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The boys from the Choir of Men and Boys, St. Luke's Parish Church, Evanston, Ill. (Richard Webster, choirmaster, far left, and Jeffrey Smith, assistant, far right): A trip to be remembered [p. 11].

Music Issue



This Resounding World

Without warning, the crash occurred. It was a shattering, explosive noise, amplified by the jagged edges of minor contributory sounds of breaking, crumbling, and smashing. Within that fraction of a second, my knees began to collapse, and the only thought that came to my mind was that the back part of the house was suddenly collapsing.

Like many people with impaired hearing, I sometimes turn up my hearing aids to a high pitch for some reason, and then forget to turn them down to normal. That had happened in this case. Also, concussive or explosive physical sounds are often exaggerated in hearing aids. The collapse of part of the house had in fact only been someone back of me crumpling up some old brown paper.

All of which shows how relative sounds are. People who hear desirable sounds least well may hear undesirable ones with shattering intensity. Our perception of sound, like our sight, is arranged into an order which we find intelligible as part of an inhabitable world. When that order is broken up, things suddenly become irrational and chaotic.

When the Lord created heaven and earth, he created many things which

have sound as well as visibility. Ancient peoples thought that sound should match appearances, and deduced that the planets, moving harmoniously around the sky, must emanate harmonious sounds, even though human ears could not perceive them. This was alluded to in Psalm 19:3-4:

Although they have no words or language,
and their voices are not heard,
Their sound has gone out into all lands,
and their message to the ends of the world.

In Christian devotion, this has been applied poetically to the apostles, the planets of the Christian firmament, and we use this Psalm on the feasts of some of them.

Not all creatures have a harmonious sound. We can describe a sort of spectrum ranging from music and the songs of humans and birds, artistic speech (as in reading a poem), ordinary speech, common natural sounds, and noises. The "higher" end of this spectrum, music and beautiful human speech, offers us the most exalted sensations.

Common natural sounds, such as the sighing of the wind in the trees, the sound of waves on a shore, the lowing of cattle, a gentle rain on a roof, or the singing of crickets and katydids — these are remarkably soothing and reassuring. They make us confident that all is well in the world. The distant rumbling of a train at night, or the ringing of the hour in a church tower (where tower clocks still exist) may have much the same quality.

As sounds become louder, less common, and more abrasive in quality, they tend to become more and more unpleasant. The slamming of a door, the dropping of a plate, a beer can hitting the sidewalk — all offend us. The rumbling

of distant thunder on a summer's night is not unpleasant; the hair-raising crash of lightning hitting a tree on the next block is far from pleasant. The roar of a tornado, an avalanche, or a tidal wave are all appropriately terrifying.

When we are exposed to this kind of highly dangerous sound, yet remain personally safe from danger, we experience excitement, as if we really were overcoming dangerous adverse forces. Standing at the base of a large waterfall, riding a speedboat, cutting down a big tree, hearing the sound track of a war film, these all involve excitement produced, at least in part, by sound.

While the visible world for the most part simply *is*, sounds *happen*. They occur as events. Sounds may be caused by people or animals for a purpose, or they may arise from inanimate objects, but to us they generally mean something when we hear them, and they usually have some emotional impact. They signal something, they arouse something in us, they provoke a reaction. It may be an absurd reaction, as with the exaggerated crash of crumpling paper, in which case we laugh. Or it may be a very proper reaction, perhaps even a life-saving reaction.

All of which is a way of saying that sounds constitute a mysterious dimension of life. Just as the visible world is reflected in a sort of mirror within our minds, so the audible world is reproduced somehow in our consciousness. Words, whether heard or read, ideas, meanings are projected on this internal screen. Through this realm of external sounds and accompanying internal ones, we communicate with one another and to some extent with animals.

In this realm, we also communicate with ourselves. Here, too, the words of God come to us, and we address him in prayer. Our ability to receive messages through sounds is a most commonplace part of life for most of us; it is also one of our lines of communications with what is most sacred.

THE EDITOR

John Bunyan

All afternoon.
All afternoon over books,
prayer,
and holy script.
No fast and easy way,
no ready predetermined
prize. Only eager,
piercing eyes in images
for others with eyes to see.

Travis Du Priest

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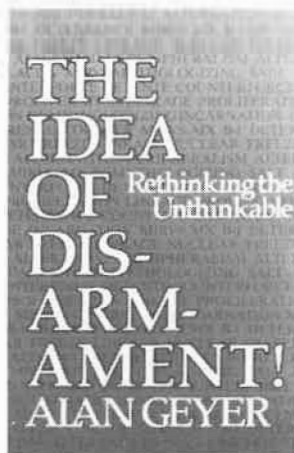
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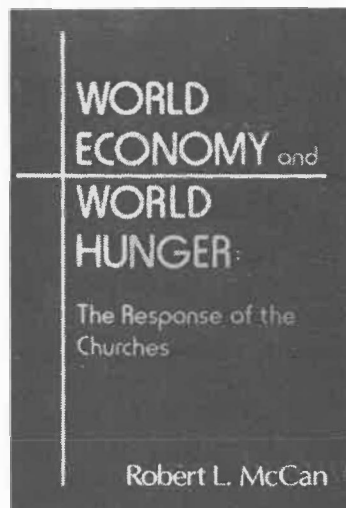
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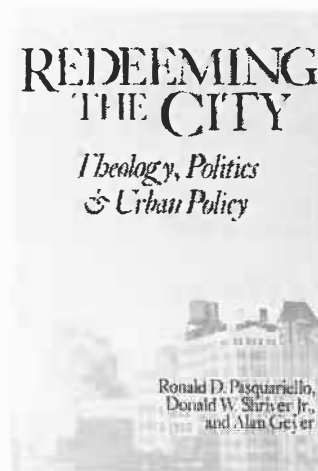


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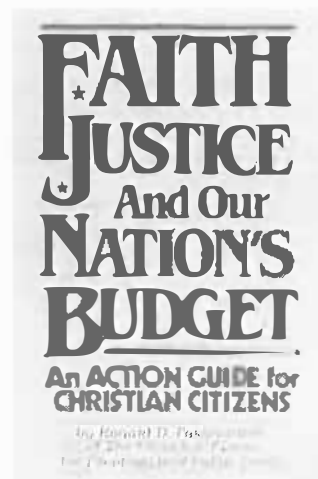


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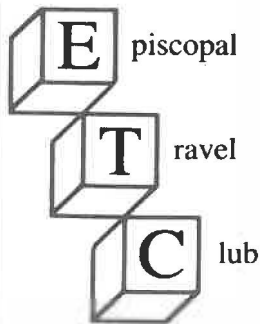
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LETTERS

Going in Peace

I'd like to second what the Rev. John Hall said at the close of his article on changing churches [TLC, Oct. 16]. He said, "Go in peace and love and serve the Lord." We are fortunate that denominational barriers have fallen somewhat today and that we can safely say this.

It's true that we all like different liturgical styles. I happen to have grown up in the Episcopal Church, and I like our style. I also believe that Jesus doesn't care which denomination we go to or how we worship and serve him, as long as we do.

It's too bad that some people have left the Episcopal Church, but I can sympathize with those who were in a "dead" parish. I'd suggest that those who are hanging on keep doing so, but that they don't give up praying and witnessing. God can and will change them and their parishes and their situations — maybe not on their timetable, but on his.

FRED C. GORE

Hockessin, Del.

Fr. Malania

Thank you for the news story and editorial recognizing the life and work of the Rev. Leo Malania [TLC, Sept. 25 and Oct. 2]. Fr. Malania was a priest associate of the Sisterhood of the Holy Nativity, having been received December 23, 1974.

His passing is a great spiritual and personal loss, both to the associates and to the sisters. His life and example will continue to inspire and influence those of us who knew him even slightly.

CONSTANCE E. HARVEY
President, Bay Shore Branch
Associates of the Sisterhood
of the Holy Nativity

Brightwaters, N.Y.

Scientific Data Sought

I am writing to inquire about what scientific studies might be available regarding the use of the eucharistic common cup and the transmission of communicable diseases. There is a great deal of anecdotal information available, but I am concerned about scientific approaches.

Currently, I am working for the Metro Save-A-Life Program, a division of the department of ambulance services in metro Toronto. Our program has a mandate to provide citizen training in cardio-pulmonary resuscitation. Recently, concern has been raised over the question of disinfection of our training mannequins in the light of herpes and AIDS.

While no recent scientific studies have

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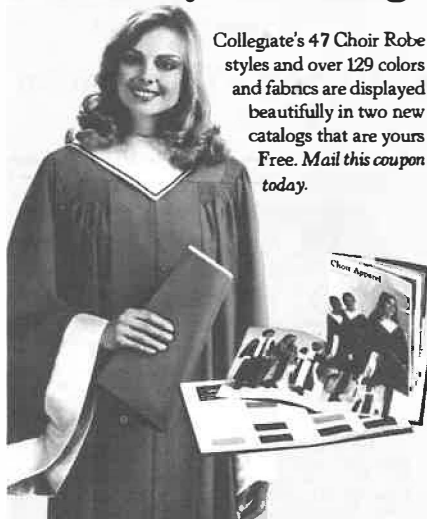
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been done on this subject, it appears to me that there could be a parallel regarding the eucharistic cup.

(The Rev.) T.E. MARTIN
Toronto, Ontario

Cursillo

The supportive article on Cursillo by the Rev. Earle Pratt [TLC, Aug. 28] and the flurry of letters to the editor generated by it prompt me to a sharing, a comment, and a hope.

Although I have not yet been to such a weekend, a number of persons from this parish are Cursillistas, including the convenor of the Maryland Cursillo. Additionally, my life has been blessed by knowing Cursillistas in several dioceses across the country. All are good persons, well intentioned, and well motivated, whose sole purpose in participating in Cursillo seems to be the furthering of the Body of Christ.

I hope that God will give us enough grace to recognize the good that comes from many and varied sources, none of which is perfect. Yet, all together, they are working for the spread of the kingdom.

(The Rev.) JAMES A. HAMMOND
Church of the Holy Trinity
Churchville, Md.

Visiting the Sick

As one who received the great blessing of the Holy Communion while ill in the hospital, and recalling with fervent gratitude the priest who brought me this blessing, I ache for some of my friends. One is in a wheelchair, unable to attend church services. Although a contributor to her church financially and on the parish list, she has not had a priest visit her in the four years she has been unable to come to church.

It is true that a conscientious priest is overworked, his time taken up in attending meetings and more meetings. Twenty-four hours a day are just not enough to get all these visits to the hospitals in — but blessed be that priest who somehow manages to do it.

CLARA BULEY
Milwaukee, Wis.

Women in the Priesthood

I was deeply saddened by Mr. Whalon's letter [TLC, Oct. 2]. I and many others wish so much that we could accept the ordination of women as a matter of discipline only, not affecting doctrine. That would certainly make life more peaceful for us all. To have looked upon the irregular ordinations as a form of timely and righteous "civil disobedience" would have made the whole ordination of women question an easy one to answer. But that is not the whole truth of the matter.

The ordination of women is a matter

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pranos and altos in duet, with the fourth in canon. The organ plays throughout, supporting the choir and providing bridges between choral sections.

Bless O Lord, Us Thy Servants. Martin How. \$.60.

A simple anthem with its text taken from the Choristers' Prayer. Essentially unison with an occasional measure of two-part writing; the lower part for altos and basses is optional. It would be suitably sung at the admission of new choir members.

Songs of the Spirit

Martin How has arranged ten folk tunes in the popular style for organ, choir and congregation. Since many of these songs have had accompaniments developed on other instruments such as the guitar or piano, the harmonies and rhythms most often do not "work" well when played on the organ. To facilitate this, How has provided two versions of each song in a style which captures the folk element while using the organ in an

Continued on page 15

of doctrine. When the early bishops of the church anathematized Gnostic Christians for ordaining women, they did so on doctrinal grounds. Certainly, looking at the issue as a matter of discipline and not doctrine does make things a lot easier, but Christians have never been called to ease, but rather to truth, however costly. The church has never really dealt in great depth with the theological aspects of our sexual distinctness, but what it has said is that they are real and important.

The church's sacramental life has always been couched in terms of appropriate symbolism. This is the major point in this issue, not equal rights or social conditioning. Catholic theologians have always respected the symbolic element in the church's doctrines, and even persons outside the church agree (Jung for instance) that they are essential in a timely and catholic theology.

Until it can be shown that women can be encompassed in the symbolism of priesthood, we can't call this issue settled. We still have a lot of work ahead of us before we can be so sure this move by our church was a right one and a matter in keeping with the doctrine of the catholic faith.

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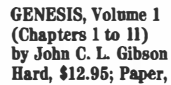
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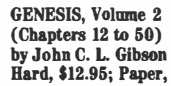
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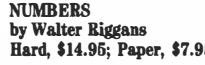
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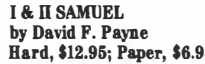
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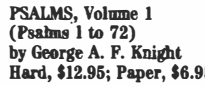
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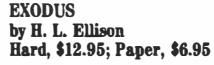
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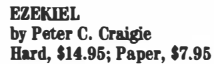
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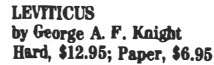
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Albany Elects Bishop

The Very Rev. David Standish Ball, dean of the Cathedral of All Saints, Albany, N.Y., since 1960, was elected Bishop Coadjutor of Albany on October 10 at the 115th diocesan convention. Dean Ball, whose election came on the fifth ballot, will succeed the Rt. Rev. Wilbur E. Hogg, when the latter retires.

Dean Ball's 23 years of leading the Albany cathedral is a longevity record in its history, and his ministry there has been characterized by an emphasis on pastoral leadership within the congregation and active involvement in the diocese and community. He has served as a member of the standing committee, the diocesan council, the board of examining chaplains, as deputy to eight General Conventions, and recently announced the successful completion of a capital funds drive to meet major building and program needs at the Cathedral of All Saints.

His long tenure on the board of directors of the Albany Interracial Council included service as board president. The dean was instrumental in forming a housing development company through which the cathedral and a nearby Baptist church cooperated to build public housing in Albany.

A native of Menands, N.Y., David Ball served in the U.S. Navy before attending Colgate University. After graduation, he entered General Theological Seminary and received his degree in 1953. After serving churches in Glens Falls and Saratoga Springs, N.Y., he began his long ministry at the Cathedral of All Saints as canon sacrist in 1956. He later held the position of canon precentor before becoming dean.

First Satellite Teleconference Soars

"For the Episcopal Church, it was like landing a man on the moon," said one participant. It was a triumph of technology and human effort — of prayer and perspiration.

It was the first ever national television satellite teleconference in the Episcopal Church. The topic was "The (In)Dignity of Aging," and the teleconference, sponsored jointly by Trinity Institute and the Episcopal Society for Ministry on Aging (ESMA), covered some 58 sites nationwide, from Seattle to Miami, with over 4,000 participants

gathered in groups of 40 to 100 for on-site workshops, as well as national exchange, through the two-way satellite link with the main speakers in a New York City studio.

The project was a first on two levels: technology and in the initiation and impetus for new support systems for ministry on aging. In pure technical achievement, the teleconference was an exercise in excitement. When "Ten minutes to air — we're on the bird — everything is up" was announced to the 60 participants gathered in the New York studio, cheers filled the air. The adrenaline pumped like opening night at the Met.

To sustain "live" time through the five and one-half hour schedule brought excitement of its own. Satellite television is still a relatively fragile system. According to Dr. Theodore Baehr, who produced the project, the expectation of some sort of breakdown — whether that means a five-minute interruption or a one-hour delay — is 80 percent. The system is vulnerable to the vagaries of lightning, rain, sleet, snow, etc.

Midway through the first of two "off-air" periods for the sites to do individual workshops, the system did indeed "go down," because of a Consolidated Edison power surge in New York. The system was brought "up" on schedule with only a 40 second net loss of actual air time.

The purpose of the conference was to increase awareness across the church at all levels, that not only the needs of older adults must be addressed, but their potential and actual value as a primary resource of the church as well.

Speaker after speaker touched the theme summed up by octogenarian Philip Davidson that "this is the acceptable year of the aging, and I am here to proclaim a new ministry of aging — not a ministry of the church to the aging, but of the aging to the church." The topic was particularly appropriate for the Episcopal Church, it was noted, since it has the highest percentage of people over 65 of any denomination.

Dr. Bernard Isaacs, Charles Hayward Professor of Geriatric Medicine at the University of Birmingham in England, addressed some of the specifics of the aging process, and then responded to questions from some sites around the country via the satellite connection.

The call-in capability appeared to be a particularly popular element of the overall program. Due to time limits however, several sites were not able to have their

queries aired, and so the format was adapted to allow for additional calls with the other speakers during the afternoon session.

Bernard Nash, former executive director of the American Association of Retired Persons, echoed the need for a change in societal and church perceptions of the aging, saying that "society has placed a halo on youth and a crown of thorns on age."

Mr. Nash identified four different stages of aging: pre-retirement (45-64) when a person is often at the peak of productivity; retirement (65-75) when plans and dreams predominate; later retirement (70s and 80s) when one's own mortality comes more clearly into focus; and then the "elderly elderly" stage of more serious physical decline.

Dr. Robert N. Butler, former director of the national institute on aging at the National Institute of Health, and head of geriatrics at New York's Mt. Sinai Medical Center, addressed five stereotypes about aging and the aged, including the fear that most older persons end up in nursing homes (only five percent do); and that the increasing number of older persons are placing an impossible burden on families and society (the vast majority remain effective, and financially self-sustaining).

Bethlehem Bishop Mark Dyer addressed the particular affinity of older persons for a ministry of compassion because of their functional encounter with the reality of limitations. "Let's make friends with our limitations, because they are who we are, and this is the only bridge we have to a relationship with the incarnate God, Jesus Christ."

The day concluded with a meditation by College of Preachers Warden Herbert O'Driscoll, and prayers by Bishop Donald Davies of Fort Worth, chairman of the ESMA board.

The planning for the conference was a crucial element, according to Lorraine Chiaventone, ESMA executive director, who said that primary planning and implementation at the grassroots level involved visits to over half the sites by either herself or ESMA program consultant Jule Armstrong. The backbone of the effort was a continuous month-by-month flow of information and support to site coordinators.

This pre-planning emphasis was echoed by Trinity Institute director and teleconference host Durstan R. McDonald, who began preparations for the program speakers and technical ele-

ments of the conference nearly two years ago.

It is felt that the long-range use of television satellites by the Episcopal Church will be greatly enhanced by the lessons learned in this project.

(The Rev.) LEONARD FREEMAN

Understanding the Russians

"Understanding the Soviet Union," a seminar co-sponsored by Washington Cathedral and the Churches' Center for Theology and Public Policy, drew close to a thousand people to the cathedral on each of three evenings recently. A moderator and two speakers comprised the panel, making the presentation and response, and answering written questions from the audience.

The Rt. Rev. John T. Walker, Bishop of Washington, opened the first session with a prayer for "the removal of arrogance and hatred in achieving better mutual understanding, which the Korean plane incident has made even more urgent." Outside, the Young Conservative Alliance and other individuals marched, carrying signs proclaiming "The Poles, Czechs, and Afghans understand the Soviets." Inside, the audience listened attentively to Dr. James Billington, director of the Woodrow Wilson International Center for Scholars, and Dr. Natasha Simes, head of the Russian language program at Johns Hopkins University, in their exposition of Russian history and culture.

Those attending were equally receptive at the final session, which focused on what can be done for better understanding and peace. Chaired by NBC News correspondent Robert G. Abernethy, its speakers were William G. Hyland of the Carnegie Endowment for International Peace, and Dr. Alan Geyer, director of the Center for Theology and Public Policy. Both made pleas for arms reduction, a nuclear freeze, and continuing dialogue and exchange.

At the middle session, "How They See Us," the climate was different. The Hon. Heyward Isham, U.S. State Department specialist on Sino-Soviet relations, introduced the speakers: the Hon. Mark Garrison, director of the Center for Foreign Policy Development at Brown University, and Second Secretary Vitaly Churkin of the Soviet Embassy, who was a member of the Soviet delegation to SALT II. In impeccable, fluent English, he stated his case "as a Russian citizen rather than a Soviet diplomat."

He began by saying that "we view the U.S. as a strong country and we try to understand you. We want stable relations with all countries, but there is one fact that cannot be disputed, that through the years the Soviet Union has done nothing negative against the U.S." (This drew calls from the audience: "How about Flight 007?")

"Peaceful co-existence has always been our goal," Mr. Churkin continued, "but after the revolution, the U.S. and other countries invaded Russia and it took great sacrifice to rebuild our country. In World War II, 20 million Russians were killed, and today the A-bomb casts a shadow over all mankind. The U.S. has shown its willingness to use it, and those bombs were really not aimed at Japan, but at Russia.

"In the arms race, which is not our choice, the U.S. has initiated every new round: the A-bomb, intercontinental missile, nuclear submarine, neutron bomb, and the long-ranging cruise missile. There has been a negative response on your part to every effort of the Soviet Union to halt it." (Here, hisses and boos from the audience.)

SALT II

He asked, imperturbably, "Can we be declared lacking in intent when you refused to ratify SALT II? We are asked to reduce our forces [in Europe] while you add to yours. . . ." Laughter greeted his next statement. "You have declared the need to use military force to deliver certain countries from the yoke of communism. What would you think if we declared the need to deliver the state of Texas from capitalism?"

The American contention that socialism is on the decline ignores the facts, Mr. Churkin continued. "We have economic problems, but they do not produce unemployment. Our ideology is stronger than yours. We work to make our society a better one, where the talents of all can be used to their highest capacity." (Shouts from the audience: "What about the writers and artists you have exiled or silenced, and the scientists?")

Mistakes Made

"We were the first country to build a new society," he answered. "We have made mistakes, some of them tragic, but we remain firmly committed to our goal. Your charge that we are psychologically insecure is wrong; we are as secure as any people can be in this nuclear world. But we are aware that history has reached a critical point in the arms race, and we are determined to reverse it and to improve the international climate by reducing tensions in every way possible." (Again, from the audience, "How about Afghanistan?")

In responding, Mr. Garrison, for 25 years a foreign service officer in the U.S.S.R. and its satellite countries, said, "In view of past history, we can understand their feeling that the best offense is defense. Military equality with the U.S. is very important to them in their drive for status. But they fail to grasp the significance of nuclear weapons, that more does not make security, that enough is enough. We must recognize

that our leaders have been equally obtuse in this. . . ."

Reactions intensified with the questions. In answer to a question about whether there is a peace movement in the U.S.S.R., and what its status is with the government, Mr. Churkin said, "Our government is our peace movement and nuclear freeze our official policy. There is very active participation by the people. The Soviet government listens to the people." (More hisses and boos, and the query, "Will Walesa be allowed to collect his Nobel Prize?")

Can ideological co-existence be an objective? "We believe we should live in peace . . . but there is no possible way for our ideologies to converge. It is our right to try to prove ours is superior. But nowhere can it be said that we feel it imperative to impose it on others." (Here the booing became louder, with shouts of "What about Poland? and Czechoslovakia? How about Afghanistan?" A man held up an ikon and asked, "Would Christ be welcome in the Soviet Union?" One anguished Afghan cried out, "Why are you killing my people? I have lost five of my family!")

Mr. Isham called for order. "We will not have a hubbub in this place. If it continues, we will have to call the cathedral's security police to escort you out." (This brought another outcry: "Are you trying to demonstrate what things are like in the Soviet Union?")

Firm View

On Afghanistan, Mr. Churkin said, "Our point of view is very firm. We are proud to stand by the government of Afghanistan in trying to reduce that country's 75 percent illiteracy. We want the outside aggression to stop and are willing to negotiate." (This set off another uproar from the Afghans and other nationals and from a group in the rear, and they were asked to leave. The Afghan said he was "glad to go.")

In answer to a question about the limited access most Soviets have to outside news and world events, Mr. Churkin said, "You might be surprised to know how much our people know about the West. They have access to all sorts of information. American papers can be bought and read."

Mr. Isham thanked Mr. Churkin for coming, and the audience for their restraint. He noted that many questions were left that reflected great unease about Soviet policy. "You must understand that there has been deep emotion here tonight and some of it spilled over. We have tried to understand you. Now you must work harder to understand American realities, over the censorship barrier."

The session closed with the prayer of St. Francis: "Lord, make me an instrument of thy peace. . . ."

DOROTHY MILLS PARKER

Intoning Curates and Everlasting Chimes:

The Oxford Movement and Music

By STEVEN E. PLANK

Old Dr. Ellerton, Senior Fellow at Magdalen College, Oxford, in the 19th century, engaged in the following conversation with a friend:

Friend: Good morning, Dr. Ellerton, how are you?
Ellerton: Not very well, Mister.
Friend: Sorry to hear that. What is the matter, sir?
Ellerton: Got an intoning curate, Mister.

(*Oxford Book of Oxford*)

One can easily imagine similar grumblings taking place between other low churchmen of Ellerton's time, and the grumblings remind us that the religious issues of the day had significant impact on church music. Today, as we commemorate the sesquicentennial of the Oxford Movement, many have cited or will cite the impact of the Tractarians on English monasticism, liturgical ceremonial, and the sacramental life of the church. Dr. Ellerton and his "intoning curate" invite a further consideration: the Oxford Movement and music.

A suitable prelude to this consideration is provided by Oxford poet John Keble, who recurrently uses musical imagery in his popular *The Christian Year*. For Keble, holiness resounds in an unceasing strain. In his dedication, for example, he seeks a holy minstrelsy, asking:

Steven E. Plank is assistant professor of music history at Oberlin College, Oberlin, Ohio, and organist-choirmaster at Christ Church, Oberlin.

May compass, Power divine! Oh,
spread Thy wing,
Thy dovelike wing that makes confusion fly,
Over my dark, void spirit, summoning
New worlds of music, strains that
may not die.

These undying strains find a poetic echo in the "everlasting chime" of holiness:

There are in this loud stunning tide
Of human care and crime,
With whom the melodies abide
Of th' everlasting chime;
Who carry music in their heart
Through dusky lane and wrangling mart,
Plying their daily task with busier feet,
Because their secret souls a holy strain repeat.

Further, in the poems of *The Christian Year*, celestial harmony offers a strong contrast to the earthly state. Angelic song in praise of God invites our participation or our best imitation. Keble richly evokes this consort of earthly and heavenly music in his poem for St. Michael and All Angels.

Ye stars that round the Sun of righteousness
In glorious order roll,
With harps for even strung, ready to bless
God for each rescued soul,
Ye eagle spirits, that build in light divine,
Oh! think of us to-day,
Faint warblers of this earth, that would combine
Our trembling notes with your accepted lay.

This joining of mortal voices to the celestial ensemble conforms to a medieval tradition that liturgy itself is an echo of the angelic choir. The musical theorist

Marchetto da Padova offers a particularly clear statement of this principle in his *Pomerium* (14c.):

The celebrated herald of Christ, David . . . commanded conformity between the Church Triumphant, which sings praises and hymns to our Lord assiduously through the triple hierarchy of angels, and of the Church Militant, which sings this praise seven times daily [in the Divine Office].
(trans. E. Lowinsky)

In music as well as in other aspects of ceremonial, breathing life into old traditions is a hallmark of the Oxford Movement. (The musical impact of the Tractarians has been recently described by Prof. Nicholas Temperley in his outstanding *The Music of the English Parish Church*. Students of Anglicanism and its music are in his debt, as I am here.) The Oxford Movement was very influential in the revival of plainchant and Renaissance polyphony (the music of Thomas Tallis, for example). Also, the Tractarians significantly increased the English hymn repertory both through their translations of medieval Latin texts and with their own poetry. The "sung service" (perhaps led by Ellerton's "intoning curate"?) and a revitalized choir tradition are also associated with the Movement.

Singing the liturgy to plainchant and Renaissance polyphony departed considerably from current practice. In the 18th and early 19th centuries, music in the city parishes generally featured psalm tunes and the "charity children's choir"; in the country parishes, volunteer choirs sang a "primitive" repertory accompanied by a band of varying instrumentation (cello, flute, clarinet, and bassoon were popular participants).

Thus around the middle of the century, the surpliced choirs of St. Paul's, Knightsbridge, and St. Barnabas, Pimlico, presented a striking contrast with the ancient tones of their Gregorian chant. An important center of Anglo-Catholic worship today is All Saints', Margaret Street in London. Its prominence in Tractarian worship dates from 1839 — it was the "Margaret Chapel" then — when Frederick Oakley instituted worship there in the ritualistic "new manner."

A few years later, he and his organist Richard Redhead (composer of "Petra," "St. Chad," and "Holy Offerings" in the *Hymnal 1940*) provided a Gregorian psalter, the *Laudes diurnae* (1843), for use in their Anglo-Catholic rites. Around this same time, Thomas Helmore was busy preparing would-be teachers at St. Mark's College, Chelsea. Helmore taught his students to sing an unaccompanied choral service: Renaissance and early Baroque church music as well as Anglican and Gregorian chant.

The students in turn would disseminate
Continued on page 17

A Trip to England

With everyone's help, an adventurous journey became reality for the boys of the Choir of Men and Boys, St. Luke's, Evanston.

By ALEXANDER M. DJURICICH

It all started one August evening when my mother gave a farewell dinner for our choirmaster, Mr. Richard Webster, who was about to leave for England. He had been appointed organ scholar at Chichester Cathedral for one year on a Fulbright Scholarship. During dinner he mumbled something to the effect that one day we all would go to England on a concert tour. Sure thing! Nobody believed him — but we should have known better. He has dragged us all over the United States before, why not England?

Well, the year went by, and when Mr. Webster came back to Evanston, one thing led to another. Before we knew it we were in the middle of planning a trip to England. The name of the game was fund-raising! After all, we needed money, lots of it. Meetings were planned and held, committees were formed, letters to music lovers were sent out for donations, rummage sales were planned and executed, bake sales were conducted and many more ideas conceived on how to raise money.

Everybody helped — our parents, friends, parishioners of St. Luke's and so many people across the country who knew the St. Luke's choir. Mr. Webster made a record album with the choir, and that brought the biggest income of all. It was worth all the practicing and re-takes, all the moaning and groaning!

The day finally came! June 13, 1982! We started our adventurous journey at the church with a service of compline, with all the choristers dressed in matching uniforms. Our mothers said we looked so handsome that we almost believed it. The excitement was great. Everybody had a special assignment,

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even if it was just watching a fellow chorister. Nobody lost his passport because a chaperone was in charge of that, and nobody got sick, even though we all had butterflies in our stomachs. I know I did. At O'Hare airport there was a British Airways 747 waiting for us. After a final good-bye to our families (moms almost always cry), we boarded that huge plane. And off we went to England.

But a plane ride is just a plane ride. Some of us got tired and we were quite happy when we landed. After all one cloud looks just like another. A coach (bus) was waiting for us to take us to a holiday camp called Butlins in Bognor Regis, Sussex. Butlins is almost like Disneyland but not so fancy. It had so many things to do and to see — a whole amusement park with three places to swim, lots of restaurants plus many other activities too numerous to mention. During our free time at the camp we were on our own (and loved it). But we had places to visit and singing to do. We had a very nice coach driver who was quite funny and told lots of good jokes. I know they were good because even my mom laughed when I told them to her upon our return.

One of the outstanding places we saw was the Tower of London. We got a glimpse of the Crown Jewels and saw the place of execution. The trip down the River Thames was fascinating with many historic places to see from the river. We were honored to see the changing of the guard in the forecourt of Buckingham Palace. Some of the soldiers came within five feet of us. Arundel Castle was also a really wonderful place. The *H.M.S. Victory*, Lord Nelson's ship docked at Portsmouth Harbor, was very interesting to tour and hear about. One of our favorite sidetrips was the one to Lampool Farm. Two of our own choristers have a grandmother who lives there and she had invited us to stay for the day, and prepared a nice lunch for all of us.

The guided tours of the cathedrals were just as interesting to see. We sang in Chichester, Salisbury, Westminster Abbey and Temple Church, London. The Salisbury tour was probably my favorite. We went up the spire, the tallest in all England, almost to the very top. Winchester Cathedral has the longest nave in all England. Many kings and queens were buried there. We were happy to go to Chichester for two reasons. Mr. Webster, our choirmaster, was organ scholar there and we knew Mr. David Guteridge, English teacher at the choir school. He has visited Evanston several times. The boys from our choir and the boys from the Chichester school played a cricket game. Hard for us, but we got even by playing baseball with them. What do they know about baseball? Temple Church, London, was fun. The organist there, Mr. John Birch, had visited America and had conducted a workshop with the St. Luke's choristers. Another beautiful place was Boxgrove Parish Church. We saw old ruins and other old treasures. The first American pilot who was killed in World War II is buried in the graveyard there. At Canterbury we learned that Archbishop Thomas Becket was stabbed to death in the cathedral. Finally we saw Westminster Abbey, where we sang a miniconcert and also heard their choir sing Evensong.

What made our stay in England even more memorable was what happened while we were visiting the country. The end of the Falkland Islands war, Wimbledon tennis matches, the World Cup soccer playoffs, and finally the birth of the royal baby, Prince William of Wales.

The singing we heard from the choir-boys of England was truly superb. After all, they have to work a much harder schedule than we do (Evensong every day, daily practices, etc.).

I know that the whole choir enjoyed this trip very much. We owe many thanks to everyone who made it possible, and special thanks to our choirmaster, Mr. Webster, who kept his sanity and makes us work very hard again. We all will remember it for the rest of our lives, and hope that we can all return to England some day.

The Oxford Movement and the Choral Revival

Devotion and sincerity must establish the rapport
between the choir and the congregation.

By CHARLES W. THOMPSON

This article discusses the problems which faced the church at prayer during the 19th century. Many of these same problems may be found in our liturgical habits today. The role of musicians (choirs) in the liturgy is heavily emphasized. The focus is on the liturgy as an expression of the community (the Body of Christ gathered) to participate with joy in worship through a variety of ministries interacting to create liturgical prayer.

The 19th Century. The state of church music and liturgy in the early decades of the 19th century was one of neglect. After the glories of the 18th century's evangelical vigor, decay once again plunged parish worship into an abyss. What began as life and understanding declined into boredom and abuse.

Many people believe that there were no choirs in parish churches before the Oxford Movement; this was not so. A majority of the problems in parish worship were created by them. The singing galleries erected at the west end of churches became places of entertainment for choirs and congregation alike. Members of the congregation were spectators instead of a community actively participating in worship.

The following examples from *The Choral Revival in the Anglican Church* by Bernarr Rainbow give an indication of worship at that time.

One parish clerk, we learn, sang the services with a quid of tobacco wedged in his cheek, punctuating his liturgical utterances by spitting from the lower deck of the pulpit after each Amen.

Many churches, it is true, had choirs of their own. But those bodies, where they existed, invariably usurped the right of the congregation to sing. In rural parishes rustic choristers of both sexes astonished their

hearers with new psalm tunes and "anthems" specially composed to accommodate their own limited talents.

Nor was the situation more satisfactory in urban parishes. There, during the 18th century, the custom had grown up of importing into churches the children from the local Charity Schools — ostensibly to lead the singing of the people. But the result was invariably the same; the children sang with undisciplined vigor while the congregation remained silent . . . the assembly were content to have divine praises sung for them.

The Choral Revival. What were the principles of the choral revival? It was not a desire to establish musical events, but rather to restore the liturgy as the norm for the church's prayer and praise, to make worship a viable means for the proclamation of the Gospel and to render God due praise for his work of redemption.

The Book of Common Prayer states, "And here we offer . . . our selves, our souls and bodies to be a reasonable, holy, and living sacrifice" of praise and thanksgiving. "Prayer is established on a much firmer foundation when it is related not only to personal need . . . but to the apostolic injunction, 'Pray without ceasing,'" writes Frank C. Senn in *Christian Worship and Its Cultural Setting*. "When the church prays out of a sense of obligation, it will gather for prayer when its own needs compel it to gather and even when they do not. . . . The sense of mission is integral to the piety of worship." This commits the church to will what it asks of God and to work for it in the world. The rendering of sung liturgical prayer should promote devotion and joy in the hearts of the faithful; this is what the choral revival was striving to accomplish.

According to Bernarr Rainbow,

The choral revival did not originate in a mere desire to supplant the time-honored but generally inefficient "cock and hen" west-gallery choir by installing a seemly assembly of

white-robed singing men and boys in the chancel. Its larger purpose was to heighten devotion in the church service by giving due attention to those rubrics in the Book of Common Prayer which provided opportunities for music to contribute to solemnity. In this respect the original aim was not, as has been frequently claimed, to prompt the parish church to "ape the cathedral," but rather to stimulate congregational chanting of the psalms and responses — sections of the service which had hitherto been read.

The revival of the choral service cultivated interest in the restoration of choral music at a parish level. Early anthems and services, the restoration of plainsong as a traditional method for congregational participation, and the use of liturgical prayer as a norm for community worship are some of the important contributions of the movement.

Preparing scores of historic music was one of the problems. An important publication by the Tractarians was the *Parish Choir*.

The Tractarian *Parish Choir* between 1846 and 1850 provided for its readers three supplements of music for use in a parish church. Each consisted of the complete choral service, with a simple chant-like setting of the Te Deum and Anglican chants to all the other canticles and the Athanasian creed; Marbeck's communion service, harmonized; metrical psalms, all of the older type; the Gregorian psalm tones harmonized; chant settings of the marriage and burial services; and about 40 full anthems by English composers from the mid-16th to the mid-18th century, all of a simple description and mostly in four parts, with organ accompaniment, largely doubling the voices, for rehearsal purposes (Nicholas Temperley, *The Music of the English Parish Church*, Vol. 1).

Eric Routley, in *A Short History of English Church Music*, explains,

Why then do we regard the Oxford Movement as a major force in the revival and refreshment of English church music? The answer is, because we are not merely concerned with the cathedral and because the movement itself was behind all its practical exhortations contemplative, patient, scholarly and serious-minded about the church.

It was a pursuit of excellence, and as such its leaders knew what they should encourage at the parish level.

This quest for excellence is not an innovation in the history of the English Church. The Anglican divines sought faith-filled worship. Nicholas Ferrar and his saintly band at Little Gidding, for example, fought to preserve the English Church from puritan invasion.

Behind this and other observances lay his conviction that the Church of England was no newly founded Protestant sect, but an integral part of the one Catholic and Apostolic

Charles W. Thompson is director of music at Nashotah House, Nashotah, Wis.



Charles W. Thompson: A trusting bond between clergy and musicians should be the norm for a working environment.

Church; and that the Anglican liturgy was no sectarian collection of prayers, but an authentic expression of the traditional intentions of Christian public worship, now for the first time written in English (Alan Maycock, *Chronicles of Little Gidding*).

The heart of the revival was the importance of a holy, devoted life in Christ through corporate worship. The principles which Oakely, Helmore and others set forth were simple. The choir was to function as ministers in assisting the congregation to greater heights of worship.

The service was typically sung by the choir in English cathedrals. Elaborate settings of the canticles were generally used, and the psalter — sung monthly — was pointed to Anglican chants. Leeds Parish Church, under the direction of their rector, Dr. Hook, was one of the first parishes to adapt the cathedral style to the parish level. The musician at the time, John Jebb, insisted that the duty of the choir was to render the liturgy for the people. Jebb and his successor, S.S. Wesley, were repulsed at the thought of plainsong and congregational participation. Consequently, two ideals for the choral office sprang up — the first under Oakely and the Tractarians desiring full congregational participation through the singing of ancient melodies (plainsong), and the second advocating a choral service performed for the glory of God by the choir alone. Proponents of both styles agreed that education and devotion were to be the ultimate goal of the divine office.

In America the revival had a strong influence. In 1844 two Episcopal parishes — the Church of the Advent, Boston, and the Church of the Holy Cross, Troy, N.Y., — were established and endowed for the regular maintenance of the full choral offices of the Episcopal Church. Others followed, including St. Mark's and St. Peter's in Philadelphia,

and the National Cathedral in Washington.

At the height of the revival, most city churches had choirs of men and boys. However, it was not long before the spirit waned. Problems arose, and what was once a vital means of worship, through lack of education and understanding, lost its sense of purpose. The vision of the eternal was colored by romantic ideals founded on pride, not faith.

Focus on Liturgy. Where are we now? The Book of Common Prayer contains an exciting wealth of liturgical expression. Unfortunately, many misconceptions still occur. We are plagued by some of the same problems that arose in the 19th century. Few clergy, church musicians and lay people realize the importance of a musical ministry which can enhance the structure of the liturgy. The Prayer Book is an instrument for charismatic worship, full of awe, mystery and spiritual depth. Aidan Kavanagh, in *Elements of Rite*, has stated that "singing is normal when people have something to sing about. . . . Clergy and people stopped singing at the liturgy in direct ratio to casuistry's gradual clarification of how many were the ways one could sin in church."

Gelineau states,

The Christian liturgy can be celebrated without singing or music; but this is to mutilate it. The liturgy is a "festal gathering" (Heb. 12:22). A festival implies singing, music. . . . The eucharistic feast of those who anticipate the coming of the Kingdom is "a sacrifice of praise" . . . which needs singing if the sign is to be really complete (quoted in *The Study of Liturgy*, ed. Cheslyn Jones, Geoffrey Wainwright, and Edward Yarnold).

Exactly what musical elements are we speaking of? The basic emphasis should not be on hymns but on the songs in the

liturgy. What are the songs of the liturgy? They are the Gloria, Trisagion, Creed, Sanctus and Christ our Passover.

The restoration of psalmody, sung prayer and meditation is also important. The Church Hymnal Corporation, among others, has restored to the church a great wealth of historic settings of responsorial psalms. Psalmody should be a staple diet for choirs in the performance of their liturgical duties. Psalmody in its many musical forms can provide good music and texts for meditation during the liturgy. An example is the traditional eucharistic Psalm 34.

The discreet selection of two or three hymns which may be sung at the offertory or at the post-communion is basic.

Other music which may increase devotion includes anthems, motets and organ music. Unfortunately, church musicians sometimes stress the latter rather than focusing on making the structure relate to the entire experience.

Devotion and sincerity must establish the rapport between the choir and the congregation.

Louis Weil, in *Sacraments and Liturgy: The Outward Signs*, has summarized these fundamental matters:

1. The liturgy is the action of a gathered social entity, a body of people;
2. The liturgy involves the whole person of those people gathered: it is not just an activity of the mind, of words and ideas, but must involve the body and its senses;
3. The liturgy is ritual prayer: time, place, objects, gestures are not merely decoration; they are integral to the prayer;
4. The liturgy is not an arbitrary collection of parts, it must be considered and experienced as a whole.

Liturgical planning is imperative if the liturgy is to be considered and experienced as a whole. A trusting bond between clergy and musicians should be the norm for a working environment. Education is the key to re-establishing the charisma of liturgical worship. Understanding the Prayer Book and Hymnal is very important as is communication and education on a lay level.

In the closing months of this centennial year, let us contemplate our present liturgical prayer with an understanding of what history has to say. The source of energy for our fathers in the Oxford Movement came from a devotion and commitment to education and prayer.

In *Lesser Feasts and Fasts* is found this comment on the liturgy:

Ignatius maintained that the church's unity would always spring from that liturgy by which all are initiated into Christ through baptism. He exhorted: "Try to gather more frequently to celebrate God's eucharist and to praise him. . . . At these meetings you should heed the bishop and presbytery attentively and break one loaf, which is the medicine of immortality."

EDITORIALS

Does God Need Our Music?

In this issue we have articles about music in worship, musical journeys affecting the lives of young people, the Oxford Movement's contribution to music, reviews of music for our worship, and books about how to make music work. A real big concern, music.

One is tempted to ask, does God really need our music? Is it really necessary for us to spend so much time and money preparing music for worship? After considerable thought, I came to a most startling conclusion. No, I don't think God needs to hear our music.

Why bother, then, to have choirs singing anthems from the past? Isn't that music really best suited for the museum or concert hall? Why spend time educating choirs and congregations to do the best they can? Why rehearse for hours until we are satisfied with the results? Why compose new works? Is there really a market for SATB settings with organ of the Magnificat and Nunc Dimittis? Couldn't a composer write some other sort of music and really bring in the cash?

These are all questions which perhaps may cause some musicians to gasp. Nevertheless, these are questions which I am sure are asked by many people in and out of the church. They are perhaps as valid as questions about money spent on vestments, candles, beautifully crafted Gospel books, even cathedrals and parish churches. Why do those Christians spend so much money adorning their places of worship? Does their God require all these things? Again, no, I really don't think so.

One of the things which people have been striving since the beginning of time to do is express themselves; the need to share ideas with others, to let them know how we feel about something. Here then, we have the answer to ALL of the above questions. For the Christian, the desire to express the joy and glory of God in the world requires all of the above. Candles, the light of the world; vestments, the holy adornment set aside for sacred actions; cathedrals and churches, buildings created to contain a sacred space in which these actions take place; and music, that unbelievable, abstract art-form which can cause the soul to leap with joy or pine with anticipation, or writhe with despair.

We need to communicate all these things to each other and the world. They contain beauty and education. They are symbols and samples of what is and what is to come: a foretaste of heaven. The Christian needs to spend money and time on all of these things. For only in our time and with our money can we show forth our value of belief. As the woman knelt before Jesus and anointed his feet with an expensive ointment, so do we need to offer the very best that we have. As the old woman gave her last penny to the collection plate, so do we need to recognize that our faith deserves everything. All of the time and money given is used in ways which we will never know. It is given in faith.

A church, a service, a single piece of music; these things may cause just one person to stop and think. A

person lost in the world may be moved to ask "why." And here a very special seed is planted. Remember the parable of the rejoicing over one lost sheep returning to the fold. All of this is worth every penny put into it even if only one person finds Christ. True, recently the church has been losing people, but it has also been gaining members, and the ones coming in are those who have truly been touched in one way or another. They are the ones who have found the need to express what they have found. They are the ones who can perceive the beauty of candles, vestments, music, cathedrals. They see what it all symbolizes. Their time and money begin to support this evangelism that others may see and hear the good news alive in the world.

So in a very roundabout way, does God require all of this money and time spent in pomp and ceremony? No, but WE do.

I would like to thank the following people for their contributions to the Music Issue: Steven Plank, Alexander Djuricich, Richard Webster, Chuck Thompson and Eleanor Wainwright, past assistant editor of the magazine, for her continued support and aid in preparing the manuscripts.

J.A.K.

November

There are no bees now
quietly robbing the flowers;
no tall hollyhocks
lean by the church wall;
the last yellow rose has gone
and only a few bronze mums remain
to remind us of Fall
trailing her colors across the good earth.

White frost at morning,
brown scattered leaves,
stern-looking trees
and a grey sky —
Thanksgiving is on the way
with Advent at her heels.

Across the lawn I walk
to the quietness of an early Mass
in Saint Dunstan's,
where the chalice will be lifted to Him,
the Creator,
the Life of the formless wind
and the coming snow.

Leon Adams

MUSIC REVIEWS

Continued from page 7

effective manner. The first version is a simple setting, usually unison and with modest but interesting accompaniment. The second version has optional descants and a more elaborate accompaniment. Selections are: Kum by yah, Were you there, Go tell it on the mountain, He's got the whole world in his hands, Let us break bread together, Amazing Grace, Morning has broken, Our Father (Caribbean tune), He is Lord, and Sing Hosanna.

The Foundations of the Lord. Graham Bull. SATB unaccompanied, \$1.00.

A lovely contemporary anthem with its text taken from Psalm 87 and the first verse of Psalm 121. The vocal range is moderate and it is undemanding rhythmically; however, the choirmaster will want to be careful with regard to tuning. There are a number of accidentals and modern harmonies will require the singers also to be sensitive to intervals and tuning.

Available from: *Theodore Presser Co., Bryn Mawr, Pa.*

Come, my Way, my Truth, my Life. God-

frey Sampson. SATB and Organ, Novello & Co., \$1.10.

This wonderful George Herbert text has been set to music in the very British style. Good long phrases, fine accompaniment, and general lack of difficult writing will place this anthem in many choirs' repertoire. The organist will want to take care regarding registration.

Here, O my Lord, I see thee face to face. Robert Walker. SATB unaccompanied. Novello & Co., \$1.10.

A contemporary communion anthem using as its text the rather modern writing of H. Bonar (1808-1889). It is a very powerful anthem beautifully presenting the text in bold musical statements. Complex rhythms and the modern harmonic progressions place this work in the well-trained choir category. If your choir is capable, add this anthem to its repertoire.

Early Organ Music for Manuals, Book I. Novello & Co., \$5.25.

This collection features the organ works of English composers. Some are a bit easier than others. Each piece has a preface by its editor providing a short biography of the composer, sources and editorial alterations, plus performance

suggestions: registration, ornamentation, etc. There are six works altogether by the following composers: Camidge, Robinson, Stanley, Wesley and an anonymous work.

Available from: *G.I.A. Publications, Inc., 7404 South Mason Ave., Chicago, Ill. 60638.*

Gaudent in Caelis. T.L. de Victoria. Edited and translated by J. Robert Carroll. SATB unaccompanied, \$60.

"Sing forth in heaven the souls of the holy ones." The text is provided in both Latin and English for this festive polyphonic anthem. The average choir would not have too much difficulty with this work. Each line is of interest, as is the case with music from this period. The rhythmic energy of this anthem makes it a truly exciting work appropriate for festivals of all saints.

Alleluia for a Festival. David Hurd. SATB Brass Choir and Tympani, \$50.

While originally written for brass, the accompaniment could effectively be played on the organ. The tympani part is optional. A very bold fanfare-type work using verse five of John chapter 14, "I am the way." The choir sings

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block harmonies in dialogue with the polyphonic accompaniment. This short work would be a good introduction or response to the Gospel reading on a festive day.

Books and Publications

The Church Musician as Conductor. Lionel Dakers. RSCM Handbook No. 7. The Royal School of Church Music, Ad-dington Palace, Croydon, England CR9 5AD.

Though containing only 38 pages, *The Church Musician as Conductor* offers a wealth of information. It was written by Lionel Dakers, director of the Royal School of Church Music. His past experience as a cathedral choirmaster and present work with choirs all over the world attest to his expertise in the area of choral work.

Dr. Dakers presents conducting in an orderly way: the ability to beat time consistently, indicate starts and stops clearly, and the means by which music is balanced, tuned and kept rhythmically precise, developing a good ear. These techniques form the discipline necessary to communicate music effectively to the listener. He further stresses the importance of the conductor's personality which can shape the interpretation of the piece.

To illustrate these basic skills, Dr. Dakers offers a number of anthems which receive careful attention. Problem areas, dynamics, phrasing, etc. are thoroughly covered. A section on choral societies and orchestras offers insight for those working with concert programs and large choral works.

Dr. Dakers concludes with some very important information which can never be stressed enough: varying the rehearsal of a taxing piece with an easier one, knowing your score in advance, clear precise beats and what he feels is a most useful attribute — common sense. After reading this little book, each choirmaster will realize the importance of discipline, musicianship and personality in leading a choir in its most privileged work.

Hymnal Studies Three: Teaching Music in Small Churches. Marilyn J. Keiser. The Church Hymnal Corporation, 800 Second Ave., New York, N.Y. 10017. 64 pages. \$3.25.

Marilyn Keiser provides imaginative and successful methods for instilling the enthusiasm and joy of singing the liturgy. Serving as the musical consultant for the Diocese of Western North Carolina, she draws heavily on her work with many of the congregations in that area. Teaching hymns, old and new, learning communion settings, understanding how to sing plainsong and Anglican chant, and perhaps most importantly, enjoying music in the setting of the liturgy are just a few of the many examples offered.

Her approach is informal and directed at all age groups. She points out interesting rhythms, notation, and recurring phrases and forms. The congregations experiencing her workshops are able to sing better because they understand better. Ms. Keiser also directs attention toward working with choirs, giving advice for nurturing parish choirs and suggestions for simple anthem material. The main thrust is to further the active participation of the congregation in the liturgy by developing musical resources appropriate for each congregation. This book, the third in the series, will be of great value to all church musicians.

Hymns Ancient and Modern New Standard. St. Mary's Works, St. Mary's Plain, Norwich, Norfolk NR3 3BH. Full Music and Words Edition, approx. 1,000 pp. £6.25.

The Church of England has no one official hymnal. The two most widely used are *The English Hymnal* and *Hymns Ancient and Modern*. *Ancient and Modern* was first published in 1861 as a hymnal for the whole church and is still used throughout the Anglican Communion. Because of the new liturgical practices especially involving the lec-

tionary, many new tunes and hymns have been provided for the church. In England, two supplement hymnals contain much of this new music, *100 Hymns for Today* and *More Hymns for Today*.

To facilitate the usage of just one hymn book, the publishers of *Ancient and Modern* have removed the less popular selections from their revised edition, and have added all the material from both of these supplement books. Thus we have the *New Standard Ancient and Modern* containing 333 hymns from the revised edition and 200 hymns from the supplements. Traditional hymn texts have remained untouched, and the new hymns used are those which will undoubtedly find a permanent place in the music of the church. It is printed in the style of most English hymnals, words on one page, music on the other. There are also a variety of versions available, but I feel that the full music version will be the best one for those choirmasters wishing a new and exciting reference tool.

Cantate Domino. Out-of-Diocese subscriptions: \$5.00 a year. **Cantate Domino Quarterly.** Annual subscriptions: \$6.00. Both available from: Cantate Domino. James M. Rosenthal, II, editor. 65 E. Huron St., Chicago, Ill. 60611.

Many dioceses may enjoy having a music commission which is active and effective. Many may provide newsletters of interest for the clergy and musicians. But to my knowledge there is only one diocese which not only plans and offers a staggering number of successful events for its people and at the same time provides *two* publications of great value, and that is the Diocese of Chicago.

The first publication is a monthly newsletter titled *Cantate Domino*. It is published by the Bishop's Advisory Commission on Church Music. This attractive periodical contains many articles on music and liturgy including book, record and music reviews, local announcements of interest and one of my favorite features, a what's-been-going-on-in-the-diocese column, describing services and concerts which the editor has attended. This section offers a chance to know who is where and doing what.

The second publication is titled *Cantate Domino Quarterly*. Its purpose extends beyond the diocese and like the other publication has timely features on news, articles of current interest about the music and tradition of the Anglican Communion, plus editorials, letters to the editor, a choir planning guide, pastoral concerns in worship and many other aids of interest to clergy, musicians and laity. James M. Rosenthal, II, is the editor of both publications. He should be most heartily applauded for his enthusiastic service to the church in this vital ministry. J.A.K.

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INTONING CURATES

Continued from page 10

nate this musical practice when placed in teaching posts elsewhere. Helmore, like Oakley and Redhead, also published a plainsong psalter, the *Psalter Noted* (1849). Today we tend to take the availability of musical sources for granted. Nineteenth-century musicians were often constrained to edit and publish works themselves. In this light, Renaissance polyphony, like Gregorian chant, was problematic. Musicians could be grateful to such scholars as Edward Francis Rimbault who, in the 1840s, edited the church music of Tallis, Byrd, and their contemporaries. A variety of early music was also available to church musicians in musical supplements to the Tractarian journal, *The Parish Choir*.

The prominence of these older repertoires in Tractarian-influenced worship invites several comments. First, this antiquarian character was not unique. An interest in early music blossomed in the 19th century as never before. Landmark editions of Bach and Palestrina on the continent made much of their music available for the first time. And in the last half of the 19th century, continental research and interest in Gregorian chant culminated in the work of the Benedictine Abbey of Solesmes and their chant editions based on neumatic sources, i.e., sources which pre-date melodically precise notation on a musical staff. This musical bent towards the past also nurtured first attempts in performing older music on period instruments with playing techniques of the day — an interest that has reshaped much of the music making in our own time. The modern revival of mechanical-action organs is a particularly "churchly" example of the trend.

Why this unusual interest in the past? Nationalism, the affinity for things exotic and remote, and a reaction to the Age of Reason's obsession with progress all explain the trend in part. More importantly here, we should recognize the effective mating of musical style and Tractarian aims. These repertoires feature an abstract musical style, often austere, distilled, and pure — less overtly personal.

In this light, Gregorian melody and Renaissance polyphony were the Tractarians' musical foil to the popular sentimentality of the Methodists and Evangelicals. Further, both plainsong and 16th-century sacred polyphony were distinctly religious styles, literally worlds removed from fashionable secular music. The church then, seeking to assert its independence from worldly powers as mandated by Keble in 1833, adopted a music that was also free of the world.

Finally, the relatively staid, reserved expression of this music is a clear, aural complement to the Tractarian view of

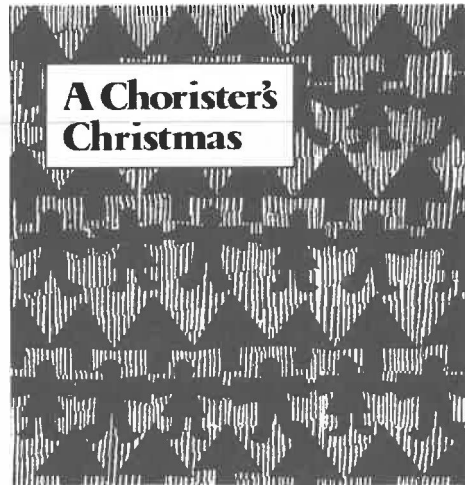
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the church as a holy site to be approached with awe. In the *Tracts for the Times*, the "house of God" is discussed in the following terms:

And the House of God is, we know "the House of Prayer," for the purposes of worship, but those whose religion mainly consists in popular appeals . . . think it very desirable, that a Church should never be open, but when fully frequented; they need, moreover, external sympathies more for worship: but not so those who are used to realize, or endeavour to realize, in a Church, God's presence: where Angels are intermingled as their associates in worship. . . . [And it is remarkable that] that what is carnal, sensible, visible, has tendency to stifle that which is spiritual and invisible. Where preaching (or rather eloquence of speech [or music]) is too highly estimated, prayer and the sacraments must necessarily lose their value: spirits excited, and moved beyond the tone of GOD'S WORD, cannot enter in the calm and deep reality of the sacred services.

(Tract 87)

Secular musical styles then might be scorned not only for worldly origins and associations, but also for their spirited distraction to the calm beauty of holiness.

Enduring Legacy

One of the most enduring legacies of the Oxford Movement is the hymnody produced by poets such as John Mason Neale. Neale and others translated a large quantity of medieval Latin hymns for use in the English liturgy. In providing medieval hymnody, the Tractarians again favored an antique and unsentimental style. Neale's translations of Latin hymns from the Roman breviary appear in the *Hymnal Noted* (1851, 1854) with Gregorian melodies provided by Thomas Helmore.

Many of these would later appear in *Hymns Ancient and Modern* (1861) and the *English Hymnal* (1906); both hymnals are used in revised versions today in Great Britain. *The Hymnal 1940*, like its English counterparts, also makes good use of Tractarian contributions. Hymns like "Of the Father's love begotten," "Sing, my tongue, the glorious battle," and "All glory, laud, and honor," to name just a few, are regularly sung in American parishes.

In music no less than any other component, the diversity of the Episcopal Church embraces the spirit of the Oxford Movement in varying degrees. Certainly the "intoning curate" will still invite grumblings as well as hearty approval. Yet, the Tractarian commitment to worship in the beauty of holiness is a worthy example to those of diverse ritual persuasions. With Keble, we may seek the "everlasting chime," yet we may also admit the variability of its tune.

PEOPLE and places

Appointments

The Rev. Frederick Smythe, after a few months of retirement, has become interim priest at St. Matthew's Church, Fairbanks, Alaska. He and his wife, Marge, who has been very active in the Church Periodical Club, may be addressed at 1035 First Ave., Fairbanks 99701.

The Rev. George Stockhowe is vicar of the Church of the Messiah, Virginia Beach, Va.

The Rev. Richard E. Trask is interim rector of St. John's Church, Salem, N.J.

The Rev. Charles Wallis is rector of All Saints' Church, West Plains, Mo. Add: 107 S. Curry St., West Plains 65775.

The Rev. Donald G. Wilson will be rector of Calvary Church, Sedalia, Mo. Add: Box 1245, Sedalia 65301.

The Rev. Michael H. Wilson is rector of St. James' Church, Port Charlotte, Fla.

The Rev. Victor Zuck is assistant at St. Paul's Church, Mt. Lebanon, Pa.

Retirements

The Rev. Canon Samuel C.W. Fleming has announced his retirement after 16 years as rector of

the Church of the Holy Communion, Charleston, S.C., effective January 1, 1984. Fr. Fleming has been active in diocesan affairs and has been president of the standing committee of the Diocese of South Carolina.

The Rev. C. Russell Gale, rector of St. James' Church, Atlantic City, N.J., will retire on January 1.

The Rev. Paul H. Adley, rector of the Church of the Holy Cross, Paris, Texas, has retired.

The Rev. Douglas Kierstead has retired as rector of St. Paul's Church, Kittanning, Pa.

The Rev. Elliott F. Metcalf has retired as rector of Trinity Church, Watertown, N.Y. He and his wife will continue to live at 247 Elm St., Watertown 13601.

Resignations

The Rev. Donald D. Dunn has resigned as rector of Trinity Church, Beaver, Pa., to begin doctoral studies in liturgics at St. John's College, Nottingham, England.

The Rev. Scott Wilson has resigned as youth adviser of the Diocese of Pittsburgh to become a full-time student at the Graduate School of Theology at Oral Roberts University, Tulsa, Okla.

Correction

The Mission for Outreach, Renewal, and Evangelism in Eureka Springs, Ark., is still reviewing applications for the position of full-time resident pastor-priest. It had been reported to TLC that the position was filled [TLC, Oct. 16]. The work of the Rev. Richard McHenry as supply priest for MORE is a temporary assignment.

Deaths

The Rev. Nelson Waite Rightmyer, retired priest of the Diocese of Maryland, who was well known as a teacher and scholar, died on September 29 in Shelby, N.C., at the age of 72.

A graduate of the Philadelphia Divinity School, he held graduate degrees from the University of Pennsylvania, Temple University, and Loyola College. During his career, Dr. Rightmyer was professor of church history and liturgics at the Philadelphia Divinity School, dean of the Diocese of Maryland's School for Priests, and professor of church history at the Ecumenical Institute of St. Mary's Seminary, Baltimore. Dr. Rightmyer was for many years historiographer of the Diocese of Maryland and was rector of St. George's Church, Baltimore, when he retired in 1973. Survivors are his wife, the former Elizabeth Redfern; a son, the Rev. Thomas Rightmyer; and two grandchildren.

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ST. MARY'S 39th Ave. & Maryland
Sun MP 7, HC 8 & 10, EP 6. Mon-Fri MP 6:30, HC 7. Sat MP 8:30, HC 9. Mon & Wed HC 6, Thurs 9. EP daily 5

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, the Rev. Matthew Conrad
Sun HC 8 & 10; Wed HC & Healing 10.

WASHINGTON, D.C.

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; Wed 6:15; Thurs 12 noon HS; 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 Rev. Gus L. Franklin, pastor Near the Capitol
Sun Mass 8, 10:30 (summer 7:30, 9:30). Daily Mass 12:15 Mon, Tues, Thurs, Fri. 5:15 Wed

BATON ROUGE, LA.

ST. LUKE'S 8833 Goodwood Blvd., 70806
The Rev. Clarence C. Pope, Jr., r; the Rev. Rex D. Perry, the Rev. W. Donald George, the Rev. Donald L. Pulliam
Sun H Eu 8:30, 10:30, 5:30. Mon-Fri MP 8:45. H Eu Mon 9, Tues 9 & 7, Wed 9, Thurs 7, Fri 9

BOSTON, MASS.

CHURCH OF THE ADVENT 30 Brimmer St.
Richard Holloway, r
Sun Masses 8, 9 (Sol), 11 (Sol High), 6. Daily as anno

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

THE MISSION CHURCH OF ST. JOHN THE EVANGELIST

Beacon Hill
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

MINNEAPOLIS, MINN.

THE CHURCH OF GETHSEMANE 905-4th Ave., So.
The Rev. Thomas L. Monnat, r
Sun H Eu 8 (low) & 10 (sung), HS 4S 4. Wkdy: MP 8:45, EP 5, H Eu Wed 5:15 (other days as anno)

LONG BEACH, MISS.

ST. PATRICK'S 200 E. Beach
The Rev. William R. Buice, v
Sun Masses 8 & 10, Ch S 10, C by appt. Ultreya 1st Fri 7

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. John W. Bonell, the Rev. Donald D. Hoffman, d
Sun 8 HC, 9 H Eu, 10 Education, 11 H Eu (1S, 3S, 5S), MPH Eu (2S, 4S). Fri 12 noon H Eu & Healing

ST. LOUIS, MO.

CHRIST CHURCH CATHEDRAL 13th & Locust-Downtown
Sun H Eu 8, 9, 4 (11 choir H Eu 1S, 3S, 5S — MP 2S & 4S). Mon-Fri H Eu 12:10

CHURCH OF ST. MICHAEL & ST. GEORGE Clayton
The Rev. Edward L. Salmon, Jr., r; the Rev. Donald Armstrong III; the Rev. William A. Baker, Jr.; the Rev. C. Frederick Barbee
Sun 8, 9:15, 11:15, 5:30; MP, HC, EP dally

OMAHA, NEB.

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

HACKENSACK, N.J.

ST. ANTHONY OF PADUA 72 Lodi St.
The Rev. Marshall J. Vang, SSC, r
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. John G. Gardner, c; the Rev. Joseph A. Harmon,
Sun Masses 8 & 10 (Sol); Mon-Fri 12:10 Sat 10; C Sat 11-12

NEW YORK, N.Y.

CATHEDRAL CHURCH OF ST. JOHN THE DIVINE 112th St. and Amsterdam Ave.
Sun HC 8; 9:30; Lit & Ser 11; EP 4. Daily HC 7:15; EP 5:15 Mon-Fri, Sat 3:30. Cathedral Choristers Tues & Thurs of school year. HC and healing Wed 12:15

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

EPISCOPAL CHURCH CENTER CHAPEL OF CHRIST THE LORD 2nd Ave. & 43d St.
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ST. IGNATIUS 87th St. and West End Ave.
The Rev. Howard T.W. Stowe, r; the Rev. David Rickey
Sun Masses 8:30, 11 (Sol); Weekdays as anno

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

ST. MARY THE VIRGIN (212) 869-5830
145 W. 46th St. (between 6th and 7th Aves.) 10036
The Rev. Edgar F. Wells, r; the Rev. Andrew L. Sloane, c; the Rev. John L. Scott
Sun Masses 9, 10, 11 (Sol) & Ser 5, MP 8:40, EP & B 4. Daily: MP 8:30 (ex Sat), Noonday Office 12, Masses: 12:15 & 6:15, EP 6. C Fri 5-6; Sat 2-3, Sun 10:30-10:50 and daily after 12:15 Mass. Organ recital Wed 12:45-1:15

ST. THOMAS 5th Avenue & 53rd Street
The Rev. John Andrew, D.D., r; the Rev. Gary Fertig, the Rev. Gordon Duggins, the Rev. Dorsey McConnell, the Rev. Leslie Lang
Sun HC 8, 9, 11 (1S), 12:05, MP 11, Choral Ev 4. Mon-Fri MP 8, HC 8:15, 12:10 & 5:45, EP 5:30; Tues HS 12:10, Choral Ev 5:30. Choral Eu 12:10 Wed

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

SPRING VALLEY, N.Y.

ST. PAUL'S So. Madison Ave. & Rt. 59
F.F. Johnson, r; J.C. Anderson, R.B. Deats, Paul Yount
Sun 8 & 10:15

YOUNGSTOWN, OHIO

ST. ROCCO PARISH 239 Trumbull Ave.
The Rev. Robert W. Offerle, r
Sun Mass 8 & 10 (Sung); Sat Vigil Mass 5

CHARLEROI, PA.

ST. MARY'S 6th and Lookout (off interstate 70)
American Shrine of Our Lady of Walsingham
The Rev. Keith L. Ackerman, SCC, r; the Rev. Jack V. Dolan, d
Sun Masses, 8:30, 11. Daily; as announced

CHARLESTON, S.C.

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

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. Stephen S. Gerth, Jr.; 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

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

HURST, TEXAS

ST. STEPHEN THE MARTYR 2716 Hurstview Dr. 76054
The Rev. Douglas L. Alford, r; the Rev. William R. Newby, c
Sun Eu 8. 9:30 & 11:30. Daily MP & Eu 6:45 ex Sat 10

SAN ANTONIO, TEXAS

ST. MARK'S 315 Pecan St. at Travis Pk.
The Rev. Sudduth Rea Cummings, D.Mln., r; the Rev. Logan Taylor, assoc r; the Rev. William Cavanaugh, the Rt. Rev. Wilson Hunter; the Rev. Brice Cox; the Rev. Frank Ambuhl
Sun 7:30 HC, 9 HC, 11:15 MP (HC 1S). Daily 8:30 MP, 12:10 HC. Wed Night Life 5-9.

MADISON, WIS.

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

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, curate; d, deacon, d.r.e., director of religious education; EP, Evening Prayer; Eu, Eucharist; Ev, Evensong; EYC, Episcopal Young Churchmen; ex, except; 1S, 1st Sunday; hol, holiday; HC, Holy Communion; HD, Holy Days; HH, Holy Hour; HS, Healing Service; HU, Holy Unction; Instr, Instructions; Int, Intercessions; LOH, Laying On of Hands; Lit, Litany; Mat, Matins; MP, Morning Prayer; MW, Morning Worship; P, Penance; r, rector; r em, rector emeritus; Ser, Sermon; SM, Service of Music; Sol, Solemn; Sta, Stations; V, Vespers; v, vicar; YPF, Young People's Fellowship.

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