four may make it to actual changes, and one or two remain to form part of the permanent band. So recruitment must be constant. But once you're hooked and part of the ringing community, you'll find you have friends all over the country and across the Atlantic, too. Ringers are famous for their good fellowship. Just step into a tower and say "I'm a ringer" (or "I'd like to learn to be a ringer") and you'll be welcomed and probably offered a rope to pull on the spot.

Suggestions for further reading:

Sayers, Dorothy L. *The Nine Tailors*. (Avon paperbacks.)

Wilson, Wilfrid G. *Change Ringing*. Available from North American Guild Book Service and in some libraries.

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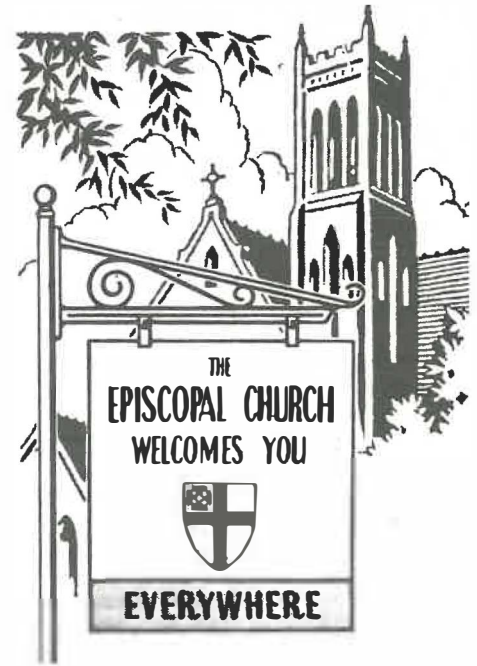
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