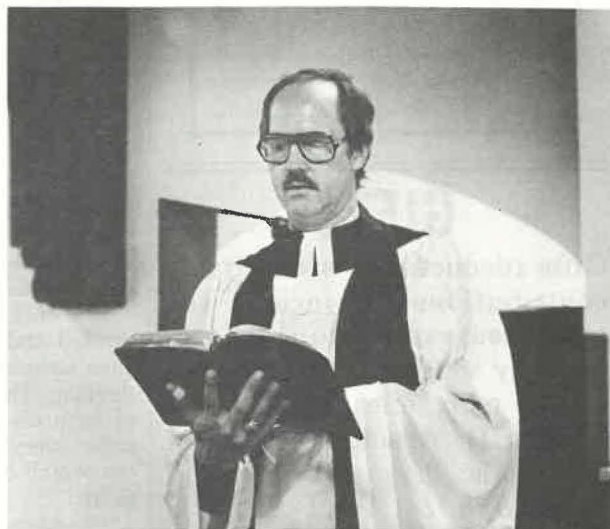
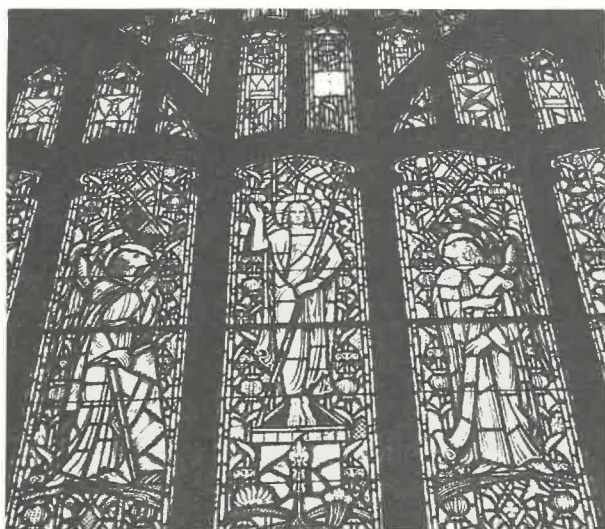


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Shared Universe

Theologians and natural scientists have often disagreed about their perceptions of the world around us, and there is the sad record of each group persecuting the other at certain points in history. Yet there is a mysterious and apparently undivorcable marriage between historic Christianity and natural science as it has developed in the Western world during the past several centuries.

Classical Christian theology, the sort of theology Anglican thinkers have generally professed and which is broadly described as catholic, sees human beings as inhabitants of a "universe." The word literally means "one turning" — a unity, something cohesive, the parts of which somehow move together. This is in contrast with the many forms of paganism in which different gods are believed to control different parts of the world. The polytheist, or worshiper of many gods, inhabits not a *universe* but a *multiverse*.

Christianity also stands in contrast to those primitive religions in which a tribal god or gods ruled the affairs of one people in one place, but in which the concept of one God ruling all peoples and all places is lacking. Christianity insists on the wide horizons of the whole world.

It is only within the universe, within a unified and coherent system of reality, that natural science as we know it can develop. The overwhelming consistency of nature's laws and the occurrence of order everywhere are assumptions without which our sort of science could not exist.

The same sense of consistency and order are part of the Christian spiritual outlook. Although this awareness was not reached overnight, Christianity has had to maintain that peoples who live on different sides of the world, and who look physically different, are eligible for salvation on the basis of the same Gospel. Should rational and morally responsible beings be discovered on another planet, they too would be entitled to our

respect, and we would have to consider how the truths of the one God applied to them.

The fascination of the planetary novels of C.S. Lewis lies in the convincing presentation of how the truths of Christianity might apply to different kinds of creatures living in utterly different circumstances. The "truth" of such novels is not, of course, in the utterly fictitious scenes and events, but in the coherence with which Christian values are expressed in a wide variety of imaginable situations.

This perhaps sheds light on what may be called the truth of music. Within a particular situation, in this case, within a particular combination of sounds, further sounds are made in accordance with a coherent and orderly pattern. Random notes are not music, just as random events are not a novel, and random facts are not science.

Christian theology and natural science, in spite of disagreements and differences of approach and many historic conflicts, are both irreversibly marked by this investment in the universe, the unified, coherent, orderly cosmos created by the one and only universal and eternal God.

THE EDITOR

November Prospect

This dying season distances the soul from summertime, gentles the way ahead toward fierce winter's blast, restores the faculty of memory to bear the gift of thankfulness which, given time, can lead across the ice cap to the infant birth of faith and even hope.

J. Barrie Shepherd

LETTERS

The Clerical Obsession

Why is it that as soon as someone becomes fired up with the love of God in Christ Jesus, he feels compelled to rush to seminary to seek preparation for ordination? There may never have been a time when the laity had as important a role in the life of the church as now, but for some reason we seem to have taught our people that there is no salvation outside of the sanctuary.

We teach that receiving the sacrament of Holy Orders is not necessary for salvation, but so many act as if just the opposite is true.

(The Very Rev.) DONALD H. LANGLOIS
Grace Church
Rice Lake, Wis.

Born Again

I am a fundamentalist and a former Episcopalian who reads your magazine occasionally. I was quite disturbed when I read about the new series of ads and posters prepared by the Episcopal Ad Project, a ministry of St. Luke's Church, Minneapolis [TLC, Sept. 20].

The "Briefly" item stated that the wording on the posters reads as follows:

"The Episcopal Church welcomes you, regardless of race, creed, color, or the number of times you've been born." It appears to me that this statement is a direct slap at fundamentalist Episcopalians, as well as Christians of all denominations who consider themselves to be fundamentalist.

The posters would also seem to contradict the Word of our Lord and Savior Jesus Christ, written in the Book of John (3:3): "Verily, verily, I say unto thee (Nicodemus), except a man be born again, he cannot see the kingdom of God."

TOM SNOWDEN
Sewanee, Tenn.

Encouraging the Singers

I was interested in the news story explaining the philosophy for revision of the 1940 Hymnal [TLC, Aug. 30]. I would like to put in a plea for only full-sized hymnals, with all the parts, for congregation pews. All non-Episcopal churches I have visited have full-sized editions only, and it encourages those who sing parts to do so. I really feel sorry for my fellow Episcopalians in the pews when they must struggle with dinky pew hymnals with their one line melodies.

I also regret the trend which is gradually eliminating any place in the service

for the choir to sing something challenging. Granted that the choir's primary function is to glorify God and to aid in the worship, I also truly believe that we are losing our good singers to community choruses which sing the great sacred works because we are taking away our choirs' incentive to provide special music for the service.

RUTH BOHNSTEDT
Organist and Choir Director
St. Alban's Church
El Cajon, Calif.

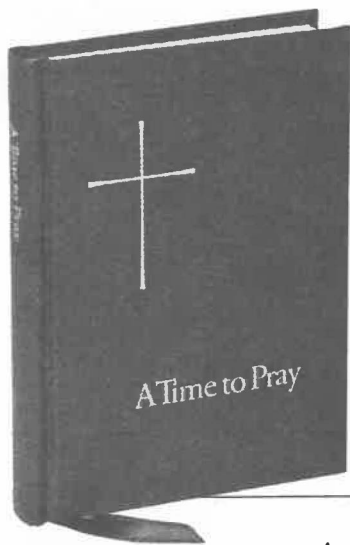
Crime and Punishment

What an interesting commentary on our times: on facing pages [TLC, Oct. 11], we have one bishop speaking in favor of abolishing the death penalty for condemned prisoners (who, one presumes, have committed capital crimes), and on the other page, we have another bishop calling on his people to oppose attempts to ban abortion.

On the one hand, we strive to protect the condemned, and, on the other hand, we strive to slaughter the innocent. Is it any wonder we have a sick church? "If the trumpet blows an uncertain sound. . ."

(The Rev.) WILLIAM L. LAHEY
St. Paul's Church
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REJOICE GIVE THANKS AND SING. The Choir of Men, Boys and Girls of Trinity Church, Princeton. James Litton, conductor; Harold Pyscher and Irene Willis, organists. Gamut (UT 7501), Abbey Recording Co. Available from: German News Co., 218 East 86th St., New York, N.Y. 10028.

It is believed that this is the first commercially produced recording by an American choir in England. Music by 20th century American composers has been recorded by the 50-voice choir in the chapel at New College, Oxford, England. Representing the American church music scene are compositions by Bristol, Copeland, Dawson, Dirkson, Furnivall, Ives, Rorem, Sowerby and Wyton. The choir's sound is electrifying and energetic. Clear diction, precise intonation, good phrasing, consistent tuning and controlled dynamics are all attributes which distinguish a well-disciplined effective choral sound. This choir from Trinity Church, Princeton, possesses all of these achievements as the recording will testify. Harold Pyscher and Irene Willis utilize the new organ in the college chapel quite admirably in accompanying the choir. The album includes an insert with texts for each selection. The cover has a handsome photograph of Oxford. *Rejoice Give Thanks and Sing* would make a fine addition to any church library or a lovely gift to someone interested in the music of our church.

MUSIC BY PETER HALLOCK - Volume I. Choir of St. Mark's Cathedral, Seattle, Peter Hallock, conductor. Available from: The Religious Arts Society, 1245 Tenth Ave. E, Seattle, Wash. 98102 \$8 postpaid.

Peter Hallock is a gifted composer. He has the ability to convey imaginatively and sensitively the message of a text through the vehicle of music. It is not often that we find a composer who can translate adequately the sense of a given text into a musical thought. This disc offers seven works, five of them are Hallock's, a verse anthem by Morley and an evening orison by Searle Wright are also included. Psalm 136 chanted to a plainsong tone begins side I of the record. Accompaniment to the Psalm is provided by Mr. Hallock freely improvising on the organ. While offering color and variety to the chanting, some may find the beautiful improvisations distracting. An insert contains complete texts and a view of Peter Hallock's thoughts on the music of the church.

J.A.K.

THE LIVING CHURCH

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An independent weekly record of the news of the Church and the views of Episcopalians

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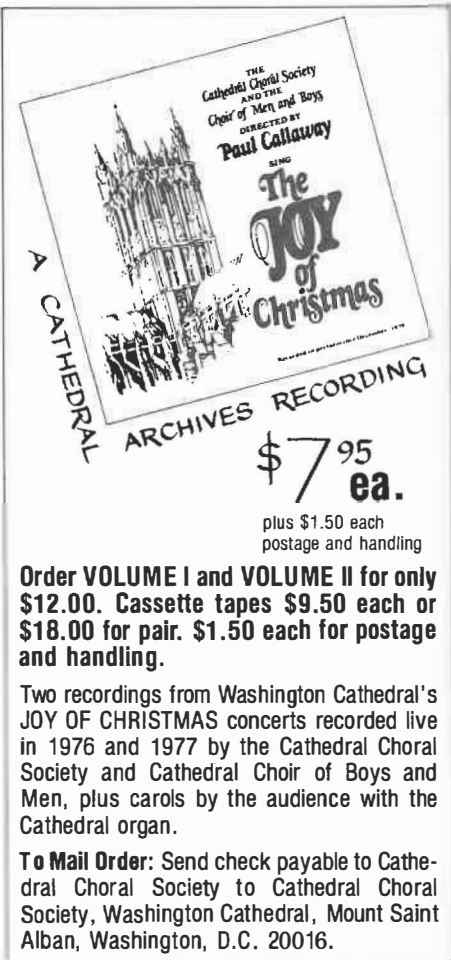
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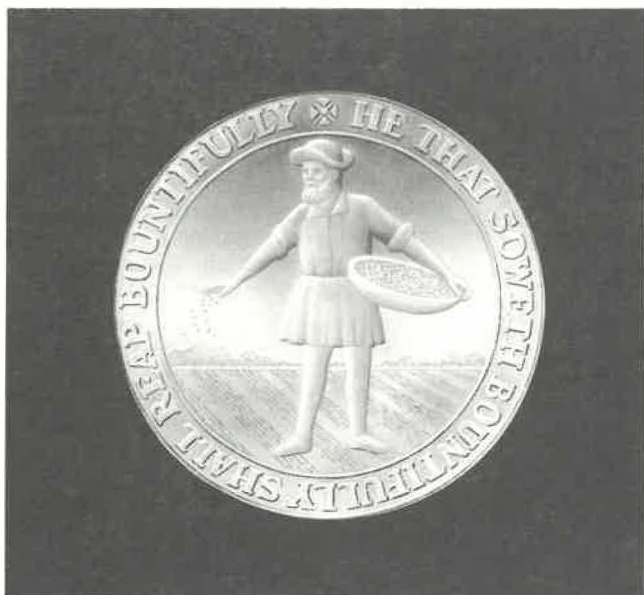
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A MANUAL FOR CLERGY AND CHURCH MUSICIANS. By Marion Hatchett. Church Hymnal Corp. Pp. 224. \$10.95.

It is good to find a book which is both 100 percent practical and also built upon a foundation which is clearly defined and outlined in the very beginning. The first three parts, which are about a third of the book, make it very clear what the purpose of music is in worship and how the clergy and musician must work together to accomplish the purpose.

Music, it points out, is an important aid in worship. Any music, whether it be congregational or choral should be edifying and aid in the worship experience of all. The rest of the book builds upon that premise and makes use of the greatly enlarged resource that we now have for congregational music.

There will be many who find great strength and support from this kind of book, as I did. However, there is one thing which I find undesirable. This book encourages the common practice of having all psalmody done by a choir or cantor with the congregation only singing a response. I feel that this takes away from the congregation a very important part of their worship. I know from experience that the congregation can sing plainsong psalms, without pointing, and do it very well. The Psalms are like the Lord's Prayer and Creeds and should not be done for us. There is already enough in worship which requires the congregation to take part through listening.


I would hope that *A Manual for Clergy and Church Musicians* would become a resource used by clergy and musicians jointly. It would certainly unify our worship and make use of the variety of experience which is available to us today. I especially appreciate the extensive use of the *Book of Canticles* and *Hymns III* as well as the other things available through the Church Hymnal Corporation. There is also a long list of available music for the Rite II Eucharist.

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The Cover

The photos and cover design of this special Music Issue are by J.A. Kucharski. All photos were taken at St. Mark's Church, Milwaukee, and illustrate the relationship between music and worship. The Rev. Edward S. Sykes, rector of St. Mark's, appears in the lower right hand photo.

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tions for each service of the Book of Common Prayer as well as worksheets which are very helpful. If the clergy and musicians are willing to put time into the suggestions of this book it could be an invaluable tool.

(The Rev.) EDWARD S. SYKES
St. Mark's Church
Milwaukee, Wis.

Choirmaster's Handbook

THE EPISCOPAL CHOIRMASTER'S HANDBOOK 1981-1982. Handbook Foundation 523 Fourth St., Sauk Centre, Minn. 56378. \$9 postpaid.

If time will tell the usefulness and value of a given venture, then the Handbook Foundation has something to be very pleased about. This is the 25th edition of the *Episcopal Choirmaster's Handbook*. In conjunction with this occasion, the manual has undergone revisions further adapting it to today's liturgical practices. The format is essentially the same. All Sundays and Holy Days are outlined in musical order. Each day's proper Psalms and lessons (for the Eucharist and daily Offices), and preface are listed along with hymn selections appropriate for the theme of the day.

The revised edition no longer carries the 1928 BCP lectionary or order of service. Instead, the Rite I order for the Eucharist and Offices is in its place; the Rite II order for services is on the opposite page. Another innovation is the addition of hymns selected from supplement hymnals: *More Hymns and Spiritual Songs*, *Hymns III*, *Songs for Celebration*, *Hymnal Supplement II* and *Cantate Domino*.

Extremely beneficial are the directives for good worship habits, lists of reference books, publishers, and selected service music. An order is provided for wedding and funeral services which may be reproduced for the benefit of the parish. These are found in the section Occasional Services which also includes the order for Baptism, Confirmation and the order for a Deacon's Mass. Suggestions for a festival of Lessons and Carols, mid-week Lenten services, Tenebrae and Easter Even complete this concise worship aid. J.A.K.

"Create in Us Clean Hearts, O God. . ."

You blow as a fresh wind across my heart, O Holy Spirit, a strong northwest wind that washes the earth with sunlight and tosses the clouds across a sparkling sky. The air is clear and fresh and strong where you blow, and I am refreshed — my soul renewed, with rejoicing.

Elinor Schneider



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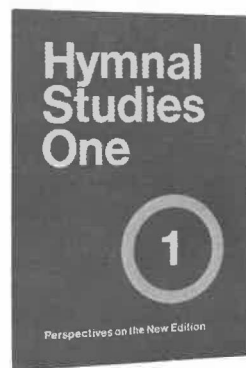
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ORGANS OF NEW YORK, VOL. I, Judith Hancock at St. Thomas Church — Included are: *Fantasia in F minor* (K.608) and *Fantasia in F Major* (K.594), of Mozart; *Paean*, Leighton; *Prelude and Fugue in G minor*, Op. 7, No. 3, and *Prelude and Fugue in B Major*, Op. 7, No. 1, of Dupre. Cost: \$7.00. Please make check payable to JUDITH HANCOCK.

IMPROVISATION II (on Ten Hymn Tunes) by Gerre Hancock. Included are: *A mighty fortress is our God*, *Were you there when they crucified my Lord?* *What child is this?* and others. This critically acclaimed recording was made using the Chancel Organ of St. Thomas Church. Cost: \$7.00. Please make check payable to GERRE HANCOCK.



Hymnal Studies One

Perspectives on the New Edition is a collection of four essays which address the process of hymnal revision. Included are practical explorations into the history of Anglican hymnody in America; hymns and the faith; the wedding of texts and music; and a rationale for a New Edition.

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Strength Through Peace

The Rt. Rev. Wesley Frensdorff, Bishop of Nevada, and several of his clergy were among 69 Nevada religious leaders to sign a recent statement opposing the MX missile system and the nuclear arms race.

The ecumenical statement maintains that "the continuing escalation of the nuclear arms race has been brought about by the entrenched conception of 'peace through strength,'" and blames the "mutual paranoia of the two superpowers" for this situation, according to the *Desert Churchman*, Nevada's diocesan paper.

Bishop Frensdorff's voice was one of the first to be raised against the controversial MX system, to which the clerics referred in the document. "We have no need to add to the destructive potential of our armaments for deterrence when the retention of 31 Poseidon submarines is estimated by a Boston group of scientists and military analysts to leave the U.S. with a virtually invulnerable nuclear deterrent," the statement says in part.

Calling for "a more rational" policy of "strength through peace," the statement seeks to refocus attention on reaching agreements with other nations



RNS

The Rt. Rev. Paul Moore, Jr., Bishop of New York (left), embraced Brother Roger Schutz, founder of the ecumenical Taizé community in France, during an October 11 prayer service at the Cathedral of St. John the Divine in New York City. The prayer service was part of a weekend pilgrimage attended by students and young adults from around the U.S.

peacefully through negotiation. "It is *inner* strength, the ability to reason with and understand ourselves and others which we want our generation to be remembered for — not the strength represented in our weapons of death," the statement concludes.

Friend of the Court

The council of the Diocese of Newark voted recently to submit an *amicus curiae* brief in an appeal currently pending before the New Jersey Supreme Court. The case, *Right to Choose v. Byrne*, challenges state restrictions on Medicaid payment for abortions. The brief will argue that such restrictions run counter to freedom of religion protections afforded by both the constitutions of the U.S. and the State of New Jersey.

The Rev. Alex H. MacDonell, chairman of the diocese's Christian social relations commission, formally explained the diocese's interest in the case in a letter to the acting director of the Women's Rights Litigation Clinic at the Rutgers University School of Law.

"The clergy of this diocese are charged with the responsibility of assisting their parishioners through counseling to come to informed decisions in the matter of termination of pregnancy," Fr. MacDonell wrote in part. "It is necessary that this counseling be consistent and in accordance with religious principles. It is therefore also a pastoral concern of the Diocese of Newark that the legal right to make a choice in this matter not be compromised by inequitable economic restraints, administratively imposed."

The diocesan council, composed of 26 lay and clerical members, decided to enter the case in order to affirm and implement a resolution passed at the diocesan convention earlier this year, which expressed opposition to "the effective denial of free choice (in matters of pregnancy) through the actual or threatened withdrawal of Medicaid funds."

Conference on Extremism

A group of 22 Christian, Jewish and Islamic scholars recently appealed in Washington, D.C., for an international meeting of religious leaders "at the highest possible level" to discuss conflicts arising from what was called the "misuse of religion" by extremists of the three faiths.

The interfaith group has been meeting for over three years under the auspices

of the Kennedy Institute of Ethics at Georgetown University. Although the statement was issued shortly after the assassination of Egyptian President Anwar Sadat, a spokesman said it had been in preparation for some time, prompted by "religio-political tensions in the U.S., Israel and Iran."

A news release accompanying the statement said that the group had concluded that "the nearly simultaneous rise of militant religious fundamentalism in the Muslim world, in Israel, and even in the U.S.," may lead to "dangerous escalations of religious conflicts. . . ."

Dr. Eugene Fisher, one of the group's leaders and head of the U.S. Catholic bishops' secretariat for Catholic-Jewish relations, objected to the use of the word "fundamentalism." He said that an authentic fundamentalism exists in all three religious traditions, and the group was concerned instead about the misuse of religion both in rhetoric and in action.

Signers of the appeal, one of whom was the Rev. William L. Weiler, Washington Affairs Officer at the Episcopal Church Center in New York, have made contact with representatives of the Vatican, the World Council of Churches, and the Israel Interfaith Committee.

Processional Organ Dedicated

A unique musical instrument was dedicated at a recent service of Evensong at Washington Cathedral. The St. Cecilia processional organ is believed to be the first reproduction made since the Middle Ages of the small organs once carried and played in processions. These are depicted in medieval woodcuts and illuminated manuscripts, but none have survived.

Maj. Stephen M. Lott (USAF) presented the organ as a gift in honor of the cathedral choir. It was designed and made by organ builder James R. Garner of Crestline, Calif., and beautifully lacquered and ornamented by James McClendon. As the 150th Psalm was sung ("Praise him upon the strings and pipe"), the organ was carried to the high altar for the blessing and dedication "to God's praise and highest glory . . . that as we magnify him with music upon earth, we may hereafter sing the new song in the heavenly city."

The organ is 14 inches wide and 12 inches deep, with two sets of pipes (reeds and flutes). It is suspended from the shoulders by a harness, the left hand pumping the bellows, the right hand

playing the 22 keys. Inscribed in gold leaf below the keys are the words *Psal-lum spiritu et mente*, St. Paul's words to the Corinthians: "I will sing with the spirit and with understanding."

The ancient plainsong hymn, "O Lux Beata Trinitas" closed the service, with the new organ playing the accompaniment and interludes in the procession.

DOROTHY MILLS PARKER

Shroud Still Mystery

The 40 members of the Shroud of Turin Research Project met recently at Connecticut College, New London, Conn., for two days to announce their findings after three years of investigating the shroud.

[Coverage of the studies as they progressed was provided for readers of *THE LIVING CHURCH* by the Rev. Robert H. Dinegar, associate rector of Trinity Church on the Hill, Los Alamos, N.M. He was one of the original members of the Shroud of Turin Research Project. See *TLC*, Mar. 4, 1979, Feb. 10, 1980, and May 17, 1981.]

The team members, whose scholarly backgrounds range from biology to physics, chemistry, aerodynamics, and oceanography, admitted they had not solved the mystery of how the image on the cloth, believed by some people to be Jesus' gravecloth, was formed.

They also announced that they had filed suit against the publisher of *Verdict on the Shroud*, a recent book written by one of their number, Kenneth Stevenson, a computer scientist. The shroud team said the book wrongly implied that the group had concluded that the cloth was the burial cloth of Jesus Christ, and that the evidence proved the Resurrection. Asserting that the book was "an embarrassment" that would hurt their credibility, the team called for Dr. Stevenson's resignation.

Project participants also refused to endorse a theory advanced by the Rev. Francis L. Filas, a Loyola University theologian, who maintains that the shroud's authenticity is proven by the imprint of a rare coin in the right eye of the crucified figure.

"One of the problems is that you can see what Fr. Filas sees in some of the pictures of the shroud, but not in others," said photographer Vernon Miller of the Brooks Institute. "I am inclined to think he is seeing the darks and shadows of the light catching the weave. . . ."

Some of the findings that were endorsed by the group were as follows:

- The blood stains, acknowledged to be of real blood, were on the cloth before the formation of the body image.

- No pigments, paints, or dyes were found on the cloth. The faint traces of iron oxide that are present were not sufficient to form a visible image.

- There is no evidence of the biochemicals which both living and dead bodies produce. No indication was found of oils or spices.

- The image on the cloth is faint and can be found only on the surface of the fibers to a depth of five-thousandths of an inch.

- The visibility of the image is due primarily to a discoloration brought about by a molecular change in the linen fibers.

- The image has three-dimensional characteristics "encoded" into it. When its various shadings are interpreted by an image analyzing machine, it produces a three dimensional picture of a man, something that cannot be done with an ordinary painting or picture.

For various technical reasons, the scientists reportedly were close to giving up the idea that a split-second burst of radiation had caused the image on the cloth. A more promising theory, in the view of some team members, was one advanced by Samuel Pellicori, an optical physicist, who said the image could have been brought about through dehydration of the linen fibers.

Dr. Pellicori told the conferees that by baking pieces of oil-treated linen to simulate aging, he has made images with the same chemical characteristics found in the shroud.

Maria Grazia Siliato, Italian archeologist, said Dr. Pellicori's theory might explain the images on two other shrouds unearthed in Antinopolis, Egypt. Unlike the Shroud of Turin, these are smeared heavily with unguents and show only a facial image.

Eric Jumper, one of the team's leaders and an aerodynamics engineer, said he did not think anyone on the shroud project would be "so foolish" as to venture an opinion on the shroud without having a carbon-14 test to date it.

The scientists were not allowed to do this test when they examined the shroud for six days three years ago, because of a dispute between church officials and the exiled King of Italy, Umberto II, the shroud's official owner. Last May, the scientists were to meet with Pope John Paul II in an attempt to gain his support for the carbon-14 test, but one hour before the scheduled appointment, the pope was shot in St. Peter's Square.

BRIEFLY...

Kent School, Kent, Conn., has chosen the Rev. Richardson W. Schell as its new headmaster and rector. Fr. Schell, 30, is an alumnus of the school, and a graduate of Harvard University and Berkeley Divinity School. From 1976-80, he served as an assistant in the Church of the Holy Spirit, Lake Forest, Ill. In 1980, he was appointed chaplain and chairman of the theology department at Kent. Fr. Schell and his wife, the former Jennifer Almqvist, are the parents of three children.

Oxfam America, the Boston-based international aid and development agency, has asked Americans to take part in their annual Fast for a World Harvest, to be held this year on November 19. Participants will stop eating for a day, and donate their food money to fund self-help projects in poor countries. "Fasting is a symbolic act — a statement against the inequities that contribute to the misery of the millions of people around the world who never have enough to eat," said Oxfam America's executive director, Joe Short.

Episcopal clergy in the Diocese of Newark voted in October to endorse a statement from the House of Bishops calling for "military restraint and negotiation for arms control" and a "higher level of

involvement with the poor" by the church and other institutions to ease the impact of decreased government funding of social programs. About 100 Newark clerics responded to the bishops' letter by directing appropriate diocesan groups to draft proposals for days of fasting and other acts of Christian witness to raise the consciousness of the diocese about these issues.

The national executive committee of the Episcopal Peace Fellowship met at Marymount College, Arlington, Va., from September 13-16. The timing and location were chosen to coincide with the annual Air Force Association Arms Bazaar at the Sheraton-Washington Hotel. On Sunday, September 13, more than 30 Episcopal Peace Fellowship members processed from Washington Cathedral to the hotel to attend an ecumenical religious service in witness for peace and against the nuclear weapons show.

National Public Radio has agreed to begin broadcasting the Protestant Hour, including the Episcopal Series, on Monday mornings at 8 a.m., according to Dr. Theodore Baehr, president of the Episcopal Radio-TV Foundation. Dr. Baehr pointed out that each local NPR station has the right to carry or refuse the Protestant Hour, and suggested that listeners contact their National Public Radio stations and request the station manager or program director to air the series.

Relationships in Worship

It is of crucial importance for those who serve the church through music to remember that their decisions and actions often have resounding implications for the parish clergy.

By RICHARD WEBSTER

Throughout history music has played a vital role in the expression of human emotion. It has served as the conveyance for the joys, sorrows, fears, and passions of humanity. The power of music over individuals, social groups, and cultures cannot be fully comprehended or accurately measured. Its effects are not only emotional, but physical, spiritual, behavioral, and imaginal. Ancient philosophers acknowledged the benefits of music to the mind, body, and soul. Confucius, a great lover of music, hailed its social virtue in his belief that ritual and music were the keys to harmonious living. (Undoubtedly he was the original Episcopalian!) According to Cassiodorus, "it [music] doth extenuate fears, furies, appeaseth cruelty, abateth heaviness, and to such as are watchful it causeth quiet rest; it takes away spleen and hatred — it cures all irksomeness and heaviness of soul."

If one accepts the premises of these and other ancient philosophers concerning the powers of music, what then is its relationship to the spiritual side of man? How also can music serve as a worthy

means of religious expression and as a vehicle for Christian worship? The great German conductor Bruno Walter likened music to the creative force whose essence reveals the Creator. "Music is a parable of creation itself, ruled by the logos. I am of the belief that there is no more immediate access to an understanding of the logos granted to man than by way of music, which bears resounding witness to the latter's divinely creative and ruling character." To the skeptic he addresses the notion that "music has attended almost every sort of communal ceremony in the life of the nations, and in particular those solemn rites that draw our minds to the supernatural."

Almost wherever man has exercised his spiritual longings music has served as the vessel for their expression. Christianity is no exception. Since the time of the early church, music has aided the faithful in their worship. Today, with few exceptions, nearly every branch and denomination of Christianity subscribes to some form of music as an aid to worship. The traditions are as varied as the sects themselves. Even within the Episcopal Church, the variety of musical offerings to be found from place to place bespeaks a rich and diverse amalgam of styles and influences — Catholic and Protestant, English and American, modest and elaborate.

Historically there have existed differing views on the proper place of music in Christian worship. The question arose as to whether this is a force for good or evil, a gift from God or an instrument of the devil. If music indeed was one of God's gifts to his children, then how could its mysterious powers be put to good effect? The early church and her

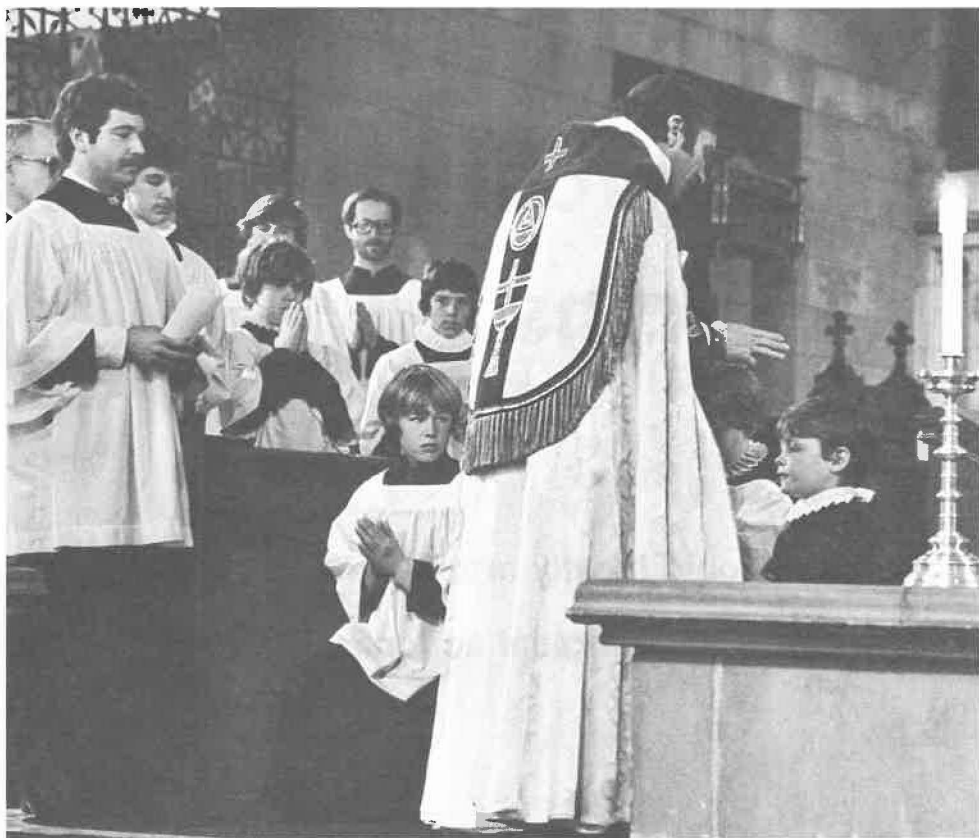
theologians struggled with this issue, as today we still examine and re-examine the role of music in worship. St. Augustine in his *Confessions* speaks of his own conflicting views on the use of music in the church:

"Yet there are times when . . . I err in the direction of over-severity — even to the point of wishing that the melody of all the lovely airs with which David's Psalter is commonly sung should be banished not only from my own ears but the church's as well: Yet when I remember the tears I shed, moved by the songs of the church in the early days of my new faith: and again when I see that I am moved not by the singing but by the things that are sung — when they are sung with a clear voice and proper modulation — I recognize once more the usefulness of this practice. Thus I fluctuate between the peril of indulgence and the profit I have found: and on the whole I am inclined — though I am not propounding any irrevocable opinion — to approve the custom of singing in church, that by the pleasure of the ear the weaker minds may be roused to a feeling of devotion. Yet whenever it happens that I am more moved by the singing than by the thing that is sung, I admit that I have grievously sinned and that I should wish rather not to have heard the singing."

The question here raised as to the "usefulness of this practice" is as urgent today as it was in St. Augustine's fourth century church. Is music a worthy conveyance for the praise of God, for the proclamation of his majesty, for the revelation of his grace, and for the contemplation of his Word? If so, then what sort of music properly relays these mysteries? At what point does music violate St. Augustine's admonition against distraction and indulgence?

Undeniably the Gospel is the foundation for the examination and exploration of these issues. Church music then becomes not a zone of combat and contention, but a cooperative and unified venture among clergy, organists, choirs, and congregations. Without a fundamental commitment to the worthy praise of God and the message of his mercy and

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Frederick C. Hecht

Induction of probation choristers by the Rev. Thomas K. Ray, rector of St. Luke's Church, Evanston. Richard Webster (left, front) looks on.

grace, church music becomes simply another performance. With such a singleness of purpose however, a sincere desire to perfect the praises of the Almighty, and skills (whether modest or dazzling) equal to the task, music in worship can gladden the hearts and ennoble the spirits of worshipers.

The working effectiveness of any program of liturgical music, whether that of a great cathedral or small parish church, depends largely upon two parties — the priest in charge (dean, rector, vicar) and the chief musician(s) employed by him. Without the goodwill and cooperation of both, the music program is doomed to mediocrity, inadequacy, failure, even bitterness in the long run. How sad it is to hear of certain parishes where the rector and organist, or the choir and congregation are constantly at odds over music, liturgy, or a host of other concerns. There are no winners in these tragic tugs-of-war. Frustration and resentment are the unhappy results. How blessed the parish whose priest knows, appreciates, supports, and encourages the use of good music in worship!

When a priest is presented with the task of hiring a new musician to serve his parish, he holds a wonderful, auspicious, and strategic opportunity to select a person who both shares his commitment to Christ and who possesses the ability to train and inspire the parish music makers. The employment of persons who are well-suited to serve as

church musicians is a responsibility that clergy must treat with utmost seriousness and priority. Canon 24 of the church, conveniently reprinted on page ii of the *Hymnal 1940*, clearly states that: "It shall be the duty of every Minister to see that music is used in his congregation as an offering for the glory of God and as a help to the people in their worship in accordance with the Book of Common Prayer and as authorized by the Rubric or by the General Convention of this Church. To this end he shall be the final authority in the administration of matters pertaining to music with such assistance as he may see fit to employ from persons skilled in music. It shall be his duty to suppress all light and unseemly music and all irreverence in the rendition thereof."

It is both a pleasure and a reassurance to know clergy who enjoy, delight in, and appreciate the music offered in their parishes. Few things give a church musician more satisfaction and sense of security than knowing that he has not only the support but the professional respect of his priest. The canons outline a relationship between the priest and musician that is unquestionably one of employer to employee. Nonetheless there can be no doubt that a more ideal relationship between the two is that of colleagues — a relationship born of a mutual respect, tolerance, forbearance, and professional deference. Clergy ought never to view music as a threat, either to

the effectiveness of their ministry or to any other parish programs and activities. Sound church music, when executed with care, thorough preparation, and sincerity of intent serves only to enhance the life of the parish and undergird the ministry of its priest.

The organist and priest should, under "ideal" conditions, approach each other with honesty, openness, and above all else, flexibility. (Since very few situations are "ideal," we should then expect this to apply to the "normal" conditions under which most of us find ourselves working!) Adherence to one's principles (musical, liturgical, or otherwise) cannot be synonymous with rigidity. A reasonable tolerance and open-mindedness generally will serve a given end far better than a showdown or contest of wills. If indeed this willingness to exchange views exists, then the priest and musician inevitably learn from each other. Throughout history musical and liturgical practice have undergone periods of evolution, and still today continue to enjoy refinement.

Of crucial importance for those who serve the church through music, is to remember that their decisions and actions often have resounding implications for the parish clergy. In his role as a pastor the priest deals with the frustrations, whether real or perceived, of his congregation. Imagine a Sunday on which all the hymns chosen by the organist are unfamiliar to a particular congregation. Immediately following the service, the unfortunate priest is faced at the church door with a perplexed and unfulfilled band of worshipers. This translates into a significant pastoral problem with which he alone must ultimately deal, although more thoughtfulness on the part of the organist could have prevented the entire dilemma.

Another matter that requires careful attention on the part of church musicians is that of commitment. Total commitment, in my opinion, manifests itself in various real and symbolic acts. If, for example, an organist or choir director feels called to be confirmed and to become a *bona fide* pledging member of the parish in which he serves, then he clearly demonstrates to his parishioners that he is not only serious about his work and faith, but that he is also willing to share in their support of the parish. Some church musicians subscribe to the opposite view by which a church employee intentionally retains membership in another parish or denomination for reasons of protection, especially in salary matters. This seems a somewhat negative approach. How much more favorably a congregation would view an employee who is willing to partake of their parochial joys and responsibilities, as well as the sacramental life. Perhaps in this way the church musician inherits a "protection" that complements and even exceeds a just and well-deserved

salary — that of a loving parish family. We then become members of the Body of Christ in the fullest sense, and an integral part of the fellowship of believers. The musician not only serves his parish but is served and supported by them.

In planning and selecting music for the parish liturgies, our guiding principles should be those of integrity and appropriateness. These concerns are dictated by the season, occasion, ability of the choir, and level of receptivity of the congregation. A working knowledge of the Book of Common Prayer — its services, calendar, and lectionary — is essential for any director of music in the Episcopal Church. The frontispiece of the Prayer Book reads “The Book of Common Prayer and Administration of the Sacraments and other Rites and Ceremonies of the Church together with the Psalter or Psalms of David according to the use of the Episcopal Church.” This leaves no question as to the comprehensiveness and authority of the book. On page 14 of the BCP in the section entitled “Concerning the Service of the Church” specific instructions for the use of music are given. Another example of an area worth exploring for the church musician is “Proper Liturgies for Special Days” beginning on page 264. A look at these liturgies offers varied and challenging possibilities for music to complement them.

A major concern of musicians in planning their liturgical offerings is that of the ability of the choir(s) under their direction. The music selected should be well-suited to the level of competence of the choir, yet challenging enough to maintain their interest and stimulate their musical curiosity. How many times have congregations been subjected to the embarrassment of listening to anthems far too taxing for the overall level of musicianship of the choir? A much more satisfying and worshipful experience would be to hear a simple and tasteful anthem done well. The musical merits of a particular piece rest not on its intrinsic difficulty but rather on its solidity of design, clarity of structure, and integrity of style. Consider the *Improperia* or *Reproaches* of Victoria, which can be sung on Good Friday. The texture is simple, almost uniformly homophonic; the harmonic movement and vocabulary are also basic. Nonetheless it is hard to imagine a more unspeakably profound work, or one better suited to convey the solemnity of Good Friday.

We must remind ourselves daily that our first and finest calling, whether clergy, laity, or musician, is to proclaim the good news of salvation. Though our gifts are many and varied, all Christians have but one singular call to serve. The vocation of every believer then, each according to his or her gifts, is to share the wonders of God’s love which nourishes us and enflames our hearts.

Choosing Appropriate Hymns

**Hymns should ideally articulate and support
the liturgical action . . .**

By TERRY A. DEITERS

And when they had sung a hymn, they went out to the Mount of Olives.” From the evening of the first Eucharist down through the centuries to our own time, the singing of hymns has been an important element of Christian worship although the role hymns have played in the liturgy has varied from age to age and tradition to tradition. Today, renewed attention is being focused on hymnody as a result of calendar and lectionary revision and the emphasis of the liturgical movement on full, intelligent participation by the laity in the church’s sacrifice of praise and thanksgiving.

Hymnody is the song of the people. Many thoughtful worshipers are discerning about the hymns they sing. It is simply not true, as a priest once told me, that people pay little attention to the hymns they sing or to the propers of the day, and that appropriate hymn choices are therefore a matter of minor importance. The thousands of letters which church commissions engaged in hymnal revision customarily receive are evidence that many of the faithful do care about hymnody.

A well-planned program of hymns elicits positive comment and heightened vitality in congregational singing. People will sing with increased understand-

ing and enthusiasm if the hymns are authentic expressions of their faith and experience and if they are an integral part of the liturgy, reflecting and enhancing the themes and ambience of the day or season, leading worshipers into the liturgical action rather than distracting them.

The hymns for the day should be related to the propers, and along with other liturgical arts, provide a clear signal to season, time, mood, and mystery to be celebrated. Carefully selected hymns can help people gain a fuller understanding and deeper experience of the meaning of a day or season.

Effective hymn selection begins with reflective reading of the propers. For most days in the church’s calendar, at least one theme emerges; the pericopes often contain penetrating and revealing images as well. Themes and images may be reflected, developed, clarified, or enriched in the hymns selected. Hymns may be chosen around a single theme or reflect several emphases of the day’s propers. What is most important is that the hymns be related to the day’s teaching and mood as specifically as possible. The distinctive character of days and seasons is frequently diminished by the use of hymns which are appropriate in only a most general sense, perhaps simply because they contain a certain word. The overuse of all-purpose hymns for reasons of familiarity, convenience, or purely aesthetic considerations results

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in an impoverished experience of the diversity and rhythm of the Christian year and a monotony in which all liturgical time becomes, musically, "ordinary time."

For example, "O worship the King" and "Praise to the Lord, the Almighty" are two fine hymns which are frequently sung on the feast of Christ the King (Proper 29). Both speak of the reign of God over all creation and both contain the word "king"; however, neither mentions our Lord Jesus Christ, the way of the cross which led to his glory and exaltation, or the implications of his saving kingship for the individual believer, his mystical body, the church, or the world. Compare these two texts with the theological and devotional richness and specificity for this feast of, for example, "At the name of Jesus," "Hail, thou once despised Jesus!" or "Lord Christ, when first thou cam'st to men."

Hymns should ideally articulate and support the liturgical action, drawing worshipers into the liturgical drama and sustaining them in their role. One of the functions of an entrance hymn, for example, is to unify the people of God as they begin their corporate worship. If they are singing a hymn of praise, perhaps announcing the theme and setting the tone of the day, one which acclaim the presence of Christ or invokes the presence and work of the Holy Spirit, this unity is more likely to be realized than if they are singing a hymn which is primarily expressive of the interior life of the soul. A hymn which fits well at one moment or section of the rite may not work well at another. "Come, risen Lord, and deign to be our guest" is an appropriate offertory or communion hymn but does not make much sense in its frequent role as a post-communion or ablutions hymn.

Function and Context

Questioning the function and context of a hymn may sometimes suggest that no hymn be sung at all. Does it make sense to bless and dismiss the people, then have them stay a while and sing another hymn? If a closing hymn is really necessary, perhaps the dismissal should be spoken at the conclusion of the hymn.

Calendar and lectionary revision and the enhanced musical and liturgical opportunities of the new Prayer Book make it almost inevitable that if a parish is to sing appropriate hymns which are integral to the liturgy, its hymn repertoire will have to be enriched. This does not have to be a painful process! It may begin with the recognition that ministry means both sensitivity to people's abilities and piety and helping stretch minds, hearts, and imaginations. The careful introduction of new hymns over the next two years (and perhaps the gradual phasing out of less useful and

worthy ones) may also ease the transition to the revised Hymnal, a change which undoubtedly will be traumatic for many. By the time the new book arrives, many "new" hymns will be familiar to the parish; some may even have become favorites.

A long-range program to expand a parish's repertoire might begin with a review of all the hymns which are currently sung; the musical treatment of the various seasons, days, and themes which this collection provides can then be evaluated. In many cases, among the weaknesses noted, those for Advent, Epiphany, Lent, Easter, and Holy Baptism will be among the most prominent. Once the more significant weaknesses have been identified, study the resources available in the Hymnal 1940 and the hymnal supplements published by the Church Hymnal Corporation. *Hymns III* is especially useful. (If your parish cannot afford supplements for congregational use, request permission to reproduce certain hymns for use within your parish.)

"Comfort, comfort ye my people" (H-103) is a strong text with a tune familiar from the *Hymnal 1940* (no. 129) which is very appropriate for Advent II and III with their themes from the ministry of St. John the Baptist. "The Christ whom earth and sea and sky" (H-156/157) and "The angel Gabriel" (H-155) expand the *Hymnal's* selection of hymns on the Annunciation theme of Advent IV. There are new hymns for Epiphany, including three for the Baptism of Our Lord, for which there is a paucity of material in the Hymnal. Consider using "Christ upon the mountain peak" (H-121/122), a penetrating contemporary text, on the last Sunday after the Epiphany and again on the feast of the Transfiguration. (*Schillingford* is easier to sing than it appears at first glance, once the whole-tone progression at the end of the melody is mastered; *Mowsley* provides a solid alternative for the less daring.) In addition to the hymns in the Lent section of *Hymns III*, "Out of the depths I cry to thee" (H-227), Luther's metrical version of Psalm 130, and the poetic "My song is love unknown" (H-217) are hymns of profound spiritual impact which are worth exploring for Lenten use. The greatly expanded Eastertide collection makes it possible to sing hymns of the Resurrection throughout the Great Fifty Days without excessive repetition. The selection of hymns for Holy Baptism provides possibilities for baptismal rites, Lent, and Easter.

Change of Tune

Don't overlook the possibility of bringing new vitality to well-known texts by a change of tune. Some parishes have learned to love *Westminster Abbey* for "Christ is made the sure founda-

tion," and *Vineyard Haven* is a magnificent tune which immensely enhances "Rejoice, ye pure in heart." Try singing "Rejoice, the Lord is King!" to *Gospal*, the tune Handel composed for the text. *Hymnal Supplement II* contains many other suggestions.

One or two new hymns is probably about all the average congregation will wish to learn in one season. Selecting hymns for an entire season rather than week by week will make it easier to introduce new hymns and repeat them at the most appropriate times, to achieve a good balance of hymns from different periods and of various styles, and to avoid overstressing or understressing the themes and emphases associated with the season. Planning the hymns for worship is also made easier by resources such as *The Episcopal Choirmaster's Handbook*, *The Hymnary*, and the hymn suggestions found in supplementary hymnals, lectionary commentaries and calendars.

Enjoyable Experience

Learning the new hymns can be an experience people enjoy. Their enthusiasm is likely to be increased if a new hymn is clearly related to the day's liturgy, if they know something about the hymn's background (a brief note in the bulletin is sufficient), and if it is introduced with care and preparation. In some places, a brief rehearsal before the service is possible. Motets, anthems and instrumental music based on the hymn tune will reinforce its familiarity.

One of the most effective ways to teach a new hymn is to have the choir sing one or more stanzas in an *Alternatim praxis* with the congregation; this allows the congregation to hear the tune, then repeat it immediately after hearing it sung. Clear instructions in the bulletin are necessary. Antiphonal singing between congregation and choir, or between other groups, is also an excellent way to add variety to the singing of familiar hymns, particularly those with many stanzas. Although unfamiliar to many Episcopalians, this method of singing hymns has a long tradition in the church and is suggested in the *Hymnal 1940* (no. 307).

Choosing hymns which fulfill their function as an integral part of the liturgy and developing a long range program of hymn enrichment for a parish are hard work. Thorough familiarity with the liturgy and teaching of the church, sensitivity to the abilities and piety of the people, awareness of the central but sometimes forgotten role which hymns play in teaching theology and nurturing faith and spirituality, prayer and reflection are all necessary. If selecting hymns is an important responsibility and occasionally a frustrating task, it can also be a rewarding ministry.

Music for the Average Choir

By DOROTHY LYALL

Whether the parish choir is a flourishing group, with well-balanced voice parts singing fine music in a musicianly way, or a struggling group, with no tenor, seven altos, three elderly sopranos and eight basses, the aim of the choir, organist, choir director and clergy is always to offer praises to God to the very limits of their ability.

Diocesan music commissions, university music departments, and guilds of organists are all striving to raise levels of performance, and find more inspiring, useful repertory that will aid, not mar, a service of worship.

Why do church musicians from around the world look to the Royal School of Church Music in England for leadership and inspiration in this very task? Because, very simply, the English cathedral choirs have been singing daily services for over 900 years and in that time they have learned some valuable lessons to pass on to us.

When Sidney Nicholson left his post as organist of Westminster Abbey in 1927, he hoped to use his ability and his personal fortune to elevate the taste and practice of the average parish choir in producing worthwhile music, well sung as an aid to worship but on a smaller scale than the cathedrals and collegiate establishments. Since its founding, the Royal School of Church Music has accomplished a mission of amazing proportions. Under Sir Sidney Nicholson and his successor, Dr. Gerald Knight, the RSCM enrolled 8,000 choirs and

Dorothy Lyall, of Glenview, Ill., is the midwest representative for the RSCM in America. She is also an accomplished church organist.

schools around the world.

Under the present director, Dr. Lionel Dakers, who was assistant organist at St. George's Chapel, Windsor, and organist and choirmaster of Exeter Cathedral for 15 years, the RSCM world headquarters at Addington Palace, Croydon, England, has changed from a small residential college to a school where more than 70 courses are offered each year. This includes the remarkable Overseas Course for six weeks during the summer, when 41 students come from around the world to explore every facet of church music. It has a publications department where anthems by great composers are made available at moderate cost with a 50 percent discount to member churches; much of it is music for the average choir, and even music for depleted choirs where four voice parts are not available. The RSCM sends commissioners overseas, holds summer schools in America, Canada, Australia, New Zealand, South Africa, and Hong Kong. The RSCM now reaches the Roman Catholic Church as well as the main line Protestant churches and offers help in choir training, organ playing, repertory, holds courses for clergy and lay readers and even sends music of other publishers all over the world as a service to its members.

What has the Royal School of Church Music to offer us today? It can help us to see that:

(1) There is an abundance of great music waiting for anyone serious about the musical side of liturgy to aid in making a worthy offering to God;

(2) Organists who are trained as organ recitalists and organ players need also to be trained as well-rounded church musicians who understand correct diction and vocal techniques, know the conducting techniques, and who seek constantly to improve their own performance and raise their standards;

(3) Children of young ages can sing great music. Their experience can include Purcell, Bach and Handel and not just simple Sunday school ditties, which do not challenge their abilities;

(4) Music for young people is as important as sports. They are not antagonistic, but complement one another;

(5) Young people are willing, even anxious to learn the best if it is made available to them;

(6) The men and boys of the English cathedral choirs set standards that can be aimed at by every choir, whether of men and boys, girls or mixed groups;

(7) Hundreds of recordings of great religious choral music are available to everyone who wishes to listen for both inspiration and for learning experiences;

(8) Taste can be changed for the better and the old saw, "I know what I like," can easily be changed to "I like what I know";

(9) A capable enthusiastic musician

working with a cooperative parish priest or minister can find one of the strongest assets in building and revitalizing a parish through its choir program;

(10) The RSCM Training Scheme builds into a choir the kind of peer group self-discipline which enables the choir to progress, work hard and accomplish great things;

(11) Choir group activities can interest young people in helping even more in their local parishes as acolytes, altar guild members, church school teachers, and vestry persons. Many of today's clergy became interested in the ministry of the church through their participation in a church choir;

(12) Music festivals, whether diocesan-wide, city-wide, or even on a local or deanery level inspire choirs to work harder;

(13) Church musicians and clergy can benefit by being open to change;

(14) There is good music both old and very new that has a place in today's worship; and

(15) Church music can be a great force for ecumenism.

Addington Palace, 17 miles from the center of London, is a real palace of 90 rooms that was formerly the summer home of many Archbishops of Canterbury. More than 40 people are employed. They keep in touch with individual, parish or school members through a quarterly magazine, commissioners and publications. Emissaries are sent around the world to help average parish choirs understand that simple music may be beautifully sung, that difficult music sung badly is not a worthy offering to God, that the essentials — notes, well-produced tone, unanimity of starting and stopping, blending of tone by listening, clarity of words, and pronunciation of words with the same emphasis as in speaking — are all within reach of average parish choirs.



Addington Palace

EDITORIALS

A Tradition of Diversity

Worship, noun. (OE weorthscipe - honour, respect, fr weorth - worth, worthy + scipe, ship, a suffix denoting quality or condition). Reverence toward God, a god, or a sacred object; also: the expression of such reverence. Extravagant respect or admiration for or devotion to an object of esteem.

How do we worship? The Holy Eucharist, Family Eucharist, Choral Eucharist, Solemn High Mass, Low Mass, Sung Mass, the Divine Liturgy, the Lord's Supper, the Holy Communion, Morning Prayer and sermon, Mattins, Evening Prayer, Evensong, Choral Service, Procession, Stations, Novenas, Benediction, Devotions, Prayer and Praise. Look in any newspaper's church section under the heading "Episcopal" or check the ads on the church directory page and you will find all of these services plus a few more. It is quite evident that Episcopalians worship in many, many different ways.

Liturgical attitudes and their associated values seem to be the primary factor in determining a parish's identity in the diocese. A parish's musical resources, the organ or other instruments, choir(s), choir director/organist and type of music performed, because of their special place in the liturgy, contribute to the identity as well.

Our Anglican heritage has always been one of freedom and tolerance allowing the establishment of preferences in the services of worship. It is this tradition of diversity which is responsible for the varying forms and expressions of public worship in our churches today. People closely associated with the church community are aware that all too often a parish sustaining one approach to worship will become close-minded and sometimes disrespectful of those parishes which have chosen another approach. Many times the spirit of freedom in these matters is forgotten and replaced with narrowness, self-righteousness, contempt and a lack of compassion for those whose values, no matter how sincere, differ in any way. Each parish has a right to choose the style and vehicles for its worship experience. Whether a parish maintains a strict Sarum observance, or informal liturgy, a trained choir, or no choir, we must always be mindful that the decision of the parish reflects the individual preferences of its community. Our worship and our music are common denominators in our diversity. Let's be flexible, understanding and supportive of our many ways. Nothing positive can be gained by upstaging or downgrading one situation against another.

This year's Music Issue deals specifically with the role music occupies in our worship. We have prepared an extensive list of music appropriate to the average parish situation which offers congregational participation as well as materials for the choir. Insights into the musical approach to the new *Alternative Service Book* of the Church of England clearly show us that, as Dr. Dakers comments, "We are not alone" in this time of liturgical transition. The article on the RSCM extols

the importance of a disciplined training scheme in developing choirs and the subsequent benefits to the congregation and worship. Choosing hymns can be a difficult task for some. The article dealing with this aspect gives some concise views to those faced with this responsibility.

I wish to thank the following people for their time, effort and expertise in helping assemble this special issue: Lionel Dakers, Terry Deiters, Dorothy Lyall, Eleanor Wainwright, Richard Webster and THE LIVING CHURCH staff. J.A.K.

A Living Art

Down through the ages, music has been an integral part of the public worship of Christian people. Yet unlike a statue or a painting, a musical work cannot be simply installed in one's church so that we can sit back and enjoy it. As a living art, music must be constantly learned, practiced, criticized, and re-examined. We hope that the annual Music Issue of THE LIVING CHURCH can help all of us to have church music which truly glorifies God and edifies and motivates his people. We are grateful to music editor Joseph A. Kucharski for his care, thought, and research in planning and arranging material for this issue.

Reward

*"A royal cup for him, my King
O Jesus, drink of me" —C. Rossetti*

Come, Lord, rest with us
on hills spread round
with morning dew.
And dream or cry or sleep.

Come, Lord, rest awhile.
Sing melodies,
festal tunes of love.
And sleep or dream or cry.

Come, Lord, a resting place:
Wine with raisins,
bread and summer fruit.
And cry or dream or sleep.

Come, Lord, rest with us
in cool sunlight
beneath wet palms
And sleep and cry and dream.

Travis Du Priest

An interview with

Dr. Lionel Dakers

Dr. Lionel Dakers, director of the Royal School of Church Music, conducted a festival workshop in Milwaukee earlier this year at which time he talked with J.A. Kucharski about church music. Later they put together the following interview in which Dr. Dakers answered a number of questions with particular emphasis on the English Alternative Service Book 1980.

Q. *In your position as director of the Royal School of Church Music, you must do a good deal of traveling. Undoubtedly you attend many different churches exposing you to all levels and styles of churchmanship. Could you tell us how clergy, musicians and laity are responding to the Alternative Service Book?*

A. *The Alternative Service Book 1980 is now very much a fact of life in the Church of England, although its use is not mandatory. It is, as the title implies, an alternative to the 1662 Book of Common Prayer. As with all ecclesiastical innovations — and we have to remember that the church is essentially conservative by nature — the reception has, not surprisingly, been a mixed one. While some have welcomed the changes as long overdue, others resent what they see as something impinging on tradi-*

tionally hallowed forms of worship. Even so, it is estimated that up to two-thirds of the Church of England are now using Holy Communion Rite A. The changes of the past few years have been a sizable challenge which the church as a whole is grasping. Those who wish to retain the 17th-century language of the Book of Common Prayer (sometimes, regrettably, merely using its language as the excuse for a literary preservation society) are often far louder in their condemnation of the new texts than those who have come to terms with the changes.

Q. *Would you say that many people do not object to structural changes in the service (additions, deletions, etc.) but find modernized language as a cause for dissatisfaction with contemporary services?*

A. *I would say that frequently the opposite obtains. Those accustomed to services they have known, and probably by memory, for many years, find the unfamiliar shape and structure of the new services distracting. There are, of course, others who on principle object to contemporary language as a thoroughly undesirable vehicle for public worship.*

Q. *Are English clergy more knowledgeable about the musical heritage of the church than American clergy?*



Dr. Lionel Dakers: In the Church of England, the ASB is a fact of life.

A. *I would say no, more or less. Because of our long history, English clergy should be fully aware of what is very much part of our inheritance. Unfortunately, there are those who too readily are willing to abandon our traditions as something they feel to be irrelevant to 20th-century needs and who would pursue a trendy approach.*

Q. *How are musicians adjusting to the ASB? Are new compositions being prepared for contemporary texts?*

A. *There is a mixed reception, resulting in a slowish response at setting the new texts. This is especially noticeable where the “professional” composers are concerned. A number of simple settings have emerged, many of them specially written for a certain church. These frequently emphasize the congregation’s role, sometimes at the expense of the choir. This is probably the result of the emphasis placed on participation by all concerned. Because of this trend, cathedrals that have considerable musical resources have generally opted to retain the traditional and sometimes elaborate settings of the “old” texts. This is officially permissible and has therefore highlighted a particular approach — and to advantage.*

Q. *Have guitars and pop tunes become popular in parish churches? Do you feel that this type of music will indeed bring young people into the church with a deep commitment to their faith?*

A. *There are obviously churches where this type of music is in use, and is probably in many instances what is needed in a particular situation, and which may be dictated by the available musical resources. I have always been suspicious of the claim that young people will only come to church if this is the one musical diet offered. The facts by no means bear this out. The reverse seems often to be in evidence, as witness the many young people who are regular worshipers in our cathedrals where the services are more often than not traditionally orientated.*

Q. *Do you find any similarities between the role of music in services in the USA and those in England?*

A. *The parallel is often identical the world over and is frequently governed by the fact that some churches traditionally have a more musical content in their services than others. Once again it is the resources which often govern this.*

Q. *How is the RSCM helping musicians carry out their work in this time of liturgical transition?*

A. *Through information, literature, discussion and workshops. Above all, we aim to provide encouragement in helping to deal with what in most instances has been something of a traumatic experience. From this emerges a fundamental truth, namely that problems shared are problems halved. It is always some comfort to know you are not alone in this!*

Music Reviews

CANTICLES FOR THIS NEW DAY is a series of new, revised and traditional texts for the Invitations and Canticles set to music by present day composers. They are intended for use at the Offices, the Holy Eucharist, or as choir anthems. These settings were composed with the average congregation in mind. Some may be sung throughout by the congregation, others use a congregational refrain leaving parts of the text to a cantor or choir. Each canticle was written primarily for unison voices; however a number of them provide optional descants and harmony for the choir. In all instances, the congregation's part is printed separately from the full score and may be reproduced in a Sunday bulletin. Accompaniments may be played on any keyboard instrument in most cases. Optional instrumentation, most often handbells or a flute, are indicated in some scores. Each selection includes suggestions for use in the service and various methods of performance. These are highly imaginative settings which will delight and expose today's congregations to the beauty and relevance of the church's biblical songs. Available from: Hinshaw Music, Inc. P.O. Box 470, Chapel Hill, N.C. 27514.

- HMC-241 Kyrie Pantokrator, Erik Routley. \$.50.
- HMC-258 Benedicite, omnia opera Domini, Alec Wyton. \$.70.
- HMC-261 Phos Hilaron, Richard Proulx. \$.65.
- HMC-336 Ecce Deus, Alastair Cassels-Brown. \$.50.
- HMC-337 Quaeite Dominum, Alec Wyton. \$.60.
- HMC-338 Benedictus es, Domine, Alec Wyton. \$.50.
- HMC-381 Surge Illuminare, Jackson Hill. \$.65.
- HMC-383 Dignus es Agnus, Richard Proulx. \$.70.

SIXTEEN HYMNS OF TODAY for use as SIMPLE ANTHEMS. Selected and edited by John Wilson. \$7 (available at a 50% discount to Royal School of Church Musicians members).

Here is a collection of material drawn from different hymnals and supplements published within the last 20 years. Either the texts, tunes, or both are of modern origin. The texts generally represent current theological thoughts and concerns covering the major liturgical seasons, but not necessarily limited to those occasions. The original melodies for these hymns were not written primarily for choir singing, and therefore the congregation could be involved when appropriate. However, the basic intention of this publication is to

provide simple anthems for a choir. Texts for anthems are usually brief passages taken from scripture, antiphons or verses from the Psalms. A hymn text is most often built on a single idea developed through a number of verses. Each verse shares the same tune, unlike the anthem which is through-composed and seldom repetitious. Brief organ introductions to the hymns and interludes between verses have been added to help dispel the monotony which easily can occur when singing a text of many verses to the same tune. Suggestions are given for verses to be treated in various ways: harmony, unison, treble voices or men's voices on the melody, etc. Free accompaniments, descants and alternate harmonies also offer further variety. A sensitive and thoughtful approach to using hymns as anthems has been included in the foreword by the editor.

TWELVE EASY ANTHEMS. Royal School of Church Music Publications. \$6.75 (available at a 50% discount to RSCM members).

This is a collection of simple anthems ranging from the 17th century to the

present, especially intended for choirs with limited resources. All works have accompaniments and are scored for either unison, two, three or four voice parts. Some are able to be adapted to meet various needs. Titles include: "Turn thy face from my sins," Thomas Attwood, a simple verse anthem; "Hail, true body" (*Ave Verum Corpus*), and "Thee we adore" (*Adoro Te Devote*), both plainchant adapted; Alleluys of St. James ("Let all mortal flesh") to the tune Picardy; and works by Greene, Bourgeois and Wesley. Two of the anthems in this collection are published separately: "Turn thy face from my sins," by Thomas Attwood, RSCM-503, \$.50, SATB and accompaniment; "O Most Merciful," Melody Schonster Herr Jesu from Munster Gesangbuch 1677, RSCM-504, \$.50, SATB and accompaniment.

FOUR MOTETS by Christopher Tye, edited by E. Stanley Roper and J. Dykes Bower. Royal School of Church Music Publications. \$.70, SATB unaccompanied, RSCM-508.

The texts for all four of these short motets have been taken from a source published in 1553 and adapted to the music during the 19th century. The music was composed originally for a metrical version of certain chapters from the

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Acts of the Apostles. It is agreed upon by many musicologists that the latter marriage of words and music was not the most satisfying. Happily, we now have Tye's fine music coupled with equally fine texts. All of this material is basically homophonic in style and not rhythmically complex. The lines are in a comfortable range for the average choir. Keyboard reductions are provided for rehearsal. "O come, ye servants of the Lord," general use; "O Holy Spirit, Lord of Grace," Whitsuntide; "How glorious Zion's courts appear," All Saints; "The Eternal Gates lift up their heads," Ascensiontide. Since these motets are short and topical, they might be used as introits or during the communion.

FOUR SHORT ANTHEMS by C.V. Stanford, edited and arranged by Lionel Dakers. The Royal School of Church Music Publications. \$2.25 (available at a 50% discount to RSCM members). SATB and Organ, No. 256.

The 19th century was not a time of great musical achievement in the life of the church. There was little interest and even less enthusiasm for the once glorious cathedral services. Charles Villiers Stanford, head of the music department at Oxford, was destined to rank above his fellow composers as an innovator and composer skilled in writing for choirs. This collection of short anthems presents a good opportunity for choirs of an average size, to explore and share the beauty and skill of Stanford's style with their congregations. Each anthem is accompanied and will require an organist sensitive to registration, as none is indicated, and to accompanying this particular type of writing. The choral lines are not too demanding, highly melodic and gently chromatic in regard to harmonies. Contents include: "Pray that Jerusalem may have peace and felicity"; "In thee is gladness"; "Purest and Highest"; and "O for a closer walk with God."

AUTHOR OF LIFE DIVINE. Six Anthems for Holy Communion. The Royal School of Church Music Publications.

While specifically titled communion anthems, these pieces may be used as introits, graduals or during any other appropriate place in the Eucharist. The texts are general enough to allow their use at other services as well. Five of the anthems are scored for SATB unaccompanied choir with keyboard reductions supplied. They are not too difficult but could be accompanied if necessary. There is some minor division in the treble line of Ronald Law's composition on the text "O for a closer walk with God." "Ah, my dear Lord," a text by Henry Vaughan set to music by Barry Ferguson, utilizes a soloist in singing each of the two verses which are then repeated by the full choir in harmony. Cecil Cope's

setting of "How sweet the name of Jesus sounds," is the only accompanied work. It is essentially unison with some two-part writing and may be sung by treble or treble and men's voices.

O COME, LET US SING UNTO THE LORD by Anthony Piccolo. Oxford University Press, 200 Madison Ave., New York, NY. 10016. SATB and organ, 42460. \$1.50.

The first seven verses of Psalm 95 in the traditional language have been set to music by this gifted composer. These verses correspond with the Book of Common Prayer text for the Venite in the Rite I order for Morning Prayer. The BCP also adds verses 9-13 of Psalm 96 and allows for the entire text of Psalm 95 as an alternative. In this respect, this setting does not exactly conform to our rubrics and might better be used as an anthem. The piece opens with the organ providing a motive which gently undulates throughout. The text is stated by basses alone, followed by tenors, altos and finally trebles. There is a brief passage for full choir unaccompanied after which the opening motive again appears. The trebles are given a lovely solo line before a full unison "Glory be to the Father. . ." draws the composition to a quiet conclusion. Well suited for an average choir.

SING WE MERRILY by John Marsh. Oxford University Press. SATB, 3 trumpets and organ, 42459. \$1.

A festival setting of Psalm 81, verses 1-3. Extremely energetic choral lines are interspersed with short fanfares by the trumpets. Organ parts are chordal playing along with the trumpets. Not above the average choir's ability. Trumpet parts are on sale separately.

OPEN MINE EYES by Thomas Matthews. H.T. FitzSimons Co., Inc. Chicago, Ill. SATB unaccompanied, No. 2250. \$40.

The words to this text are by Marguerite H. Atkins and appeared in THE LIVING CHURCH recently. This is a fine homophonic setting written for an installation service but appropriate for general use. Not demanding for the choir. A keyboard reduction is supplied.
J.A.K.

The Living Church Fund

The purpose of this fund is to keep THE LIVING CHURCH alive and keep it growing. Contributions from readers are acknowledged by individual receipts mailed to them and recognized as legitimate charitable deductions on federal income tax returns.

Previously acknowledged	\$42,707.75
Receipts Nos. 24, 181-24, 207,	
Oct. 13-26	901.00
	\$43,608.75

PEOPLE and places

Appointments

The Rev. Mark W. Brown is rector, St. James' Church, Goshen, Ind. Add: 82 Greenway Dr., Goshen 46826.

The Rev. Raymond E. Dage, Jr. is rector, St. Alban's Church, Fort Wayne, Ind. Add: 5132 Bellmawr, Fort Wayne 46815.

The Rev. John Jones English is assistant at St. Luke's Church, Fort Myers, Fla. Add: 2635 Cleveland Ave., Fort Myers 33901.

The Rev. Robert E. Giannini is dean of the Cathedral Church of St. Peter, St. Petersburg, Fla. Add: Box 1581, St. Petersburg 33731.

The Rev. Howard R. Keyse is rector, Church of St. John the Evangelist, Elkhart, Ind. Add: 1539 Springbrook Dr., Elkhart 46516.

The Rev. Joseph A. Pelham is executive director of the Episcopal City Mission, Boston, Mass.

The Rev. Edwin Philip Wittenburg is director of pastoral care for United Hospitals Inc., 333 N. Smith Ave., St. Paul, Minn. 55102.

The Rev. Gary Young is rector, Holy Apostles' Church, Mitchell, Neb. Add: 1730 18th St. 69357.

Resignations

The Rev. Norman S. Johns, III, rector of the churches of King George County, Va., has resigned. He served churches at King George, Owens, and Port Conway.

The Rev. William E. Lyle, rector of Grace Church, Ravenna, Ohio, has resigned. Add: 1635 Greene Lake Dr., Xenia, Ohio 45385.

Religious Orders

The Rt. Rev. John Charles Vockler (Brother John-Charles, SSF), formerly the Bishop in Polynesia and sometime fellow and tutor at the General Theological Seminary, is now a member of the Little Portion Friary on Long Island. Add: Little Portion Friary, Box 399, Mount Sinai, N.Y.

Changes of Address

The Rev. Canon Fergus M. Fulford, retired, may now be addressed at 2304 Keller Ave., Norfolk, Va. 23509.

The Rev. Willard Rorke, retired, may now be addressed at 7315 128th St., Surrey, British Columbia, Canada V3W 4E4.

The Rev. Charles R. Summers, who is serving as interim vicar of St. Martin's Church, Martinsville, N.J., until Dec. 31, may be addressed at 1310 Tullo Rd., Martinsville 08836.

The Rt. Rev. Albert W. Van Duzer, Bishop of New Jersey, has changed his residence to 104 Algonquin

Trail, Medford, N.J., 08055, but all mail should go to 808 W. State St., Trenton, N.J. 08618.

All mail for Grace Church, Elizabeth, N.J., should be addressed to the Rev. Joseph A. Harmon, 1064 E. Jersey St., Elizabeth 07201.

The Rev. William C. Hamm should be addressed at Box 336, Ennis, Mont. 59729.

The Rev. Michael T. Morgan should be addressed at Box 835, Livingston, Mont. 59047.

The Rev. Roger Wharton is now a full time student at the Institute in Creation-Centered Spirituality at Mundelein College. Add: 1107 W. North Shore, Chicago, Ill. 60626.

Deaths

The Rev. Fred T. Kyle, Jr., retired rector of Christ Church, Bradenton, Fla., and honorary canon of St. Peter's Cathedral, St. Petersburg, Fla., died in a Florida hospital on August 28. He was 66 years old.

Canon Kyle lived in Bradenton for almost 30 years and was active in community organizations of Manatee County. St. Stephen's Episcopal School was founded during his rectorship of Christ Church, and three new missions were started.

Surviving are Canon Kyle's wife, Caroline; his daughter, Pamela Bernard; a son, Michael; his mother, Mary E. Kyle; and a sister, a brother, and two grandchildren.

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ALTAR GUILDS

SUBSCRIBE to the "Newsletter." For and about Altar Guilds and their work. \$5 for four issues per year. Make checks payable to: National Association of Diocesan Altar Guilds. Mail to: Mrs. Philip Baird, 16 Niles Rd., Newton Highlands, Mass. 02161. (Please print name, address and diocese.)

CASSETTES

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*In care of *The Living Church*, 407 E. Michigan St., Milwaukee, Wis. 53202.

POSITIONS OFFERED

ST. GEORGE'S, a beautiful urban church in Central Falls, R.I., is presently seeking an experienced rector to become our spiritual leader and to provide us with guidance and direction in obtaining our present and future goals. We are offering a competitive salary for the right person. Interested parties are invited to send their resumes to the attention of the Senior Warden, St. George's Church, 12 Clinton St., Central Falls, R.I. 02863.

PARISH in active city of 5,000 seeks priest, possibly part-time or non-stipendiary. Will supply comfortable 3-bedroom home, utilities, \$5,000 stipend. Have 42 communicants, Sunday school, choir, study group. Excellent recreation, hunting, fishing. Write: St. James Episcopal Church, Box 485, Mobridge, S.D. 57601.

OPENING for assistant, preferably married: age range 25-35. Main ministry to youth with pastoral calling. Sharing of other duties. Housing allowance plus usual emoluments. Reply: P.O. Box 10057, Clearwater, Fla. 33517.

RETIRED or semi-retired and don't want to be? Peninsula Motor Club (AAA) Bradenton, Florida, has commission sales opening with excellent benefits. Full time, but will not conflict with your pastoral duties. Read "The Peddler Parson," July issue. Write to: Roger Kreft, 2820 Manatee Ave., West, Bradenton, Fla. 33505.

RELIGIOUS COMMUNITIES

FORMING — a traditional religious community for men to serve the street people and poor of the Lexington area. Living the Gospel through community life and helping to care for those in need brings one close to our Lord. Interested, please write to: Servants of Jesus, Christ Church, 166 Market St., Lexington, Ky. 40507.

WOOD SCULPTURE

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CHURCH DIRECTORY

NEW YORK, N.Y. (Cont'd.)

EPISCOPAL CHURCH CENTER
CHAPEL OF CHRIST THE LORD 2nd Ave. & 43d St.
 Daily Eucharist, Mon-Fri 12:10

ST. IGNATIUS 87th St. and West End Ave.
 The Rev. Howard T.W. Stowe, r; the Rev. Roger Gentile, c
 Masses Sun 8:30, 11 Sol; Tues-Sat 10, Mon-Thurs 6

JOHN F. KENNEDY INTERNATIONAL AIRPORT
PROTESTANT/Ecumenical CHAPEL Center of airport
 The Rev. Martin Leonard Bowman, chap. & pastor
 Sun Sung Eu 1. Chapel open daily 9:30 to 4:30

ST. MARY THE VIRGIN
 46th St. between 6th and 7th Avenues
 The Rev. Edgar F. Wells, r; the Rev. David A. Ousley, the
 Rev. John L. Scott
 Sun Masses 8, 9, 10, 11 (Sol), 5, MP 10:30, Ev. & B 3. Daily
 MP 7:40 (11:40 Sat), Mass 8 (ex Sat), 12:10 & 6:15, EP 6. C
 Fri 5-6; Sat 2-3, 5-6; Sun 10:30-10:50. Daily after 12:10 Mass

ST. THOMAS 5th Avenue & 53rd Street
 The Rev. John Andrew, D.D., r; the Rev. Gary Fertig, the
 Rev. Ronald Lafferty, the Rev. Leslie Lang
 Sun HC 8, 9, 11 (1S), 12:05, MP 11, Ev 4. Mon-Fri MP 8, HC
 8:15, 12:10 & 5:30, EP 5:15; Tues HS 12:10. Wed 12:10 Choral
 Service & Eu. Church open daily to 6

TRINITY PARISH
 The Rev. Robert Ray Parks, D.D., Rector
TRINITY CHURCH Broadway at Wall
 The Rev. Richard L. May, v
 Sun HC 8 & 11:15; Daily HC (ex Sat) 8, 12, MP 7:45; EP 5:15;
 Sat HC 9; Thurs HS 12:30

ST. PAUL'S Broadway at Fulton
 Sun HC 9; HS 5:30 (1S & 3S); Mon thru Fri HC 1:05

CHARLESTON, S.C.

HOLY COMMUNION 218 Ashley Ave.
 The Rev. Canon Samuel C. W. Fleming, r
 Sun 7:30, 10; Tues 5:30; Wed 12:10; Thurs HU & Eu 9:40

BROWNWOOD, TEXAS

ST. JOHN THE EVANGELIST 700 Main St., 76801
 The Rev. Thomas G. Keithly, r
 Sun Eu 8, 10 (Cho); Wed Eu 6:30; Thurs Eu 10

DALLAS, TEXAS

INCARNATION 3966 McKinney Ave.
 The Rev. Paul Waddell Pritchard, r; the Rev. Joseph W.
 Arps, Jr.; the Rev. C. V. Westapher; the Rev. Jack E. Altman,
 III; the Rev. Nelson W. Koscheski, Jr.
 Sun Eu 7:30 & 9; Sun MP 11:15 (Eu 1S); Daily Eu at noon
 Mon, Tues, Thurs, Fri; 7:30 Sat 10:30 Wed with Healing

ST. LUKE'S 5923 Royal Lane, 75230
 The Rev. Richard J. Petrone, r; the Rev. Douglas Alford, c
 Sun Eu 7:30, 10, 6; Eu Tues 9:30; Wed 6:30, Thurs 11:30

FORT WORTH, TEXAS

ALL SAINTS' 5001 Crestline Rd. 76107
 The Rev. Canon James P. DeWolfe, Jr., r
 Sun Eu 7:45, 9:15, 11 & 5. Daily Eu 6:45

SAN ANTONIO, TEXAS

ST. MARK'S 315 Pecan St. at Travis Pk.
 The Rev. Sudduth Rae Cummings, D.Min., r; the Rev. Jack
 Roen, the Rev. William Cavanaugh, the Rt. Rev. Wilson
 Hunter
 Sun 7:30 HC, 9 HC, 11:15 MP (HC 1S). Daily 8:30 MP, 12:10
 HC, 4:45 EP. Wed Night Life 5-9.

RICHMOND, VA.

ST. LUKE'S Cowardin Ave. & Bainbridge St.
 The Rev. Walter F. Hendricks, Jr., r
 Sun Masses 7:30, 9:30; Mass Daily; Sat C 4-5

ST. MARTIN'S near Parham & Broad
 The Rev. W. Frisby Hendricks, III, v
 Sun H Eu 8 & 11 (1S, 3S, 5S), MP (2S, 4S); Wed 10; HD 7:30

MADISON, WIS.

SAINTE DUNSTAN'S 6201 University Ave.
 Sun 7:30, 11:30 Low Mass, 9 Family Mass. Wkdy as anno

MILWAUKEE, WIS.

ST. PAUL'S 914 E. Knapp St.
 Anthony C. Thurston, r
 Sun 8 H Eu, 9 Education Hour, 10:15 H Eu (1S & 3S), MP (2S,
 4S & 5S)

SANTA CLARA, CALIF. (and West San Jose)

ST. MARK'S 1957 Pruneridge, Santa Clara
 The Rev. Canon Ward McCabe, the Rev. Jos. Bacigalupo,
 the Rev. Maurice Campbell, the Rev. Frederic W. Meahger,
 Dr. Brian Hall
 Sun HC 8 & 10; Wed HC & Healing 10.

WASHINGTON, D.C.

CATHEDRAL CHURCH OF ST. PETER AND ST. PAUL
 Massachusetts and Wisconsin Avenues, N.W. 20016
 The Rt. Rev. John T. Walker, Bishop of Washington and
 Dean of the Cathedral; the Rev. Canon Charles Austin
 Perry, Provost Telephone: (202) 537-6200
 Sun: 8 HC; 9 H Eu; 10 Folk Mass; 11 H Eu; 4 Ev; 5 organ
 recital, as anno. Mon-Sat 7:30 HC; noon intercessions; 4 Ev
 or EP. Tours: Wkdays: 10-3:15; Sun 12:15 & 2:30. Special in-
 terest tours can be arranged by writing in advance

ST. PAUL'S 2430 K St., N.W.
 The Rev. James R. Daughtry, r
 Sun Masses 7:45, 9, 11:15, Sol Ev & B 8; Masses Daily 7;
 also Tues & Sat 9:30; Thurs 12 noon; HD 12 noon & 6:15; MP
 6:45, EP 6; C Sat 5-6

COCONUT GROVE, MIAMI, FLA.

ST. STEPHEN'S 2750 McFarlane Road
 Sun MP & HC 8, HC 10 & 5; Daily 7:15

ATLANTA, GA.

OUR SAVIOUR 1068 N. Highland Ave., N.E.
 Sun Masses 7:30, 9:15, 11:15, 7:30. Daily Masses 7:30, Tues
 7:30, 7:30. Fri 7:30, 10:30. C Sat 8

SPRINGFIELD, ILL.

CATHEDRAL CHURCH OF ST. PAUL 2nd and Lawrence
 The Very Rev. Eckford J. de Kay, dean Near the Capitol
 Sun Mass 8, 10:30 (summer 7:30, 9:30). Daily Mass 12:15
 Mon, Tues, Thurs, Fri. 5:15 Wed

BOSTON, MASS.

CHURCH OF THE ADVENT Beacon Hill and Back Bay
 The Rev. Richard Holloway, r 30 Brimmer Street
 The Rev. Robert Malm, the Rev. Geoffrey Hahneman, the
 Rev. Richard Kilfoyle
 Sun Masses 8, 9 (Sol), 11 (Sol High), 6. Daily: MP 8, EP 5:45,
 Mass 6 (ex Sat) additional Masses Sat 8:30, Wed 8:45, Tues
 12:30, Fri 12:30 with LOH and HU. C Tues, Fri noon; Fri, Sat
 5

ALL SAINTS' At Ashmont Station, Dorchester
 Sun 7:30 Low Mass, 10 Solemn Mass. Daily as announced

THE MISSION CHURCH Beacon Hill
OF ST. JOHN THE EVANGELIST 35 Bowdoin St., near Mass. General Hospital
 The Rev. Emmett Jarrett, v
 Sun MP 8:30, Sol Eu 10:30, Sunday School 9:45. Daily MP
 7:30, EP 5:30, Mass 12:10 (ex Tues 8, Thurs 7:30). C Sun
 10-10:30, Fri 6-7

NEWTON, MASS.

GOOD SHEPHERD OF WABAN Waban Square 244-4028
 The Rev. Alfred T.K. Zadig, r; the Rev. F. Albert Frost, the
 Rev. Henry M. Palmer, the Rev. Richard Cromwell
 Sun Mass 8, 10 (Sol)—Summer 9 (Sung) and weekdays

TROY, MICH.

ST. STEPHEN'S 5500 Adams Rd., Opposite Westview
 The Rev. Dr. Carl Russell Sayers, r
 Sun 8 H Eu & sermon, 10 H Eu, sermon, Ch S; Mon 10 Bible
 study. Holy baptism by appt, reconciliation of a penitent
 by appt, Confirmation as anno. HD as anno

MINNEAPOLIS, MINN.

GETHEMANE (historic, downtown) 905-4th Ave., So.
 The Rev. William J. Winterrowd, priest-in-charge
 Sun Mass 8 (Low) & 10 H Eu (signed for deaf), MP 4S. Wkdy
 as anno

KANSAS CITY, MO.

ST. PAUL'S CHURCH & Day School 40th & Main Sts.
 The Rev. Murray L. Trelease, r, the Rev. John H. McCann,
 the Rev. Dr. Bruce D. Rahtjen, the Rev. John W. Bonnell,
 the Rev. Radford R. Davis, d
 Sun 8 HC, 9 H Eu, 10 Education, 11 H Eu (1S, 3S, 5S), MP
 (2S & 4S), Tues 5:30 EP (H Eu 4th Tues), Fri 12:00 noon HC

ST. LOUIS, MO.

CHRIST CHURCH CATHEDRAL 13th & Locust-Downtown
 Sun H Eu 8, 9, 4 (1 H Eu 1S & 3S, MP 2S & 4S choir). Mon,
 Wed, Fri & HD H Eu 12:10

OMAHA, NEB.

ST. BARNABAS 129 N. 40th St.
 The Rev. T.R. Morton, SSC, r; the Rev. M.V. Minister
 Sun Masses 8 & 10:45 (Sol). Daily: Low Mass 7, also Wed
 9:15. Matins 6:45, EP 5:30; C Sat 5

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

ATLANTIC CITY, N.J. 08401

ST. JAMES Pacific & No. Carolina Aves.
 The Rev. Russell Gale
 Sun 8, 10 Eu; Wed, 5 Eu Spiritual Healing, LOH; Sat 6 Eu

CAPE MAY, N.J.

CHURCH OF THE ADVENT
 Washington & Franklin St.
 The Rev. Robert M. Kahl, Jr., S.T.M., r; the Rev. William E.
 Stott, r-em
 Sun 7:30 H Eu, 9 H Eu (Sung), 11 MP (H Eu 1S); Wkdy 7:30 H
 Eu Tues, 9:30 H Eu Thurs (LOH 2nd & 4th Thurs). Saints'
 Days as anno

HACKENSACK, N.J.

ST. ANTHONY OF PADUA 72 Lodi St.
 The Rev. Marshall J. Vang, r; the Rev. William J.F. Lydecker
 ass't
 Sun Masses 8, 10 (High), 5 (Sat); Tues 7:30; Wed 9; Thurs
 7:30; Fri, Sat 9; Daily Offices 8:30 & 5:15; C Sat 4

NEWARK, N.J.

GRACE CHURCH 950 Broad St., at Federal Sq.
 The Rev. George H. Bowen, r; the Rev. L. Denver Hart, c
 Sun Masses 8 & 10 (Sol); Mon-Fri 12:10 (Wed with Ser), Sat
 10; Organ Recital Thurs 12:30; C Sat 11-12

NEW YORK, N.Y.

CATHEDRAL CHURCH OF ST. JOHN THE DIVINE
 112th St. and Amsterdam Ave.
 Sun HC 8; MP & HC 9:30; Lit & Ser 11; EP 4. Daily MP & HC
 7:15; EP 3:30. Cathedral Chorists 3:30 Tues & Thurs. Wed
 HC & Healing 12:15

ST. BARTHOLOMEW'S Park Ave. & 51st St.
 The Rev. Thomas D. Bowers, r
 Sun 8 H Eu (Rite I); 9 H Eu (Rite II); 9:30 HC (1928); 11 H Eu
 (Rite I) 1S & 3S; MP & sermon 2S, 4S & 5S; 4 Ev-Special
 Music. Wkdy H Eu Mon, Tues, Thurs & Fri 12:10; Wed 8,
 1:10 & 5:15; EP Mon, Tues, Thurs, Fri & Sat 5:15. Church
 open daily 8 to 6

EPIPHANY 1393 York Ave. at 74th St.
 Ernest E. Hunt, D.Min., r; C. Coles, M. Seeley, curates; J.
 Johnson, J. Kimmey, associates
 8 HC, 9:15 HC, 11 MP (HC 1S & 3S), 12:15 HC; Wed HC 6:30

KEY — Light face type denotes AM, black face PM;
 add, address; anno, announced; A-C, Ante-
 Communion; appt, appointment; B, Benediction; C,
 Confessions; Cho, Choral; Ch S, Church School; c, cu-
 rate; d, deacon, d.r.e., director of religious education;
 EP, Evening Prayer; Eu, Eucharist; Ev, Evensong; EYC,
 Episcopal Young Churchmen; ex, except; 1S, 1st Sun-
 day; 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, Mourning 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.