

December 2, 1979

45 cents

THE LIVING CHURCH



Choristers at St. Thomas Choir School, New York City: "... you're at your peak at 12" [see page 9].

Music Issue



With the First Sunday of Advent we begin a new year in the church. The very idea of beginning a new year is a remarkable instance of the way the "natural" and the "human" are combined in our perception of reality.

On the other hand, the occurrence of the yearly cycle is an undeniable fact on the surface of this planet. Weather and the lives of plants and animals are gravely affected by it. Yet to say when it "begins" is a human decision, or decisions. We begin our church year in Advent for religious reasons, our civil year in January for historical reasons, and school year in September for cultural reasons. To perceive it as "new" is, furthermore, a value judgment, an act of faith. We believe it will be a new year,

not a mere recurrence of the same old year of the past.

The vision of something new, the perception of new vitality, and the recognition of God as the ultimate source of renewal — all this is integral to the Christian understanding of the Doctrine of Creation. We receive our very existence constantly as a gift from our Creator. This is made vivid to us at the beginning of a new day, on the First Day of a new week, at the beginning of a new year, at a birth, or at a wedding. It is no accident that these are key points in Christian worship. As we acknowledge our life and our world as gifts from God, we find that they are indeed made new through Christ by the power of the Holy Spirit.

THE EDITOR

Lo! He Comes

By GEORGE CALVIN GIBSON

"Advent tells us Christ is near." Another Church Year is before us when through the beauty, joy, and solemnity of the liturgy we will celebrate the saving events of the life of Jesus Christ. Advent is a time of preparation for the coming of Jesus: his first coming, when he was born of Mary in Bethlehem, and his second, when he will come again in glory at the end of time. So, as we begin the journey, we look to the end. We look to the completion of all the good that Jesus began by his life on earth, a completion that will come only at the end of time. This is liturgically expressed in the majestic words of the Advent Preface:

... that when he shall appear in power and great triumph to judge the world, we may without shame or fear rejoice to behold his appearing.

The lections for Advent I call us to prepare to meet our eternal Judge. Advent 1979 finds us reflecting upon a

world, terrorized by forces set to destroy it. Contemporary life with its greed, malice, and lust stands revealed in God's presence because "judgment is the reasserting of God's authority in the presence of sin." Historic fact underscores the point that doom always falls on arrogance, cruelty, and pride.

Throughout Israel's history God raised up prophets to warn people and nations of their wickedness and to prepare them for a visitation of God's judgment. Zechariah was raised up for such a task. He preached during the siege of Jerusalem in 520 B.C. This was to be the last great attempt of heathen powers to destroy the People of God. Zechariah and other prophetic writers make it known that the plan of these enemies would be frustrated by the intervention of God himself, announced in the resounding affirmation "then the Lord your God will come." The Lord God does come in times of brutal evil. Although his visitation is with judgment, it is also attended with mercy.

An inescapable question arises: Where is our hope in time of God's judgment? Though he comes in judgment, there is healing and redemption in it. The New Testament writers had a vision of the whole world subject to the rule of God. Nowhere is it more dramatically stated than in the Gospel Lesson for Advent I:

When these things begin to take place, look up and raise up your heads, because your redemption is drawing near.

Redemption is drawing near! The worldwide paralyzing fear now is that we will be blown up through gigantic atomic or hydrogen explosions. But the Christian lives in hope, knowing that God will not lose nor surrender his control of creation or that man through his foolish genius will upset God's purpose for creation. God will send his Son in glory when he has decided that the time has come for the end of the present age. When and how that end comes is not our concern; it is God's, the eternal Judge.

In the Epistle Lesson, which in all probability comes from the oldest document in Christian literature, Paul prays that the Christians at Thessalonica will be prepared for that Day.

May the Lord make you increase and abound in love to one another and to all men, as we do to you, so that he may establish your hearts unblamable in holiness before our God and Father, at the coming of our Lord Jesus with all his saints.

A life that is a "deliberate response of love" through Christ is characterized as being "unblamable in holiness before our God and Father, at the coming of our Lord Jesus Christ . . ." The Christian is set apart by God's love in Jesus Christ.

The church once again calls us to faithful observance of Advent which begins with the proclamation — God will come! In hymns, scripture, and liturgy the message is lifted clear above the turmoil and tumult of mankind — God will come! In the disappointment and disillusionment of our fairest hopes, and in the failure of our politicians and statesmen to bring about any radical improvement either in man or society, all take up the cry — God will come! Even through the despair and lawlessness of men, the unrest of nations, yea, even the timidity and indecisiveness of the church, sounds the clear affirmation — God will come!

Almighty God, give us grace that we may cast away the works of darkness, and put upon us the armor of light, now in the time of this mortal life in which thy Son Jesus Christ came to visit us in great humility; that in the last day, when he shall come again in his glorious majesty to judge both the quick and the dead, we may rise to life immortal; through him who liveth and reigneth with thee and the Holy Ghost, one God, now and for ever. Amen. (Collect for the First Sunday of Advent).

Lections for Advent I (Year C)

Psalms 50:1-6

Zechariah 14:4-9

I Thessalonians 3:9-13

Luke 21:25-31

The Rev. George Gibson (ret.) of Memphis, Tenn., is a mentor in the Education for Ministry Program sponsored by the School of Theology of the University of the South, and a consultant in church education at St. George's Parish, Germantown, Tenn.

THE LIVING CHURCH

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LETTERS

THE LIVING CHURCH welcomes letters from readers. Contributors are asked to limit letters to 300 words. The editors reserve the right to abridge.

Living Waters

In reading and scanning several copies of THE LIVING CHURCH I found myself still thirsting as the hart for springs of "the living water."

Two articles arrested me: One is "For Honesty in the Nicene Creed" by Christopher P. Kelley [TLC, Sept. 2].

I have wanted the filioque in the creed because I believe it the truth of God, that the Holy Spirit is the very essence of the Father and the Son.

St. Luke (24:49) says, "... I send the promise of my Father upon you ..." and St. John (14:16) says, "... And I will pray the Father and he shall give you another comforter. ..."

I am not a scholar but a searcher in the Scriptures and these two verses to me indicate that the Father and the Son were both needed in the bestowal of the glorious gift of the Holy Spirit.

And then I found what I was seeking in the article ("The Light of the Transfiguration, TLC, Aug. 5] by Fr. Enrico S. Molnar, Canon Prior of the Order of Agape and Reconciliation of which I am an Honorary Life Companion.

What my soul longed for was summed up in these quotes from a paragraph in the article on St. Gregory of Palamas: "... Yet mystery has to remain if the Christian faith is to retain its prophetic element. ..." and "... One of the real headaches of so much modern theology is that it has, apparently, stopped talking about the supernatural, the paranormal and heaven. ... basking in a platform of undefined 'intellectual respectability. ..."

And this is why so many in the blessed church do hunger and thirst for the holy, the heavenly, the hidden manna of the Word - what Donne called "the sermon of the sermon."

(Sr.) TRINITY EUCHARISTEO, B.S.I.
Church of the Holy Trinity
Juneau, Alaska

How Many Degrees?

I noted with interest the picture and caption of the Foucault pendulum [TLC, Sept. 9]. Just another example of the wide range of interest conveyed to your readership.

I do question the movement of the ball at the rate of 17 degrees an hour. This would equal 408 degrees per day, which seems too much. Is it not correct to expect a movement of 15 degrees an hour?

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Add 10% for postage and handling (minimum 50 cents). Order from Forward Movement Publications, 412 Sycamore Street, Cincinnati, Ohio 45202.

RECORDED MUSIC

By J. A. KUCHARSKI

Many people may not be aware that a number of parish and cathedral choirs have made fine recordings which are commercially available. Some of those which are of particular interest are reviewed here.

The magnificent acoustics of Washington Cathedral resound with the music of the Cathedral Choral Society under the direction of Paul Callaway and the Choir of Men and Boys, directed by Richard S. Dirksen in **THE JOYS OF CHRISTMAS Volumes I and II** (available from Washington Cathedral, Mount St. Alban, Washington, D.C. 20016,

\$6.95 each, both volumes \$12.00. Postage and handling additional). Both records admirably capture the sound of these two choirs leading a congregation of more than 2,000 in many well-known Christmas carols. The choirs also perform separately which provides a nicely contrasting choral texture. Both albums offer the best in Christmas music sung in a setting most inspiring. Here are a few selections. Volume I: *Divinum Mysterium*, plainsong; *O Magnum Mysterium*, Gabrieli; *Christmas Dance of the Shepherds*, Kodaly; *Welcome*, Dirksen. Volume II: *In Dulci júbilo*, arr. Pearsall; *Corpus Christi Carol*, Britten; *Fantasia on Christmas Carols*, Vaughan Williams.

While Washington Cathedral celebrates Christmas on the east coast, the west coast offers us the Choir of Men and Boys of Grace Cathedral, San Francisco, singing **MUSIC FOR ADVENT, CHRISTMAS AND EPIPHANY** (available from Grace Cathedral, San Francisco, Calif. 94108). John Fenstermaker, the cathedral choirmaster, has chosen works primarily by English composers. What a thrill it is to hear this well-trained choir sing with such ease. Despite the spaciousness of the cathedral, the choir maintains its tuning impeccably and provides such precise diction that the insert containing all the texts is almost unnecessary. Included are: *There shall a star come out of Jacob*, Mendelssohn; *Adam Lay Ybounden*, Ord; *Sing Lullaby*, Howells; *Sleeps Judea, Fair*, MacKinnon; *In the bleak mid-winter*, Darke.

The midwest brings us the solemnity of Christmas in worship with a **CAROL SERVICE and FIRST MASS OF CHRISTMAS** from the Church of the Atonement, Chicago (available from Church of the Atonement, 5749 North Kenmore Avenue, Chicago, Ill. 60660). The album for this two-record set is covered with color photos taken at the Christmas Eve service. They beautifully illustrate the splendor of this special liturgy. Jacket notes provide the order of service and information about the choirmaster, the Rev. Thomas G. Harris, the choir, and specifications for the parish organ. The choir, composed of sixteen voices, confidently performs

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do you
give
someone
who has
everything?



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music drawn from many centuries. Stirring accompaniments for many selections are provided by the orchestra of the Church of the Atonement. Service music includes: Solemn Mass, Rheinburger; the Introit and Gradual, composed by Mr. Harris; carols, to note a few, include Ding Dong Merrily on High and Hail, Blessed Virgin Mary, both arranged by Wood; While Shepherds Watched their Flocks by Night and the Coventry Carol, both traditional; plus the motet Hodie Christus Natus Est by Sweelinck.

A TRADITION FOR OUR TIME, a recording by the choirs of St. James's Church, West Hartford, Conn. (available from St. James's Church, 19 Walden St., West Hartford, Conn. 06107, \$6.50 post-paid) is evidence that Murray Somerville, director of music at St. James's, has certainly developed a superb training ground for the young people of the parish directly involved in the music program. The Girls Choir is heard in several works which are quite demanding. Their singing is assertive and musical. The Choir of Men and Boys also is presented in a number of challenging pieces. Among these are the Gloria and Agnus Dei from the Missa Brevis in D by Mozart. It is edifying to hear what young people can accomplish with the proper direction and enthusiasm furnished by a knowledgeable choirmaster and supportive rector. The album contains three contemporary settings of canticles: Surge illuminare, Rorem; The Song of the Redeemed, Dirksen; Benedictus es, Domine, Arnatt; Magnificat in C Major, Stanford; Jesu dulcis memoria, Vittoria; Lord, Be thy word my rule, Wood; and a work for organ and percussion in the jazz style by Peck.

The next two records both contain original music by members of the Standing Commission on Church Music of the Episcopal Church. **I SING AS I ARISE TODAY** (Choir of the Church of the Intercession, New York City) is available from Mr. Terre Wilson, 175 Ninth Avenue, New York, N.Y. 10011. David Hurd, music director at the Church of the Intercession and organist and assistant professor of music at General Theological Seminary in New York, offers us two of his settings for the Eucharist, several hymns, an Easter antiphon and a psalm setting. The parish choir heartily presents the music, most of which is intended for congregational singing. For this recording special parts were written for brass choir to further enhance certain selections. Texts for the three hymns are: I Sing as I Arise Today, attributed to St. Patrick; Ye who own the faith of Jesus, Vincent Cole; and To Thee Almighty Gracious Power, each set to original music by Mr. Hurd. Two organ improvisations by Mr. Hurd, the first place winner in both organ playing and improvisational competitions at the

1977 International Congress of Organists, are also included. This album testifies to the high standards of music composed for the new Prayer Book.

In **RICHARD PROULX CONDUCTS RICHARD PROULX**, St. Thomas Singers and Brass Ensemble (available from G.I.A. Records, 7404 South Mason Ave., Chicago, Ill 60688) we have the choir of St. Thomas Church in Medina (Seattle), Wash., presenting a record of service music for the new liturgy by the parish choirmaster, Richard Proulx. This album contains several movements from three different Eucharist settings, in addition to various psalms, hymns and canticles. Mr. Proulx's settings are directed primarily toward congregational participation which he accomplishes through judicious use of plainsong-style writing coupled with the responsorial method for singing psalms. All three Eucharist settings are unison but allow for harmonic embellishment by the choir. On this recording brass, percussion instruments, handbells and organ contribute festivity and support the singing.

• • •

English cassette tapes of Christmas carols are available at \$5.00 each from The Piccadilly Shops, 2011 West Burbank Blvd., Burbank, Calif. 91506. Three cassette recordings, each from a

renowned British church, offer traditional, well-known Christmas carols. They are beautifully executed by the choirs of York Minster, Leeds Parish Church, and St. Mary's Church, Warwick. All are men and boys choirs. Sound reproduction is somewhat above average for cassette tapes. Each cassette runs for 40 minutes.

Cathedral Visit

Your breath surrounds me, Lord; I breathe it in as You exhale upon marble, brass, velvet and needlepoint, colored glass and those who pass me quietly, as I kneel here, prayerfully remembering that You really are everywhere. Stone and wood carved with infinite care belong to You in Your Creation of them, and again in our returning them to You, blessed by human talents of Your design; blessed by Your Presence; even blessed by my stopping here to share in the Celebration of Creation and creating.

Kay Odekirk



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ORGANS OF NEW YORK, Vol. I (HESSOUND) — JUDITH HANCOCK (Associate Organist) AT ST. THOMAS CHURCH. Includes: FANTASIA in F minor, K. 608, and FANTASIA in F Major, K.594, Mozart; PAEAN (1967), Leighton; PRELUDE and FUGUE in G minor, Op. 7, No. 3, and PRELUDE and FUGUE in B Major, Op. 7, No. 1, Dupre. Cost: \$6.50

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IMPROVISATION II — Hymn Improvisations by Gerre Hancock. Includes: AMAZING GRACE, EIN' FESTE BURG, WERE YOU THERE?, O BEAUTIFUL FOR SPACIOUS SKIES, and others. "Hancock has few peers: his improvisations have form, substance, proportion, as well as rhythmic, harmonic, and contrapuntal interest and an ample measure of color and drama" — Scott Cantrell, in The American Organist. Cost: \$6.50. **Mail Orders** (as above); Make check payable to Gerre Hancock.

THE LIVING CHURCH

December 2, 1979
Advent 1

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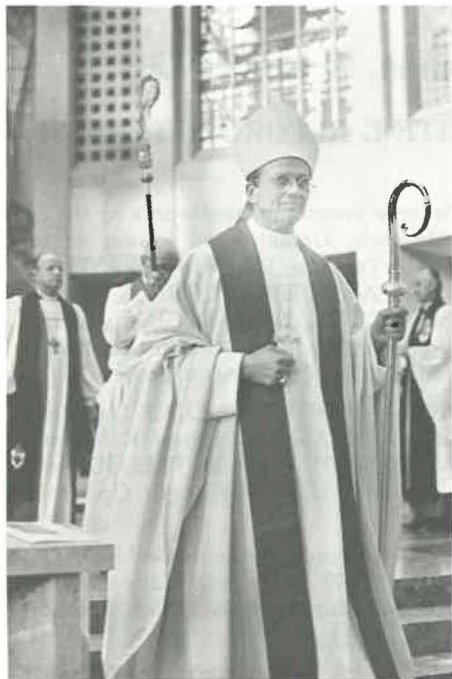
Coadjutor Consecrated in Connecticut

Forty-five gospel singers from Zion Baptist Church in Waterbury singing and swaying to songs such as "Never Alone" set the stage for the consecration of the Rev. Arthur E. Walmsley as Bishop Coadjutor of Connecticut on October 27.

The Book of Common Prayer service was held in St. Joseph's Roman Catholic Cathedral in Hartford. The cathedral, a mixture of modern stained glass, mosaic and concrete contrasted with the procession of traditionally-robed choirs, clergy and bishops.

The chief consecrator was the Rt. Rev. John M. Allin, Presiding Bishop. Bishops Morgan Porteus of Connecticut, Frederick Darwent of Aberdeen and Orkney, Scotland, Frederick B. Wolf of Maine and John M. Burgess, retired Bishop of Massachusetts were co-consecrators.

Bishop Burgess preached a sermon



Robert D. Pritchard

The Rt. Rev. Arthur E. Walmsley, newly consecrated Bishop Coadjutor of Connecticut, leaves the sanctuary of St. Joseph's [Roman Catholic] Cathedral, Hartford, at the end of the consecration. In rear (left) is the Rt. Rev. Morgan Porteus, Bishop of Connecticut.

reprimanding the church for its laxity in caring for the moral, spiritual and human needs of people and complimenting it for "daring to introduce new leadership" by electing a bishop who "will change the church to be one of seeking freedom for the children of God" and who "will speak out against what is wrong with it and its treatment of people and be responsible for the church's awareness and mission to a searching world."

Several Connecticut clergy refused to attend the consecration because Bishop Walmsley had invited a woman priest to concelebrate at the Eucharist.

The woman priest, the Rev. Bliss W. Browne, was one of the four attending presbyters. She has been Bishop Walmsley's curate at St. Paul's Church in New Haven.

Both Archbishop John Whealon of the Roman Catholic Archdiocese of Hartford and the Bishop Auxiliary attended the consecration.

Bishop-coadjutor Walmsley will work with Bishop Porteus in various areas of diocesan administration. Bishop Porteus has not decided when the new bishop will assume full responsibility for the diocese.

SANDRA ANDERSON

The "True Bridge Church"

Dr. George Lindbeck, a Lutheran theologian and professor at Yale Divinity School, asserted recently that his, rather than the Anglican, church constitutes the true "bridge church" between Protestantism and Roman Catholicism.

Dr. Lindbeck, who has participated in Lutheran-Roman Catholic dialogues since 1965, made the comment at the fifth annual Inter-Lutheran Forum in New York City.

He said that the "evangelical catholicism" of Lutheranism necessitates "reunion with Rome" at some time in the future. To achieve that goal, he urged Lutherans to be "emphatically Catholic" while remaining "unmistakably Protestant."

The theologian suggested that Lutheran-Roman Catholic relations in North America strengthen Lutheran identity because Lutherans are a minority among Protestants whose heritage is generally non-sacramental, non-liturgical, and non-credal.

However, he said, Roman Catholicism is so dominant in Europe that dialogues there are often seen as weakening Lutheran identity.

Fr. John Hotchkiss, executive director of the U.S. (Roman Catholic) Bishops' Commission on Ecumenical and Inter-religious Affairs, raised the possibility that Lutherans may someday be considered as belonging to a "sister church" by Roman Catholics, and added, "The day is coming near when we're going to dance together."

Coventry Provost Calls for Disciplined Life

In a sermon at Christ Church, Georgetown, on a recent visit to Washington, the Provost of Coventry Cathedral, the Very Rev. H.C.N. Williams, called for a return to a disciplined and committed life, and warned that "the church today must find answers for those seeking them or we will lose them all, and especially the young people."

Provost Williams was in this country for a regional meeting of the Communion of the Cross of Nails (CCN), the worldwide organization that grew out of Coventry's mission of reconciliation following its destruction in World War II and rebuilding as a shrine to peace. He was present for the establishment of a new center at St. John's Cathedral in Jacksonville, Fla., and visited several others. Speaking to members of the CCN at Christ Church, he stressed the need for the recovery of the vision of Christian community in its true character.

"There is very great pressure on us in these days of industrial, social, racial and international bitterness and confusion, as to what we can do to change these things," he said. "But before we can have any hope of influencing the world we must verify within ourselves the unity and healing we hope to invoke from that world. There must be personal commitment of an unconditional kind, and the witness of a reconciled community, if we are to effectively demonstrate what the family of Christ is like. Over and over throughout history, whenever the church has compromised these standards and become too involved in the conflicts and confusions of the secular world, to its own loss of identity, it has been called back to these two commitments."

He cited the revitalizing effect on the

church, in a darkened world, of the Benedictine communities — “reconciled communities affirming their identity as the people of God and reaching out into the world to give it leadership and healing.” Members of the CCN commit themselves to the Common Discipline based on the three Benedictine precepts: a stable base in the family or some other community and in the eucharistic community at worship, a simple and disciplined lifestyle honoring silence, intellectual integrity and self-control, and obedience to God and to the needs of others.

The cross made of three large medieval nails from the burned cathedral, is the symbol of Coventry around the world. These crosses have been given to each Community which shares in the work of reconciliation. Some of them are behind the Iron Curtain: in Dresden and East Berlin, as well as the Abbey of Ottobeuron in Bavaria, a Roman Catholic Church in Florence, the Taizé Community in France, a Lutheran Church in Muenster, and many others.

Provost Williams has always stressed the basic tenets of reconciliation and unity in trying to project an image of Christian faith as the reconciling power in the world today, on a supra-national, racial and political basis. Seventeen years have passed since this work began, and certainly few places have been more concerned with the world's problems, more involved in the community, more open to other faiths, more progressive and innovative, but does he think it has been successful? Does Coventry really present a new image of dynamic Christianity on a world scale?

He concedes that “in some things we have failed, but I am prepared for failures. What I am *not* prepared for is not to try. Here and there in the world are places that history has marked out as creative points in providing the leading, and we believe Coventry is such a place, called to share in the wounds of history.”

There has been criticism of the presumption of such a mission, but he feels that Coventry was charged with this mission of reconciliation by the circumstances that made it a symbol of death and resurrection. “While this mission came out of a particular wound, the concept that the wounds of history are only healed by forgiving love is a basic Christian theme, but the vision is not static and has to be made manifest in different ways and stages.” The first post-war reconciliation with Germany led to the ministry to youth, to industry, to other faiths, and then to international situations where there are present-day wounds of history: Hiroshima, Calcutta, Prague, Northern Ireland. “These places, which have suffered greatly, identify with Coventry, which also suffered.” One of the most recent CCN centers is at Shefa Amer in Israel, whose project is the building of a “House of

Hope” as a unique Arab initiative for peace. Another project is a Youth Meeting Center at Auschwitz, the former concentration camp in Poland.

Some of the centers are in parish churches, with a less dramatic focus, “but the reconciling need is still paramount.” He mentioned the divisions over the Prayer Book as an area for reconciliation, “which we have sought to resolve in England by allowing a choice.”

Provost Williams hopes to devote himself full time to the work of the CCN when he retires as provost, “probably about two or three years from now.”

DOROTHY MILLS PARKER



Kalamazoo Gazette

Chorister Everett Buel of the choir of boys and men of Saint Luke's Church, Kalamazoo, Mich., has attained by examination the Senior St. Nicholas Badge of the Royal School of Church Music (RSCM), Croydon, England. Everett prepared for his examination under the direction of St. Luke's organist/choirmaster, George N. Tucker, who states that the RSCM has informed him that, according to their records, Everett is the first boy chorister in the United States to achieve the Senior Award. By appointment of the RSCM through Alec Wyton, the examiner was Mrs. Donalee Williams, organist and director of music at the Cathedral Church of Christ the King, Kalamazoo. The examination is very comprehensive, covering both chorus and solo singing, sight singing, basic music theory, knowledge of liturgical chant, and the elements of liturgical forms and their meanings.

BRIEFLY . . .

Trinity Cathedral in Cleveland, Ohio, has decided to offer Choral Evensong on the fourth Sunday of each month “in an effort to regularize this beautiful service and to build up a congregation that will come to expect such an event to take place on a regular basis,” according to the cathedral's bulletin. “Simply from our experience of Evensong with the Winchester Cathedral Choir in February and the great throng which filled the cathedral at that time, we believe that there are many persons in the metropolitan area who . . . will find it a source of enrichment and inspiration.”

An official decree signed by President Leonid Brezhnev of the Soviet Union which cites “principles of humanity” and the current International Year of the Child, provides for immediate amnesty for some mothers, pregnant women and children sentenced to labor camps, “irrespective of their sentence.” Women who have children 16 years old or younger are also eligible for amnesty, provided their sentence does not exceed five years imprisonment, the official Tass news agency said.

Dr. Edward Carlos, head of the art department at the University of the South, Sewanee, Tenn., has put together a traveling exhibition of his work which will be shown in Episcopal churches in the south and southwest in 1979-80. The show is described as an art exhibition of religious themes, myths and archetypes.

Although it has many schools and severe disciplinary problems to handle, the Inner London Education Authority nevertheless has voted overwhelmingly to abolish corporal punishment in state schools over which it has control. The caning of children will cease in two stages: in schools for the handicapped, the practice will end next February, and in all other secondary schools, in February 1981. Anne Sofer, who proposed the motion, said, “The infliction of pain should not be tolerated in a civilized society,” and Sir Anthony Bramall, another ILEA official, said corporal punishment was “completely repugnant,” because it meant that fear was an important element in running a school. This motion does not affect church-related schools, most of whom are believed to rely on the cane for order and discipline.

Through modern technology there are a number of methods for producing the bell sound today.

Another Type of Bell Ringing

By J. A. KUCHARSKI

Last year's music issue [Dec. 3, 1978] included an article about the very special art of change ringing. This year we will explore another type of bell ringing, perhaps more familiar to us all — bell tone produced with the aid of electronics.

When a person hears church bells ringing, the question of where the sound is coming from most often is answered by spotting a tower in the area. What if it is then discovered that the sound is not coming from a tower but from a rooftop of a small church? The listener then deduces that the bell ringing is not real.

But just what is a "real" bell? The most obvious explanation is that a "real" bell is a cast bell which, when struck by a clapper, produces an audible tone. However, through modern technology there are a number of methods for producing the bell sound today. Although in this article I intend primarily to consider the various uses of such bell systems, I would first like to explain something about a few of the many systems currently available.

Basically there are two types of electric systems — one completely electronic, the other electro-mechanical. The electronic method utilizes a scanning device which recalls the sound of cast

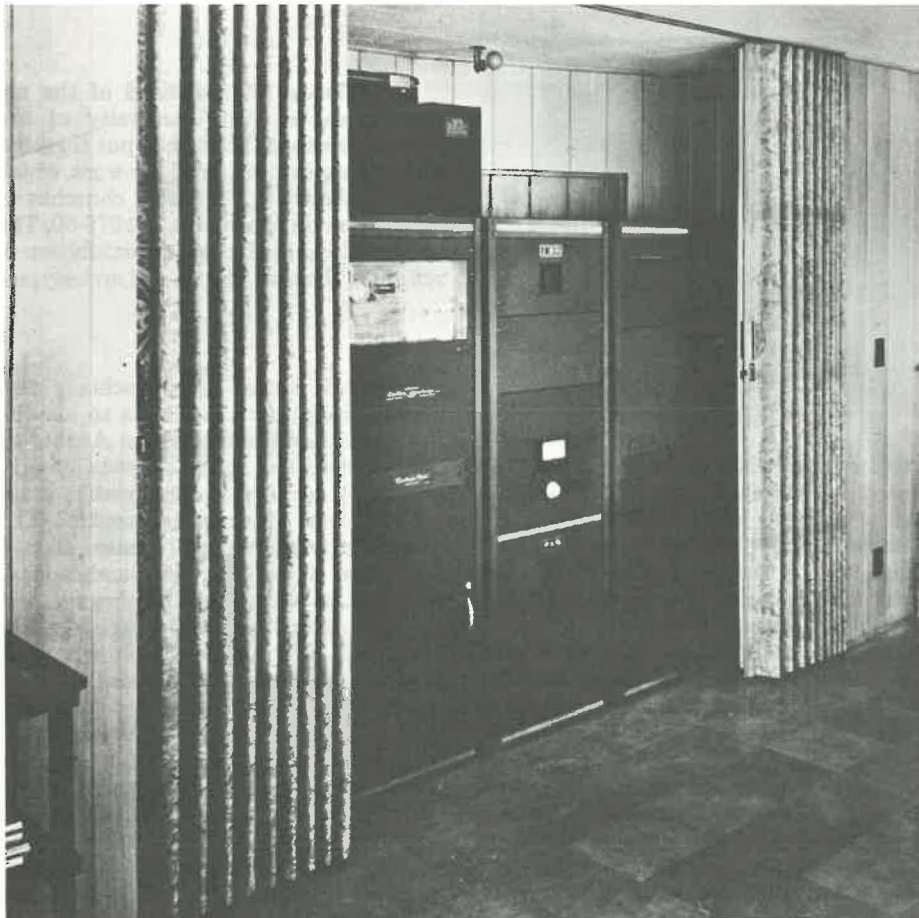
bells from a memory module. A special coded tape cartridge carries signals which direct this scanner to choose which bell tones will be sounded. Most electro-mechanical systems have either a set of small tuned bells or rods made from bell metal, which when struck by an electrically operated hammer, produce a soft tone which is then amplified and fed through speakers. Again, a coded tape cartridge carries the signals to activate which hammer will strike which bell or rod. This, however, is a relatively new feature and it is likely that most parishes with an already existing bell system will have a mechanism which uses pre-punched rolls of paper to activate the hammers.

Each of these systems offers a wide variety of bell tones to choose from. There are Flemish bells (most often used to play hymns and melodies), and English bells suitable for striking the hour and for liturgical use, the full sound of swinging bells or the solemn tone of a tolled bell. Many systems for liturgical use may contain seven bells, whereas carillon systems will contain any number of bells from 25 to as many as desired.

These systems do not necessarily need a tower as cast bells do, although many times speakers are housed in an existing belfry or atop a tower, causing the discerning listener to ask, "Are those real bells?" Perhaps only the parish sexton knows for sure.

The amount of room needed for such a system depends on the number of bells and functions desired. The control center contains the mechanism for producing the bell sounds, a clock which can be set to activate the system automatically, and manual operation controls as well. Most often this portion of the system is installed in a sacristy or tower room. The speakers can be installed virtually anywhere.

There are various reasons why a church might choose to have such a system rather than cast bells. For most parishes, electronic bells are more affordable and for the cost will offer greater versatility than one or two cast bells. Even those parishes with the



Carillon equipment cabinets: Just what is a "real" bell?

Schulmerich Carillons, Inc.

financial means for purchasing "real" bells may be faced with structural problems – a tower unfit for the great weight of cast bells or no tower at all. The cost of building or reconstructing a suitable structure may well go beyond the initial cost of bells. Some churches may not be willing to alter the appearance of their building, or may not own property on which a bell tower could be erected. In these cases an electronic bell system may be the best answer.

For this type of system to be effective, it is best to have one person given the responsibility for maintaining and operating the controls. This person should have an understanding of the various functions the mechanism can perform. Those involved with the music of the parish should realize the effect their bells will have in the immediate neighborhood. Allowing the same hymns to be played daily for years is certainly a most distressing misuse. I am sure there are many instances where church bells have created more ill will than good. In some situations it might be feasible to use the instrument daily, in others perhaps only on Sundays and festivals.

Perhaps the most important consideration for Episcopal churches is the question of whether the bells are being used liturgically. Historically bells have always been used ceremonially. The systems available today provide many kinds of "liturgical" ringing. For example, a swinging bell rung before the service to call worshipers together (and something which many parishes would do well to consider) signals a period of silent preparation before the liturgy begins. Pealing bells – the random ringing of two or more swinging bells – can add a festive atmosphere to special services such as conclusion of a wedding, to herald the bishop's arrival, to welcome a new rector to the parish (BCP, p. 563, Celebration of a New Ministry), during liturgical processions, during the canticle (Gloria in excelsis, Te deum laudamus, or Pascha nostrum) of the Easter Vigil (BCP, p. 294) or during the solemn singing of the Te deum sometimes used on days of special thanksgiving.

Most manufacturers of these systems have available either coded type cartridges or player rolls which will produce various change ringing sequences. Change ringing differs from pealing bells in that the bells are not rung at random, but according to an orderly musical changing pattern which requires a minimum of at least six bells. Change ringing is often used instead of pealing bells on ceremonial occasions.

A tolling bell is a lower pitched bell struck by a hammer at set intervals, producing a more solemn and less resonant tone and is used for funeral processions or at times of solemn commemoration

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St. Thomas Choir School – observing its 60th anniversary this year – is well-known for its concern for the transfiguration potential of excellent

Choral Worship

As a place and people who have been given enormous benefits in its Choir School and its organs and musicians through the years of this century, St. Thomas is well-known for its concern for the transfiguration potential of excellent choral worship, and the Choir School exists merely and totally to try to accomplish that. The Choir School isn't a luxury. It is not an expensive, fancy option. . . .

That music, that choral leadership, must serve to transfigure our coming together into an awareness of the hidden God, so that all self-awareness fades into its proper insignificance and we are "lost in wonder, love and praise". . . . Through the years of its life it has grown to be known, this vision has become a reality which is a civilizing force in this city and a setter of standards for music in the Episcopal Church in the United States . . . (The Rev. John Andrew, rector, St. Thomas Church)

Passing the nondescript four-story building at 123 West 55th Street, next door to the City Center theater and maybe five minutes' walk from the commercial and ecclesiastical landmarks of Fifth Avenue, you'd have little idea that what's inside is one of the rare institutions that justifies using the word "unique." The St. Thomas Choir School, observing its 60th anniversary this year, is unique as an educational institution, as a musical institution and as a religious institution.

Keith R. Johnson is assistant managing editor of Money, a monthly magazine about personal finance published by Time Inc. He is a member of the vestry of St. Thomas Church, chairman of the Choir School Committee, and an honorary alumnus of the Choir School. Sing Joyfully, a prize-winning half-hour film about life at the Choir School is available for showing by interested groups. Write to Bill Williams, St. Thomas Choir School, 123 W. 55th St., New York, N.Y. 10019.

The school opened in 1919, after a group of parishioners of St. Thomas Church – then only a few years in its breathtaking Gothic building at Fifth Avenue and 53d Street in New York – had responded generously to the request of T. Tertius Noble, organist and composer, who came to St. Thomas from York Minster in the north of England. Dr. Noble was accustomed to directing a traditional English cathedral choir of men and boys, and he felt that only a boarding school could make possible enough rehearsal time to produce boy singers of professional caliber.

Today St. Thomas is the only remaining church-related boarding choir school in the country. It has an excellent academic rating; graduates have recently won scholarships to such top-ranked prep schools as Andover, Choate and St. Paul's. This year there are 36 boys at the school, from six northeastern states and Canada. The boys normally arrive as fifth or sixth graders and graduate after finishing the eighth grade. To attract boys from as wide a variety of backgrounds as possible, tuition is kept low – it is now \$2,500 a year – and about half the boys are on scholarships, some of them almost full. Because it costs the school more than \$8,000 a year to educate each boy, and because rising costs have outrun endowment income, the school began an annual fund drive in 1979.

Classes at the school are small and informal but never chaotic: the self-discipline and mutual dependence that the boys learn as musicians carries over into the classroom. Headmaster Gordon Clem and a faculty of 16 – seven full-time and nine part-time teachers, plus a housemother – keep their charges busy. There's an enormous amount of music to be learned: the choir sings at a minimum of three services a week – the main morning service on Sunday, Sunday Evensong and a noontime music service on Wednesdays for people who work in the office skyscrapers of midtown Manhattan.

In addition, the choir shows off its repertory at several out-of-town con-

certs each year and presents longer works in concert at St. Thomas Church on four Tuesday evenings during the season. This season's series includes the Schubert *Mass No. 5 in A flat* (Nov. 6), Benjamin Britten's *Saint Nicolas and Welcome Ode* (Dec. 4), Poulenc's *Mass in G major* and Vaughan Williams' *Mass in G minor* (Feb. 5) and Handel's *Messiah* (Mar. 25), performed with a choir of men and boys as the composer probably heard it the first time in 1742. Recently the choir has also made a recording nearly every year; the latest is *A Cappella Music from St. Thomas*, with pieces by composers from Byrd to Ned Rorem.

Enjoying Midtown Manhattan

Besides at least 10 hours a week of choir rehearsals and several hours of mandatory piano lessons and practicing weekly — several boys also study a second instrument — the boys normally have five academic classes a day, several hours of sports (including weekly varsity games with other Manhattan private schools — soccer, basketball or softball, according to the season) and study hall for homework in the evening. Because the school is in midtown Manhattan, the boys are in easy reach of theaters, museums, Carnegie Hall and Lincoln Center. They go *en masse* to several Metropolitan Opera performances annually; Francis Robinson of the Met, a warden of St. Thomas, arranges a backstage tour.

Religion is as much a leitmotif of the school's day as music. Besides the services at St. Thomas Church there are prayers at bedtime, grace before and after meals, and theology classes led by the Rev. Ronald Lafferty, a young curate at St. Thomas. Several times a year Fr. Lafferty brings to the school someone who is carrying out an unusual ministry for an evening house communion with a dozen or so of the boys and a few members of the parish. One visitor earlier this year, already scheduled for a return engagement, was Sister Bernadette, a vibrant Franciscan nun who founded The Dwelling Place, a house for shopping-bag ladies in the Times Square area.

On a fairly typical recent weekday at the school, the day began in the school dining room with a breakfast of juice, Rice Krispies, Danish pastry and an animated discussion of *When Hell Was in Session*, a television program about American prisoners of war in Vietnam that a number of boys had watched the previous evening. Then, as it is most mornings, the first order of business was choir rehearsal. The boys gathered on the stage of the school gym, standing at special desks arranged in a semicircle around a piano where Gerre Hancock, the present organist and master of the choristers, presides.

"The boys learn from each other and only indirectly from me," Hancock insists. About 20 of the boys make up the senior choir, which sings with roughly a dozen men — all professional singers — in services and concerts. The younger boys, however, attend substantial parts of rehearsals when they do not sing themselves, following and marking their copies of the music and trying not to get caught out when Hancock asks them where they are in a piece at that moment.

They warm up by singing ascending and descending scales and arpeggios, with Hancock interrupting to ask, for example, what a chromatic scale is. While Hancock has little trouble keeping the boys' attention, he uses several devices to underline the points he is making. This morning, for example, he is pitting the decani or "dec" side of the choir against cantoris, or "can," to stimulate the boys' competitive instincts. Right now he tries to improve diction by asking the can side to guess which of several words dec is singing.

A "Musical Event"

The first of seven pieces that the seniors will work on in the next hour and a half is the *Nunc dimittis* from Byrd's *Great Service*, which they will sing at Evensong the following Sunday. It's a complex piece with two treble voices, but Chad Newsome, a seventh grader from Westfield, N.J., who is one of the regular soloists, handles his part ably and Hancock is pleased. He tells the choir: "You have just sung one of the most beautiful sections you will sing all year. It's ravishing." Throughout the piece there's a drumfire of questions, criticisms and instructions from Hancock, ranging from the meaning of the term "harmonic significance" to the distinction between a great service and a short service. He repeats to the boys a comment made after the previous Sunday's 11 o'clock service by Andrew Porter, music critic of the *New Yorker*: "He thought it was 'a musical event.' Congratulations."

By the end of the rehearsal, the choir has also worked on the *Gloria Patri* in Herbert Howells' *Collegium Regale* evening service, the *Sanctus* from Fauré's *Messe basse* and from the Schubert A flat mass, a gorgeous setting by Jonathan Battishill of Psalm 73 and two more Byrd pieces, *Laudibus in Sanctis* and *Sing Joyfully*. For a few minutes at the end Hancock questions the boys further about Byrd's time in history, eliciting the fact that Shakespeare was a contemporary and telling the boys that despite the Reformation, Byrd remained a Roman Catholic to the end of his life.

Hancock's standards are high, but he's tolerant of a certain amount of high-

spirited fooling around during rehearsal and manages to get what he wants without asperity. That's clear from what some of the eighth graders say about him. Says John Maus, 13, from Ridge-wood, N.J.: "He's easy to get along with." Tom Godfrey, 14, of St. James, N.Y., adds: "He's more like a friend." And Paul Carnine, 13, a star soloist from Hamden, Conn., says: "When we start doing things wrong, he's really tough. But that's good." To some of them, at least, it's important to know, in Carnine's words, "how the piece came to be."

That kind of understanding is important to Hancock, and it may account in part for the fact that the St. Thomas boys are a good deal more animated in their singing than their English counterparts tend to be. "The essential ingredients I look for in a boy are intelligence and ear — in that order," he says. When he first came to St. Thomas, Hancock spent six months in England working with David Willcocks, then the organist of King's College, Cambridge, and an acknowledged master of choral music, who also emphasizes the importance of innate musical intelligence. Intelligence is important not only for understanding the music, Hancock says, but also for steadying nerves when a boy is about to sing a solo before several thousand people. Nicholas Brownlow, a 12-year-old eighth grader from South Hadley, Mass., who recently made his debut as a soloist, recalls: "I said to myself, 'I know these notes and I can sing these notes even if I am nervous.'"

Tests and Auditions

To get into the Choir School, a boy must pass academic and psychological tests and successfully negotiate an audition with Hancock. The audition, Hancock says, is really a preview of the first weeks of training a boy gets at the school; Hancock admits that he can rarely tell from an audition which boys will be the real stars two or three years later. "The aim is to see if a boy is susceptible to training," Hancock says. He asks each boy to say "Hey!" loudly, listening for volume and natural head resonance. "Not all of them are simply able to belt it," Hancock says. He has the boy read a canticle from the old Book of Common Prayer — usually the *Jubilata Deo*, *Magnificat* or *Bonum est confiteri* — to see how the boy handles the words and whether they have meaning to him.

Then Hancock plays a series of intervals of increasing complexity to see if the boy can sing them back to him, and a piece with complicated rhythms to see if the boy can reproduce the rhythmic pattern by clapping. He has the boy sing a piece of music all the way through — a piece the boy has prepared, or, if he hasn't, "we usually wind up with *Silent*

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Hymnal Revision

A discussion with Dr. Alec Wyton



Dr. Wyton

In response to many letters from our readers asking about hymnal revision our music editor, J. A. Kucharski, held a discussion about these issues with Alec Wyton, coordinator of the Standing Commission on Church Music of the Episcopal Church, when Dr. Wyton was in Milwaukee to conduct a workshop in choral techniques. Many topics covered in this discussion are directly related to our readers' concerns, and we hope additional questions will be answered as well.

When did the idea of hymnal revision begin? Did this start with the revision of the Prayer Book or was it something that had begun earlier?

In 1967, when the new liturgy came out — the first, what was it? — trial liturgy for the Eucharist?

Liturgy of the Lord's Supper.

The Lord's Supper, right. The General Convention directed the then Joint Commission on Church Music to prepare a supplemental hymnal to be a companion to the new liturgy in the ongoing growth of the church and its worship. And that supplemental hymnal appeared in 1972 as *More Hymns and Spiritual Songs* together with *Songs for Liturgy*.

And that is the book that was published by Walton?

Published by Walton, yes. That was the first move towards revision. It went out of print. It was so expensive that we incorporated the best of it into our subsequent publications. But *More Hymns and Spiritual Songs* is still available as a paperback from Walton.

Why are there so many supplements available now, and will material from all of these supplements be utilized in the new hymnal, or will only certain items from each of the supplements be incorporated in the new book?

Well, the supplements are provided to

make some hymnody available immediately because with a three-year lectionary and the greatly expanded scope of the pastoral offices, we need hymns on subjects which are not covered in the 1940 hymnal. *Hymns III*, for instance, contains hymnody which will complement the present hymnal and make it more of a companion to the Prayer Book. *Songs for Celebration*, which is about to come out, is a book of informal songs and hymns for those parishes where renewal is going on. Some of that material may appear in the eventual hymnal, but not necessarily all of it. We have looked very carefully at the present hymnal and given it an evaluation and we've also compiled a hymn lectionary for the whole three-year cycle and we're looking for texts to cover every occasion.

Then people are being surveyed on what they're using and how well it's received?

Oh, yes. That was done last year.

Right. The general survey.

Yes. There were two.

Now, what about the old hymns? Many of our readers are concerned about this. I understand that Raymond Glover (chairman of the text committee of the Commission on Church Music) made a statement at General Convention about

hymns from the hymnal that have sexist, racist, or archaic texts — that they will probably not be utilized in the new book.

Well, the language is being gone over, and what we talk about is not "sexist" language; we talk about "inclusive" language.

So that a hymn like "Rise up, O men of God" would be altered?

That's right. And there are other reasons for thinking poorly of that one. When it says "the church unequal to the task" that's more offensive than "men of God." One way to deal with that would be to say, "Wise up, o men of God." All the texts have been scrutinized and, where appropriate, the language has been made strong and affirmative. For instance, at the beginning of verse 3 of Hymn 261 we propose, "Send heralds forth to bear the message glorious." Great old classic texts basically are left alone.

In other words, we won't find hymns where the "thee" has been changed to "you" or something of this sort?

No. Not at all.

Because I understand there are some hymnals where this has happened.

Yes, there are. But I think that won't happen. I can't say, but that's not our intention at the moment. But so far as very personal, introspective hymns are concerned, we're thinking very much about having a section called "Hymns for Personal Devotion" and putting them in that section rather than in the main body of the book. There are some hymns which really are personal prayers, and are intended for private devotions more than for public worship and we just want to identify those hymns as such. This is a possibility; it's not a decision.

In other words, missionary hymns or evangelical hymns would be in their own categories as well.

Yes.

We published a letter from a reader

who felt that the Commission was ignoring hymns for Cursillo, and I believe you had written him a response [TLC, Oct. 14] in which you told him there probably would be a supplemental book with hymns of this sort. Is this Songs for Celebration?

Yes, and it's in the works right now.

And will it always remain a supplemental book?

What we think is that there are so many special interests now in the church that what may happen is that we shall have a standard hymnal which will be much like the present one only in a new edition, and most parishes may need one supplement according to their special needs. For example, the next supplement we have is one coming out of the black experience. That's the one which comes after *Songs for Celebration*.

Let's talk about another supplement – the new Book of Canticles. Some people were curious as to how the form of pointing was arrived at. Is it based on the Oxford Psalter?

I would say that largely it is.

It seems that way to me, but has more consideration been given to making them simpler for the congregation to follow than would be the case if a trained choir were to sing them?

No. What we've done is to try to give the principal emphasis to the important syllables in the line, and to avoid having one light syllable sung to two notes in the chant. In other words, to get more of a speech rhythm. It is very much based upon the Oxford American Psalter which was Ray Brown's work at General Seminary, and we feel that it gives a more flowing kind of chant than what's presently in the hymnal, which often can be quite bumpy.

Right. The hymnal's pointing has often been criticized.

We did a lot of testing of this kind of thing. For instance, at the cathedral [Cathedral of St. John the Divine, New York City] we sang the whole psalter every month and we used the Oxford American Psalter and it worked beautifully.

Is the congregation encouraged and expected to sing most of the Anglican chants in the Book of Canticles, or are some of them perhaps included primarily for choral rendering?

The idea is that the congregation should sing everything unless you deliberately do a responsorial style.

So you feel that the congregation could handle most of the chants.

I think so.

Some are quite contemporary.

Well, let's be candid now. There are one or two – one by Richard Dirksen, for instance, which is a marvelous chant – which might be more for a choir.

That is the one set for both translations for the Te Deum laudamus.

Yes. There are occasions when the

choir might sing a psalm during the communion of the people, or as an anthem. But the majority of them are congregational. You might say the same of the tunes in the hymnal. The majority are congregational, but some of them are quite demanding. And when they are quite demanding, there is usually an alternate tune which is simpler. And I think this is true in the case of the chants. There are always several chants for each canticle.

I was curious about the Christ our Passover as it appears in the Book of Canticles. There has been an addition of an "alleluia" after the second, fifth, and the ninth verse which seems to really disturb the pointing.

That's in conformity with the Prayer Book [BCP, p. 83].

Do you feel that it would have been better to leave it out?

No. I think you can't sing too many alleluias at Eastertide. But the Book of Canticles conforms precisely with the new Book of Common Prayer. It isn't in the old Prayer Book, but it is in the new Prayer Book.

A lot of people have told us they are unhappy with the new translations for the canticles and, although they can understand the Prayer Book being modernized, they don't understand why new translations were sought for the canticles.

Well, the idea was to have a contemporary style of English. Now, I'm speaking for the liturgical commission and maybe you should ask that question of them. But we have Rite I and Rite II, and Rite I is in accordance with the old Book of Common Prayer and Rite II is contemporary where "thee" is changed to "you" and so on.

Do you feel that it's going to be difficult for composers of church music now to judge which text they would use, or do you think this opens up a whole new gamut for them?

I think it opens up a whole new gamut. I've set several of the new canticles and had a great time. I think the Benedicite is wonderful.

I've seen your Christ our Passover, too, and it's really an exciting, fine work.

I set the old Christ our Passover in the early 1960s and I set the new one and there have to be many more meter changes in the new one, but I find that exciting.

A few questions on service music. Are there going to be any responses for Morning and Evening Prayer that will be set in traditional choral style (four part harmony) for Rite I or Rite II in the new book? For example, will the Tallis festal responses be reset for Rite I, or do you feel that there's a move to try to get away from the choral responses and just have congregational singing?

Well, the move is all toward congregational singing. But there's nothing to

stop the composer taking the responses as we now have them in the new book and writing a fauxbourdon around them. But we've not talked about that.

So, at present –

It's not out, but it's not in.

Are some of the old eucharistic settings from the 1940 hymnal going to be included?

Oh, I think almost certainly.

And there will also be new ones.

I'm not sure whether we'll put any new ones for Rite I, but of course there'll be new ones for Rite II. These are decisions in the future. But as a result of the last survey the most popular settings of the Rite I eucharistic texts are Merbecke (First Communion Service), Willan (Second Communion Service), and Mariallis (Fourth Communion Service). I'm sure that they will survive. And we shall put in some Rite II settings but we haven't decided which. We're still looking at them. We're still looking at ones which are sent to us.

What would you suggest to people who feel that they have material that might be suitable and usable for the new hymnal?

Send it in to me. We shall, of course, shortly be naming an editor for this hymnal and that editor will have an office at 800 Second Avenue, New York City (10017) and it will be to that editor that material should be sent.

And people can be somewhat guaranteed that if they send something in it definitely will be looked at?

I can assure you that everything that has been sent in to the Commission in the last few years has been carefully gone over.

How large do you think the new book may be?

That's the sixty-four dollar question.

I know, and this is something many people have asked about.

We have to decide first of all how many hymns we need to be a proper companion to the new Prayer Book with its expanded three-year lectionary and its expanded pastoral offices. That calls for a great deal more hymnody than we may have had. So the question is: Is 600 enough, or is it too many or too few? That's point number one – how many? And then there's going to be a great deal of service music. We have asked people whether they'd like to have two books – a hymn book and a service music book – and almost always they say one book if possible. There are two eucharistic texts to be set and many more canticles. In the Book of Canticles we have the plain-song all set out line by line with the words under the music. This takes up more space, but I think it's terribly important.

I think it really aids the congregation.

I'm speaking off the top of my head now, but we've talked about having the

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*In Australia,
a unique project
rekindled interest
in what was
becoming
a dying art.*



Work in progress: Members of the "O.B.C." with Mr. Kendall.

The Organ Builders' Club

By ALLAN K. BEAVIS

For almost a century, St. Andrew's Cathedral School, the education center for the cathedral choristers, has found its home in close proximity to St. Andrew's Cathedral, Sydney. Currently, it is located on Levels 7 and 8 of St. Andrew's House, immediately behind the Cathedral in Sydney Square, at the center of Australia's busiest metropolis.

The school has grown over the years and has developed a high reputation both as an educating body, and for its emphasis on spiritual values through its Christian outlook and outreach. It has produced some fine musicians, including the well-known Australian composer, John Antil. Another old boy currently holds the position of Deputy City Organist of the City of Sydney.

The Music Department is virile and active, and there are many promising musicians-in-the-making, in a wide range of musical fields.

The Rev. Canon M.C. Newth O.B.E. retired recently after 38 years as headmaster, and it was his foresight that led to the formation of the Organ Builders' Club (the O.B.C.). This has been a great success. The "O.B.C." has enabled its

Allan K. Beavis is headmaster of St. Andrew's Cathedral School, Sydney, N.S.W., Australia.

members to make a study of organ building and organs, thus re-kindling an interest in what was becoming a dying art. The members of the club have also developed the various skills required to build a pipe organ and their industry has provided a most beneficial and unique addition to the music life of the school.

After the formation of the "O.B.C." under the patronage of Canon Newth, and directed by a member of staff who is qualified in organ building, a preliminary study was made to ascertain the feasibility of building an organ in the school, and the type of instrument best suited to the room and the school's requirements. The Parents and Friends' Association was then approached, and kindly gave their full support to the venture, thus enabling the project to become a reality. The Ladies Auxiliary then decided to make the organ one of their special projects, and, under the Presidency of Mrs. Newth, have generously contributed the considerable sum needed to purchase the many hundreds of parts required.

The first thing was to build the organ loft platform. This structure had to be suspended from the ceiling to reduce resonant vibrations and to avoid noise transmission through the school building.

The original concept was to build a small "extended" instrument, of approximately 250-300 pipes. However, after consultation with Michael Hemans, the cathedral organist, it was decided to enlarge this concept in order to create an organ which was fully compatible with Conservatorium standards, incorporating separate Great and Swell departments, plus couplers and a full 32 note pedalboard.

The present specification has five stops per department, three couplers and 500 pipes. In fact, this instrument has more than twice the resources of the original. The electrical equipment for the instrument was purchased from Kimber-Allen, the famous organ component manufacturer in Kent, U.K.

The electrical switching system is an entirely new concept and has been designed and developed by Geoffrey Kendall. It features a special diode distribution bank, coupled to the "K-A" switches so as to provide a complete closed-circuit link from keys to pipes, thus making very fast and responsive touch at the keys. All switching contacts are of highest quality Nickel-Silver with silver wipers. To date, testing has shown this system to be a great success.

It is interesting to note that the main switching bank in the above system contains 610 diodes, 10 multi-contact switches and has required over 4,000 solder joints to complete. This marathon soldering feat was carried out entirely

by the members of the "O.B.C."

The pipework for the instrument is from various sources, mainly from the fine organ at one time installed in St. Saviour's Church, Redfern, a Sydney suburb. These pipes were built by Palmer of London in the 1860s. Palmer is reputed to be one of the truly great pipemakers in the history of organ building. One Swell rank is by James Connacher of Sheffield, U.K. (1892) and additional pipes are by Fincham of Melbourne, designed at the school. Some have been built in the school, the boys assisting Mr. Kendall with keen enthusiasm.

It is clear that this instrument is making a valuable contribution in the musical life of both the school and cathedral and, as such, has added significantly to the already excellent facilities of the Sir Vincent Fairfax Music Room.

As far as we can ascertain, this is the first instrument to be built by an Organ Builders' Club, within the normal secondary school concept, and utilizing resources wholly within the school. Perhaps, it is because St. Andrew's is a unique school that such a unique project is feasible!

Specifications of the Organ

Great:	Super Oktav	2'
	Twelfth	2-2/3'
	Koppelflote	4'
	Oktav	4'
	Gedackt	8'
Swell:	Krumhorn	8'
	Terz	1-3/5'
	Blockflote	2'
	Spitz Principal	4'
	Offenflote	8'
Pedal:	Oktav	4'
	Quint	5-2/3'
	Bass Flute	8'
	Principal	8'
	Sub Bass	16'

Couplers: Swell to Great
Great to Pedal
Swell to Pedal

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EDITORIALS

Advent Weeks

With the return of Advent Sunday, we wish our readers a Happy New Year, and more than that – a Holy New Year, as we live once more through the commemoration of the wonderful mysteries of our redemption which the Church Year offers.

Advent is a season of great hymns, and so it is appropriate to have at this time our annual Music Issue. This has grown in importance during the past two years, and we hope that not only church musicians, but all who love the music of the church, will find it of interest. See that your choir director and organist get copies. We express our gratitude to our Music Editor, Mr. Joseph A. Kucharski, for the care and imagination he has devoted to this interesting issue.

This year *THE LIVING CHURCH* is giving added attention to Advent. During each of these four weeks we will have a discussion of the appointed Bible readings by the Rev. George Calvin Gibson of Memphis, Tenn. We hope that this series will help all of us to appreciate more fully the distinctive message of this season. Other articles relating to this season will also be included.

The column "Feasts, Fasts, and Ferias" will appear next week. Since the present music issue includes an interesting discussion with Dr. Wyton, we will not have our usual interview on the third week. Our special Christmas Issue will be that of December 23. We hope

that all our readers will find these issues of *TLC* helpful as we seek to experience a prayerful preparation for the glorious feast of the birth of our Blessed Lord and Savior.
H.B.P.

Music and Worship

If we are to have a truly fulfilling worship experience, we must first have a fundamental understanding of the How and Why of worship. In this, our third annual music issue, we cover a wide range of musical matters all related to our worship.

The article on hymnal revision is offered in response to many concerned readers' questions. It should provide a clearer understanding of the How and Why. Our two choir school articles allow us a closer look into the life of a chorister. We can see how the choir school embodies all aspects of learning – the fundamentals for living as well as the fundamentals of music. The carillon article is intended to help parishes with such a system explore various ways to best utilize it in their worship.

I would like to express my appreciation and thanks to all those who contributed to this issue, especially to Alec Wyton, Keith Johnson, Allan Beavis, Walton A. Nyce of Schulmerich Carillons, Frederick Burgomaster, and to Eleanor Wainwright, *TLC's* assistant editor, for her time and general assistance.
J.A.K.

CHORAL MUSIC

By FREDERICK BURGOMASTER

COME, MY SOUL. Herbert Howells. SATB. A 323. \$1.20. Oxford University Press.

Based on a text by John Newton, a prolific hymn-writer of the late 18th century, Howells' setting is unaccompanied, and presents considerable problems for even the most skilled choir. Complicated rhythmic cross-relations, frequent *divisi* in all parts, and a far-reaching tonal and dynamic range make this a most challenging anthem. As in several of Howells' anthems in recent years, the text deals with preparation for death — "Come, my soul, thy suit prepare. . . . Lead me to my journey's end." The anthem is highly expressive, and would be a most worthwhile venture for the accomplished choir.

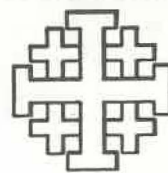
PSALM 27:10-18 BE STRONG. Roger Sherman. Two Mixed Voices and Handbells. G-2198. \$40. G.I.A. Publications, 7404 So. Mason Ave., Chicago, Ill. 60638

The composer writes that "this psalm is a dialogue between choir and congregation. The choir petitions the Lord for help. The congregation responds 'Be Strong!'" The verses of the psalm are sung by the choir, for the most part in unison (with specific designations from the composer, i.e., "men," "women," "men and women," and a somewhat puzzling "everyone"), and utilizing plainsong tone IV. 4 throughout. The bell accompaniment and occasional pairing of voice parts provide a welcome accent to this rather ingenuous setting. The apparent intent is to involve congregation and

choir in musical dialogue, and toward this end the anthem is successful.

ARISE, SHINE, FOR YOUR LIGHT HAS COME. William Mathias. SATB and Organ. A 327. \$1.80. Oxford University Press.

"Arise, shine" is a setting of the Third Song of Isaiah, a canticle which appears in the Book of Common Prayer as an option for use at Morning or Evening Prayer, Rite II. It exhibits typical



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Frederick Burgomaster is organist and choirmaster at Christ Church Cathedral, Indianapolis, Ind. His article "A Rewarding Challenge," about the men and boys choir at Christ Church Cathedral, appeared in TLC's music issue, Dec. 10, 1977.

SING JOYFULLY

"A moving documentary film about the Choir School of St. Thomas Church in New York City. Depicts the daily experiences of the choristers in this special boarding school, one of the last of its kind in existence. The viewer gets not only a glimpse into life at the St. Thomas School, which forms the youngsters into responsive human beings, but also is treated to a musical feast. . . SING JOYFULLY is a visually and aurally exciting documentary on what may soon become an extinct form of Christian education." (Nick Nicosia, Film Information, National Council of Churches). **CINE GOLDEN EAGLE AWARD WINNER.** Twenty-eight minutes, color.

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Mathias characteristics, in particular a driving rhythm, offbeat accents, and frequent doubling of vocal parts. No great problems here for the accomplished choir and organist, and the resulting effect is one of great energy and vitality. The setting was commissioned by the Association of Anglican Musicians.

BEATI ESTIS (O Blessed Are Ye). Jacob Handl. SATB. 0242099-35709. \$.50. Theodore Presser Company, Bryn Mawr, Pa. 19010.

VENITE COMEDITE (O Come Ye). William Byrd. SATB. 0242081-35709. \$.50. Theodore Presser Company.

VIAS TUAS DOMINE (Manifest Thy Ways O Lord). G. O. Pitoni. SATB. 0241984-35709. \$.45. Theodore Presser Company.

These three motets appear under the subtitle "English Cathedral Choral Series," and are reissues from the catalogues of various publishing houses. All three include both the original Latin and English paraphrase texts. It is not too surprising that each motet is somewhat overedited, as the copyrights date from the 1930s. None of the three poses insurmountable difficulties, although the Handl and Byrd have more polyphonic complications than the Pitoni. The latter would be easily mastered by the average parish choir. All have keyboard reductions, and are suitable for use on the following occasions: Communion (Venite comedite), Advent or General (Vias tuas Domine), and Feasts of Apostles (Beati estis).

I WILL GREATLY REJOICE. Harold Darke. SATB and Organ. 0243477-35709. \$.60. Theodore Presser.

A sturdy setting of general praise, based on verses from Isaiah 61 (10,11) and Psalm 126 (3,5,6). Darke presents a variety of choral textures, from *fortissimo* homophonic outbursts through sections in imitative style to a lovely melody for the soprano and, subsequently, tenor line. The organ part is independent and of moderate difficulty. This is another reissue from Theodore Presser, subtitled "English Cathedral Choral Series."

GOD IS OUR HOPE AND STRENGTH. Alan Ridout. SATB. Bourne Series No. 13. \$.60. Williams School of Church Music, The Bourne, 20 Salisbury Avenue, Harpenden, Herts, England AL5 2QG.

This very short but effective unaccompanied anthem might be useful, in particular, as an orison. It is for the most part homophonic, with a short imitative section on the words "a very present help." Not too many difficulties here, although some organists might miss

having a keyboard reduction of the vocal score.

DEATH AND DARKNESS GET YOU PACKING. Barry Ferguson. SATB and Organ. 1020. \$.65. Basil Ramsey, Publisher of Music (Alexander Broude Inc., 225 W. 57th St., New York, NY 10019).

Barry Ferguson is organist and choir-master of Rochester Cathedral, England, and directed the Ohio Royal School of Church Music Course last summer (1978) in Akron. "Death and Darkness" is set as an Easter Carol in a dance-like 12/8 meter, with an independent organ part. It is a high-spirited setting of moderate difficulty, placing it somewhat above the level of the average parish choir. The organ part utilizes the Tuba stop (or some other comparable reed) throughout. The overall effect is one of playful exuberance.

BOOKS

Self-Reliance for Small Churches

THE SHEPHERDS OF THE DELECTABLE MOUNTAINS. By Moira B. Mathieson, with a foreword by James C. Fenhagen and a concluding chapter by Loren B. Mead. Forward Movement. Pp. 110. \$2.

This is a small-book worth far more than its price. It is the account of an experimental mission program begun in Washington County, in the Diocese of Maryland, in December of 1974 and continuing to the present. Here three small Episcopal congregations faced all the usual problems of small churches with few people, limited funds, high turnover of clergy, and the plausible suspicion that diocesan authorities would like to close them. Here the effort was made to break the downward spiral by training many lay people to carry out certain pastoral functions, and training selected leaders for ordination under Canon 8. During the transition period, there was considerable discouragement, hostility toward the temporary trainer-priests, resentment against the diocese, and so forth. An extended effort was made to document the feelings and reactions of all concerned — possibly too much so, but all of this can be helpful to the multitude of other places, all over the country, which face similar problems. No doubt some Episcopalians would prefer to see small churches closed rather than see them regain their self-reliance and self-respect through Canon 8 clergy and a motivated laity. To such people this book will be a special challenge.

H.B.P.

HYMNAL REVISION

Continued from page 12

hymn book in a singer's edition and in an accompaniment edition. The singer's edition would contain everything that you sing, so that if a hymn is in four parts there will be four parts there, and if it's in unison there will be a unison line but no accompaniment, and we think we might be able to get that into one book. The accompaniment edition might be two books. That's one of our possibilities. I myself hope we shall never come out with a single line melody edition of the hymnal again. I think people should always have the four parts when it's a four part piece.

I know at my own parish people are always looking for the four part book. They prefer it.

Right. So we've got to work on this. And how thin can you make paper and still have it strong?

To summarize, when will it be ready and what's it going to be called?

We hope that we may be able to present a body of texts to General Convention in 1982, and convention only needs to approve the texts.

Not the music?

Not the music. No, they approve the texts and then it's up to the musicians, but we shall be working on the music so that by 1982 we hope we shall have all the music ready and if it is approved — or let me say when it is approved — in 1982, then the publishing process will begin and it will be two to three years after that. And it will be called *The Hymnal*, I suppose.

Will it be The Hymnal 1984, as everyone expects?

No. The next convention is 1982 so it will be, I suppose, *The Hymnal 1982*. But the present hymnal isn't called *The Hymnal 1940*. It's called *The Hymnal* if you really look at it, with 1940 underneath. We just attach that label to it. It'll be *The Hymnal*, and we hope it will be a great ecumenical book for all Christians as well as for the Episcopal Church.

I thank you for your time. I'm sure you're asked these questions often, but I hope this will help some of our readers to understand and not be afraid of what's coming.

It's very exciting work, indeed, and, as I've said over and over again, it's basically a pastoral and compassionate work. We are listening. And let me tell you one other thing, Joe. In the first questionnaire that we sent out, the last question was, "What hymn not currently in the hymnal would you like to see there?" and there was an overwhelming request for "How Great Thou Art." And "How Great Thou Art" is in *Songs for Celebration*. So that's how we respond.

I see. So people shouldn't feel that they're not being listened to.

We listen to every single voice.

CHORAL WORSHIP

Continued from page 10

Night or My country, 'tis of thee — to see how he handles words and music together, whether he has a sense of phrasing, breathing and line. Hancock has the boy sing arpeggios to test vocal agility. "Even if a high note is only a screech," he says, "it should be an on-pitch screech." The final test, which Hancock says "tells me more than anything else has previously about the ear," consists of Hancock playing a three-note chord and asking the boy to sing back the individual notes. First the top note, then the bottom note, finally the middle note — "That's the hard one."

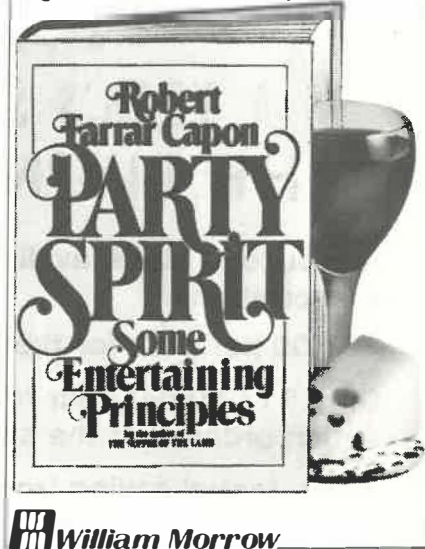
Once a boy is admitted to the school, the task is to get him to produce a proper tone — not what Hancock calls "Sunday school sound," but instead that piercing, metallic "head tone" that can transfix a congregation and that is the hallmark of a soprano boy. There are two keys to that: breathing properly, and producing the sound from as far forward in the mouth as possible, keeping it undistorted by breathiness that can make the sound hard to blend with the ensemble and can push it off pitch. "We repeat these things again and again," Hancock says, "to get them into somebody's consciousness so he never questions it again."

All of this, Hancock says, is ultimately "to enable the boy to find his voice." In a different sense, that's what happens academically at St. Thomas too. In theology classes, for example, there's no set curriculum. Instead, Fr. Lafferty begins with a topic or a biblical text and asks questions designed to elicit the boys' own honest questions about religion. "Metaphysical and scientific questions seem to weigh on them quite a bit," he says — "does God exist and if he does exist how can he possibly work in the world," for example, or "in what sense is the bread and wine the body and blood of Christ?" He says the boys have an acute moral sense — partly because of their age, and "partly because of the atmosphere of the place," which he credits to Gordon Clem, the headmaster. "Gordon has an extraordinary pastoral gift, and he can relate the Christian faith to the concerns of the boys."

Clem, once called by an admiring fellow educator a "quiet guardian of childhood," has taught at the Choir School for more than 20 years and has been headmaster since 1967. He and his faculty make a point of encouraging boys to think for themselves. Small classes — five to eight boys, as a rule — lend themselves to guided discussion rather than lecturing. A group of prefects, four or five of the older boys, learn responsibility by helping keep order in the dormitories. ("The masters make the rules, but they can't be

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everywhere," says John Maus.) All of the boys must keep a weekly journal, a record of what they've done that week that usually covers experiences that have been important to them. Each boy has a faculty adviser who reads his journal. "Some advisers write back as much as the kids write them," says Clem. He adds: "For some kids, it's a way to bring something up that they'd like to talk about without going and knocking on someone's door."

A group of older boys, known without self-mockery as the "Jesus gang," meets with Clem most nights before bedtime for prayers and informal discussion of religious or moral questions. Currently the entire eighth grade, 14 strong, is in the gang; that's never happened before. Clem uses sections of Carl Burke's *God Is for Real, Man* as a basis for discussions, or the boys may consider such questions as why young people get involved with cults like the Moonies. "Then I usually ask, 'What shall we pray for tonight?'" Clem says. "It could be something like people in the boys' families who are ill. After we talk about what we're going to pray for, I usually put it together, and if I leave anything out the kids fill in what I've forgotten." Fr. Lafferty notes: "We have our agnostics, sure, but I've been surprised and pleased to see the depth of genuine Christian faith in many of these boys."

Fr. Lafferty also observes that being a boy chorister "is the only career where you're at your peak at 12." Puberty is the great occupational hazard, and ironically the voice is richest just before it breaks. Gerre Hancock is vigilant for what he calls "the dreaded mustache," because while some boys are able to sing all the way through their eighth grade year, the mustache is always the beginning of the end. The boys are ambivalent: while a changing voice means that they're starting to become men, and that they can take up further responsibilities as acolytes at St. Thomas Church, they clearly enjoy singing in the choir. That's obvious to anyone who hears and watches them. Says Tom Godfrey, who left the choir in October: "Most of the pieces you sing you really like and you really get into them. It's kind of a letdown."

It leaves a hole in the choir, too, if only temporarily, when one of the experienced older boys can no longer sing with them. "After a guy leaves, it's like you were walking along and you tripped on something," says Paul Carnine. "But you pick yourself up again. I sure hope I make it through the year." He has a special reason for wanting to, because the choir has been honored by unprecedented invitations to sing in England next June at Benjamin Britten's Aldeburgh Festival, at St. Paul's Cathedral in London and at King's College Chapel in Cambridge.

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BELL RINGING

Continued from page 9

such as memorial services or a day of national mourning.

Many parishes have the custom of ringing intercessions (sometimes called the angelus) at noon and at six in the evening to mark the setting aside of a few moments for silent prayer and reflection. Generally this is accomplished by the use of swinging bells followed by pealing bells. Some parishes mark this period by playing hymn tunes instead. When this is the case, particular care should be taken to provide hymns reflecting the proper seasonal spirit. Manufacturers make available a large repertoire of hymns to choose from. Some are grouped seasonally, or a parish may specially order tapes or player rolls containing a grouping of hymns which they request.

There are also systems which include as an option a standard keyboard whereby the organist or someone familiar with a keyboard instrument can manually play a hymn tune which will be carried through the speakers. In some systems the keyboard player can pretape hymn selections and have them played back automatically. Care should be taken to play the hymn tunes clearly and at a steady smooth tempo. It is usually better not to attempt harmony on such a carillon system unless the bells are properly tuned to prevent false harmonies from occurring. Some systems have an electronic harp or celeste which can be used to accompany hymn tunes on the carillon bells. However, I feel very strongly that the simple straightforward approach - just ringing the tune - is much more beautiful and tends not to become sentimental or offensive to the listener.

Those parishes which possess cast bells no doubt appreciate and fully utilize them in their worship. I hope that parishes with electronic means for producing tones will also put them to good use in proclaiming the life of their congregation in worship and their very presence in the community.

For Further Information

Schulmerich Carillons, Inc. 3806 Carillon Hill, Sellersville, Pa. 18960.

G. Finkenbeiner, Inc. 33 Rumford Ave., Waltham, Mass. 02154.

McShane Bell Foundry. 201 E. Federal St., Baltimore, Md. 21202.

I. T. Verdin Company. 2021 Eastern Ave., Cincinnati, Ohio 45202.

Maas-Rowe Carillons. 2255 Meyers Ave., Escondido, Calif. 92025.

CLASSIFIED

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ST. JAMES' Maln St. at St. James' Place
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LAS VEGAS, NEV.

CHRIST CHURCH 2000 Maryland Parkway
The Rev. Karl E. Spatz
Sun 8, 10, 6 H Eu; Wed 10 & 6 H Eu; HD 6 H Eu

KEY — Light face type denotes AM, black face PM; add, address; anno, announced; AC, Ante-Communion; appt, appointment; B, Benediction; C, Confessions; Cho, Choral; Ch S, Church School; c, curate; d, deacon; d.r.e., director of religious education; EP, Evening Prayer, Eu, Eucharist; Ev, Evensong; EYC, Episcopal Young Churchmen; ex, except; 1S, 1st Sunday; hol, holiday; HC, Holy Communion; HD, Holy Days; HH, Holy Hour; HS, Healing Service; HU, Holy Unction; Instr, Instructions; Int, Intercessions; LOH, Laying On of Hands; Lit, Litany; Mat, Matins; MP, Morning Prayer; MW, Morning Worship; P, Penance; r, rector; r-em, rector emeritus; Ser, Sermon; SM, Service of Music; Sol, Solemn; Sta, Stations; V, Vespers, v, vicar; YPF, Young People's Fellowship.

ATLANTIC CITY, N.J. 08401

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HACKENSACK, N.J.

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Sun Masses 8, 10 (High), 5 (Sat); Tues 7:30; Wed, Fri, Sat 9; Daily Offices 8:30 & 5:15; Sat 4

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GRACE CHURCH 950 Broad St., at Federal Sq.
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ST. BARTHOLOMEW'S Park Ave. & 51st St.
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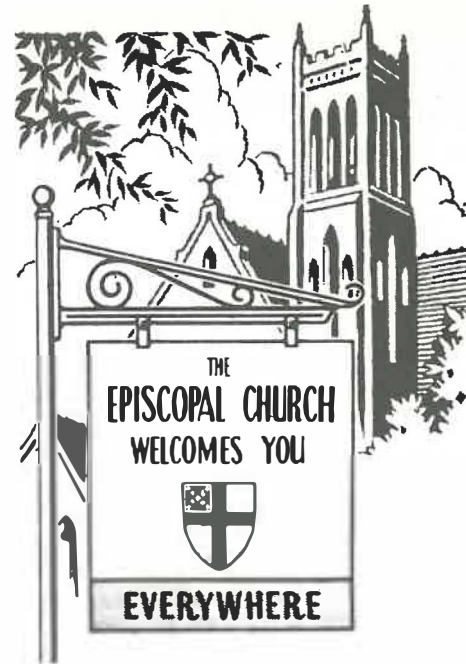
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ST. PAUL'S Broadway at Fulton
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