

# THE LIVING CHURCH



The King's College Choir of Cambridge, England, at Washington Cathedral in September.

© Photo by M. B.

*Johann Sebastian Bach • page 8*



# THE LIVING CHURCH

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EDITORIAL AND BUSINESS OFFICES  
407 E. Michigan St., Milwaukee, Wis. 53202  
TELEPHONE 414-276-5420

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## The Creation of Music

Who creates? In the strict and precise sense, God alone. Only God can create a real, true and absolute nothing, without anyone's help, make in existence a genuine something. Creation in its narrow sense is a uniquely divine activity.

As so many things about us reflect, in the modest way, various attributes of God, so it is no derogation of the divinity to say that people are, in a certain sense, creative. To a humble and limited extent, some human works can be called creations.

Music is a most eminent case. It is a case in which the use of such words as creation, opus, talent, and gift often appear. It is not hard to see why musicians do not start, as God did, with absolutely nothing, but they start with something that looks like it — just air. Within it, they create the order of their work.

Music seems as close as we can come to creating something out of nothing. Yet such things like creation are not intended to be merely the meeting of minimal conditions. Music is creative not simply because it is made of wind, but because it is what it is with such richness and abundance. The works of God, as the first chapter of Genesis states with emphasis, "are good." It is the essence of music, in other words its very being, which makes it so eligible to be called a creation.

The air musicians create endlessly and in patterns of sound, a temple of divine architecture, an entire landscape in which the human spirit can dwell. It is not only beautiful, but powerful and mysterious. Why music is so very it is, why it holds our attention so, what music ultimately means

— all this is an area of limitless and fascinating speculation. This element of mystery is part of what we mean when we say music is creative. It transcends and surpasses what the human mind can explain.

Finally music is also creative in another sense. It points to the creation of God. Music brings to the surface and exhibits a reality which was in some sense always there, but which we had before been unable to discern. The excellency of the universe in which God placed us is both demonstrated and celebrated in music.

By the same token, music seems to be a peculiarly appropriate gift for worshippers to offer back to their Creator. When music is lifted up to heaven in worship, we too are gathered up with it and in it, and momentarily at least, we are earth join the eternal choirs of heaven.

H. BOONE PORTER, EDITOR

## OBEY

The song is in the egg before the bird is born. All creation waits with one collective vow of obedience to listen for the time when the creature will sing the singular sound for which he was created.

J. Pittman McGehee

# LETTERS

THE LIVING CHURCH welcomes letters from readers, and selection for publication is solely at our editorial discretion. We urge writers to limit length and confine themselves to one topic.

## Hymn of the Month

As an organist/choirmaster in a musically active parish, I find your "Hymn of the Month" series a very important resource in planning the music for the liturgy in our church, particularly in light of the fact that most of the information concerning authors and composers of many new hymns is very scarce.

ROBERT T. HITT  
Church of the Epiphany

Atlanta, Ga.

As was previously announced, the "Hymn of the Month" series ended in the issue of November 3. Ed.

## Political Positions

It was with great sorrow that I first read headlines and then your General Convention news regarding the political positions ("emphatic resolutions") taken by the House of Bishops [TLC, Oct. 6]. As usual, C.S. Lewis offers guidance:

"On the political questions guidance comes not from Revelation but from natural prudence, knowledge of complicated facts and ripe experience . . . Most political sermons teach the congregation nothing except what newspapers are taken at the rectory" (*Christian Apologetics*).

Controversial political positions are, of course, nothing new for the church; nor is its continuing decline in membership. I had simply hoped to see the seeds of change — perhaps a new vision of the church — take root at this convention.

The church continues to speak out of turn and loudly about matters that it is perhaps uniquely unqualified to comment upon. Fortunately, I do not view the House of Bishops as "the church." Hopefully, the day will come when they do not, either.

MICHAEL A. DAVIS

San Antonio, Texas

## Had Enough

Bishop Allin inherited from Bishop Hines a church in turmoil, from which thousands of members fled, either as drop-outs or as adherents to newly-constructed churches, all professing to be "continuing Anglicans." It would appear that Bishop Browning is intent upon becoming a second Bishop Hines.

Bishop Allin, with untold patience and skill, has truly played the part of the "reconciler" and has, to a large extent, stemmed the outgoing tide and

convinced many of us to stay and work together, respecting one another's differences.

Now, once again, a new Presiding Bishop has been chosen who "is an outspoken advocate of liberal causes" [UPI], who [also UPI] "during his ten years in Hawaii [has] raised the church from relative obscurity to a position of political prominence" (emphasis mine) and, among other things, is openly intent upon virtually forcing the election and ordination of a female bishop, with little or no regard for the feelings of countless Episcopalians in this country, the other Anglican churches throughout the world, or our relations with the Roman Catholic Church, various Old Catholic churches and the Orthodox.

Bishop Harold Robinson's statement that the election of a woman bishop would lead to "ripples, maybe even waves in our sister churches" deserves some kind of recognition for "restrained understatement."

In the not-so-long-ago, a rather extensive and painful retrenchment was

forced upon the national church by widespread decline in giving by individual Episcopalians who had "enough." Apparently the lesson soon forgotten.

W. Ross J

Delmont, Pa.

## Franco's Spain

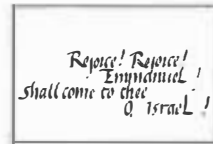
A slight but not negligible mistake occurred in John E. Borrego's article, "Faces of Cursillo" [TLC, Oct. 20]. In context of cursillo's initiation, he mentions that in Franco's Spain the "Fascist party controlled all levels of etc."

The Falange not only was not Franco's party, but Franco kept it both on the sidelines and under tight supervision. This accounts for the difference between Spain, on the one side, Germany and Italy on the other. The Nazis and Fascists, both totalitarian parties indeed impose their subversive mentality on the entire culture. Franco, by contrast, was an authoritarian ruler

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## ECCLESIASTIC NEEDLEPOINT

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booked no opposition but also had no  
 desire to "build a new world."

(The Rev.) GERHART NIEMEYER  
 Department of Government  
 and International Studies  
 University of Notre Dame  
 and Cathedral of St. James  
 South Bend, Ind.

### Correction

Nice reporting in the issue of Octo-  
 ber 6, but there is one correction. It was  
 Sylvia B. Corey of St. Petersburg, Fla.,  
 who was, together with Dr. Charles  
 Lawrence, a lector at the opening  
 service.

JOYCE C. SMITH

St. Petersburg, Fla.

*We regret the inaccuracy of the earlier  
 report which followed the official  
 printed service booklet.* Ed.

### Bridge Builder

Not to belabor a point, but the posi-  
 tions taken by Episcopalians of all per-  
 suasions are usually based on their per-  
 ceptions of what constitutes "the  
 church." It is on this issue that the  
 Anglo-Catholic is most likely to differ  
 from his (or her) brethren.

In general (and this person can only  
 speak as an informed layman), the high  
 church view has always held that the  
 church is first and foremost an indivisi-  
 ble, supernatural society of believers  
 united in Christ as one body. It is an  
 organic reality that transcends the  
 earthly limitations of time and space.  
 The Anglo-Catholic is acutely aware of  
 the need for the church to work *in this  
 world*, but is ever on guard against  
 thinking of "the church" as a "this  
 world" phenomenon.

Given this premise, the Anglo-  
 Catholic cannot regard the church by its  
 exterior as a denomination, and church  
 unity as simply an arithmetic compila-  
 tion of these denominations. On the  
 other hand, he or she can also not abide  
 by the airy, nebulous assertions of "in-  
 ner unity" proffered by those who  
 choose to simply gloss over all differ-  
 ences in polity and theology. The Anglo-  
 Catholic must insist on both an actual  
 and transcendent conception of church  
 unification.

At best, the Anglican Communion (of  
 which the Episcopal Church would seem  
 to be the trendiest sprig) is but one  
 branch of the church catholic. Being just  
 one part of God's holy, catholic and ap-  
 ostolic church, it is not for us to arrogate  
 for ourselves authority which rests only  
 with the whole church. Far from being  
 authoritative in this sense, our local syn-  
 ods (to which we give the impressive title  
 of General Convention) have presumed  
 to change things for which nothing less  
 than a general council is required.

To those for whom Anglo-Catholicism

is nothing more than a precious and fop-  
 pish aping of Roman practice, the pre-  
 ceding argument must seem obscuran-  
 tist and irrelevant. To others, it probably  
 sounds like an *apologia* for either an ef-  
 fete group of pedants, or a small cadre of  
 sour-faced reactionaries. How removed  
 all of it is from day to day "nuts and  
 bolts" reality! The difference lies in the  
 fact, however, that to an Anglo-Catholic,  
 the church has no nuts and bolts; it is  
 not a machine or administrative network  
 but a living organism. It needs to grow  
 (and yes, even to adapt!); it does *not*  
 need to be "fixed" or "updated" like  
 one's personal computer.

One reason that some Anglo-Catholics  
 or high church types may oppose the  
 ordination of women or other doctrinal  
 novelties is out of loyalty and devotion  
 to this very organic unity as best ex-  
 pressed by the words of St. Paul, "Ye are  
 the body." These Episcopalians are moti-  
 vated by the conviction that they must  
 be steadfast to "the whole" (ie. undi-  
 vided and apostolic) church. As such,  
 they cannot, in good conscience, applaud  
 or approve of changes which only serve  
 to further cut us off from this mystical  
 body.

Amid taunts about being "unrealistic"  
 the Anglo-Catholic must persevere  
 to make known the higher reality. Their  
 opposition is not one of "this" practice  
 versus "that" one; it is a far deeper one  
 that challenges the right of the part to  
 usurp the prerogatives of the whole.  
 Would that the Episcopal Church return  
 to being a builder of bridges instead of a  
 bridge-burner.

T. CHARLES RHODES

Providence, R.I.

### Recognition Merited

I was distressed in reading the article  
 by the Rev. David A. Works and the  
 Rev. James L. Lowery Jr. on drug abuse  
 [TLC, Oct. 6] not only because of the  
 magnitude of the problem of chemical  
 dependency, but also because of their  
 perceived "silence of the church." I can-  
 not claim that the National Episcopal  
 Coalition on Alcoholism and the Recov-  
 ering Alcoholic Clergy Association  
 (RACA) constitute a deafening roar, but  
 certainly their work over the years de-  
 serves some recognition.

Fortunately, THE LIVING CHURCH dem-  
 onstrated greater inclusivity; on the  
 very next page was an article about NE-  
 CA's annual meeting and its granting of  
 an award to Mrs. Betty Ford and an-  
 other in honor of the Rev. James Golder,  
 founder of RACA, who died earlier this  
 year.

(The Rev.) ED LUNDIN

St. Luke's Church

New Orleans, La.

*{ Frs. Works and Lowery noted that their  
 article concerned drugs, excluding al-  
 cohol.* Ed.



# BOOKS

## For Serious Musician

**J. S. BACH: Life, Times, Influence.** Edited by Barbara Schwendowius and Wolfgang Domling. Pp. 179. 152 b&w illus., and 11 color plates. Yale University Press. \$35.

This is an exceptionally wonderful book. It will be of interest to any serious musician. The illustrations and plates alone seem well worth the price. They include: instruments, manuscripts, portraits, lithographs and prints of people, places and things associated with Bach's life.

Nine internationally recognized Bach scholars have contributed essays which are divided into the three main sections of this book. The first group sets the stage by providing historical background through political, religious and social attitudes of the day. Bach's family life, schooling, work situations and influences on his music are discussed in the second group. Lastly, his musical influence on composers before the pre-classical period and the renewed interest he gained among 19th and 20th century composers.

J.A.K.

## Tenacious Composer

**HANDEL AND HIS WORLD.** By H.C. Robbins Landon. Little Brown & Co. Pp. 256. \$29.95.

This handsomely printed book is also profusely illustrated. Handel's early life is little known to most of us. We learn of his early years in Germany and four years in Italy. The seeds were developed early which produced a proud, independent, and sometimes arrogant man. Surely he was stubborn! Landon softens the blow by stating that tenacity more correctly describes the composer.

The young Handel tossed off giddy attentions of the fair sex because they "would cramp and confine him." He declined a princely offer of travel expenses to Italy and waited until he could afford the trip. Landon says that Handel arrived in Italy a gifted but crude composer with uncertain command of form, and left a polished and fully equipped artist. Upon returning to Germany, Handel became court musician to the Elector of Hanover.

A leave of absence made possible a visit to England, and Handel overstayed his allotted time. In spite of the elector's displeasure a second leave was granted. This ended in Handel's remaining in England. While he was overdue for return to Germany, Queen Anne died. The elector then became George I. Royal

*Continued on page 16*

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## Top of Nicaragua Key for Understanding

At a recent meeting sponsored by the *Episcopalians in World Mission* of the Diocese of Washington, the Rt. Rev. Sturges Downes, Bishop of Nicaragua, spoke about the problems of his war-torn country, voiced the hope that "because we are Christians we can transcend the political ideology and barriers and reach them with a Christian point of

view." Sturges Downes was introduced following a luncheon and dinner at Christ Church, Georgetown, by the Rev. Sanborn, rector, who had visited Nicaragua last spring and invited the bishop to Washington. Among the speakers were the Hon. Carlos Tunnerman, Ambassador from Nicaragua to the U.S., and Mrs. Tunnerman.

Sturges Downes began by saying that he would be "as objective and sincere as possible. There will be some things you may not like to hear, but I ask you to be minded." He is the first native-born bishop in Nicaragua, elected on the first day of his diocese is the largest Central American country, about the size of England. The Anglican presence there goes back to the 17th century, through British trade with the Mesquito Indians. His diocese comprises three language groups: Spanish, English, and Mesquito. He is fluent in all three.

His goal is to develop a national clergy and a completely Nicaraguan church. Unlike other Central American dioceses, he expects to become an autonomous diocese of the Anglican Communion after a three-year trial period.

Sturges Downes began by listing some grievances. "It is said that we are a Christian country, that bombers are terrorists, but when you drop the bombs in Nicaragua, it is not regarded as terrorist, justified because we are said to be Communists. But what is the difference between a bomb in Lebanon and a bomb at a seaport in Nicaragua?"

He added that "I don't think our Lord would ask if we were Communists or Democrats or Republicans, but whether we responded to the needs of others. That should be the concern of all Christians, to be a voice for the voiceless. I can only urge you to come and see for yourselves. Who do, change their minds. If the same as heard the propaganda here, even you would be surprised."

Sturges Downes noted some of the positive accom-

plishments of the Sandinista regime — social, educational and cultural progress, agrarian reform. "Literacy has been a first priority of the revolution. If you can read and write you have a potential to liberate yourself. Formerly 50 percent of our people were illiterate, now only 11 percent. Though there were universities in Nicaragua, it was difficult for the poor to go. Today education is not a privilege but a right, and schools and universities are full. There is fear among the teachers but education continues, and friendly countries send teachers, including the U.S. Before the revolution few farmers owned land and it could be taken away. Today those who work the land have priority, and they can keep it so long as they work it, for the collective use of the people. And this is right. It should belong to those who work it."

What is the influence of Christians within the government? "Ninety-eight percent of Nicaragua is Christian," he said, "and I believe the revolution to be a Christian revolution. We tend to think all the good things are done by Christians, but God uses even those who are not his to carry out his mission. It is more important to look at the work, even if it is done by those not Christian. The development of God's kingdom has to do with his using the whole, and the kingdom begins with us. Christians must be the developers." How would he like to see

the U.S. react to his government?

"I don't expect the U.S. government to do it; the appeal should be to Christians. If this is a democratic country you have an obligation to speak to this situation. Revolution doesn't have to be exported, for it arises from within. It has to do with the condition of life of a people. Suppression is a cause for revolution. It happens when they become aware of their own situation. We are concerned with the welfare of the three million people in Nicaragua. The message is oriented to peace but for that there must be understanding."

DOROTHY MILLS PARKER

## Jubilee Moves Ahead

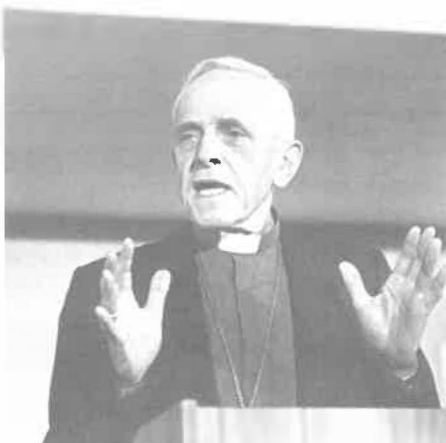
With strong support from the General Convention, the church's Jubilee Ministry is moving quickly to implement programs and policies for the coming triennium.

Among the most important actions ordered by the convention were two that are designed to get ministers — lay and ordained — into the wide range of ministries with the poor and oppressed. On the recommendation of the Metropolitan Areas Standing Commission, the Executive Council is directed to create a Jubilee Volunteers in Mission Program with a goal of 100 volunteers in place by 1988. The office is also to implement two-year Jubilee residency programs and develop a diocesan network of staff officers.

Canon Peter Golden, staff officer for the ministry at the Episcopal Church Center, said the volunteer program now works most often with overseas placement and with placement of overseas volunteers in the U.S., although it has done some domestic placement. The emphasis will be on recruitment from among people within Jubilee centers and especially ethnic minorities.

Fr. Golden said that there are now 49 Jubilee centers and 20 more are likely to be affirmed by the advisory council which is meeting in November. Their publication, *Jubilee Ministry*, has a circulation of 12,000, and thousands of Episcopalians can be mobilized to lobby state, regional and federal governments for various advocacy causes.

Because advocacy is one of the ministry's weaker areas, the convention was firm in urging full integration of advocacy programs into the ministry, and called for the development of advocacy models and training



The Rt. Rev. Trevor Huddleston, retired Anglican Archbishop of the Indian Ocean and chairperson for the International Defense and Aid Fund for Southern Africa, replaced the Rev. Allan Boesak as keynote speaker at a forum on South Africa October 2. The four-week event was sponsored by the Episcopal Church Center in New York and held at Trinity Church in lower Manhattan.

RNS

## Bard Celebrates 125 Years

Senator Patrick Moynihan of New York was the featured speaker at an academic convocation at Bard College in Annandale-on-Hudson, N.Y., September 18. The convocation was part of the celebration of the opening of the college's 125th anniversary year.

Sen. Moynihan was awarded the honorary Doctor of Humane Letters at the ceremony. Other honorary degree recipients included novelist Mary Lee Settle, a Bard faculty member from 1965 to 1978; distinguished economic theorist Franco Modigliani, professor of economics at M.I.T. and also a former Bard faculty member; Presiding Bishop John M. Allin; and Bard alumnus Abraham Spector, a leading expert in the biochemistry of the eye and in cataract research at the College of Physicians and Surgeons, Columbia University.

Bard College was founded by John Bard in 1860 as St. Stephen's College, an Episcopal men's school with a strong classical curriculum. With the appointment in 1919 of Dr. Bernard Iddings Bell as warden, the college began a period of transition to a broader, more secular mission in the years following World War I. It became part of Columbia University in 1928 and in 1934 the name of the college was changed to Bard in honor of its founder. Since 1944, Bard has been an independent coeducational institution.

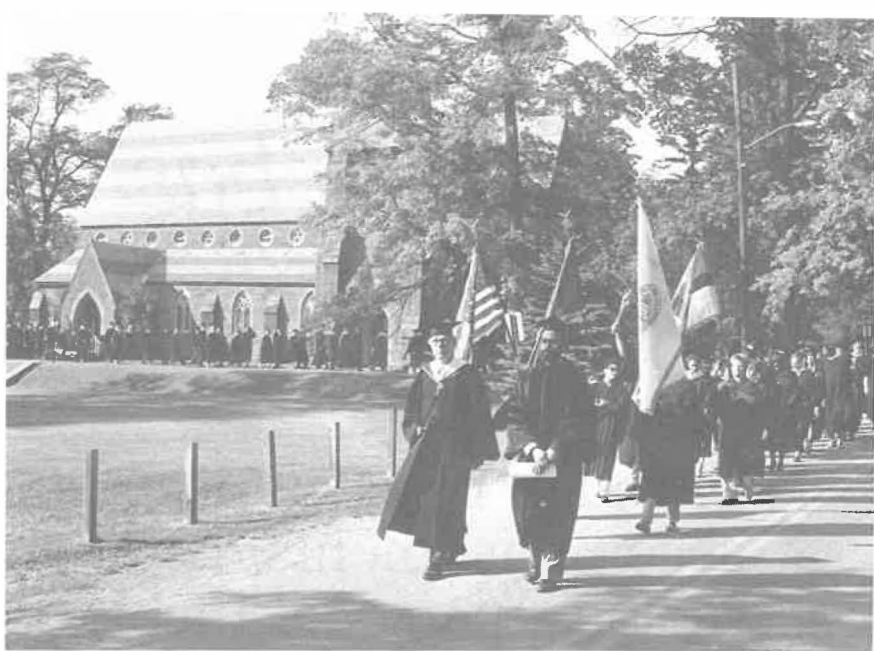


Photo By Ale

The formal academic procession at Bard University's anniversary convocation. The Chapel of the Innocents, built in 1860, can be seen in the background.

a 65 percent positive rating. Lowest ratings went to insurance and car salesmen, labor leaders and local public-office holders.

Both studies were based on in-person interviews with more than 1,500 people in 300 scientifically selected locations across the country. The surveys were made public by the Princeton Religion Research Center, an affiliate of the Princeton, N.J.-based Gallup Organization.

strong response of the community the church towards St. Mary's S encourages me, and I look forward institution which continues to serv be strengthened by the people of S Dakota!"

## Dr. Runcie Meets with Lutheran Bishops

Nine bishops of the three-million member Lutheran Church of America met with the Most Rev. Robert R. Runcie, Archbishop of Canterbury, Sept. 29 during a daylong visit to Canterbury Cathedral. They were present in the chancel of the 900-year-old cathedral a Sunday morning when five deacons and a deaconess were ordained.

After a service of Evensong last Monday day, the bishops met Dr. Runcie for a discussion of Lutheran-Anglican relations. The meeting with the Anglican Primate came at the close of a week-long trip during which the Lutheran bishops, in addition to meeting with Dr. Runcie, had private audiences with the Ecumenical Patriarch Dimitrios I, the Eastern Orthodox Church in Istanbul and with Pope John Paul II.

The visit to Canterbury was important for the bishops because of the recent Lutheran-Episcopal "interim characteristic fellowship" allowing celebrations of Holy Communion on special occasions. The 1982 decision was a breakthrough in bilateral theological discussions between the churches because it was achieved without resolving doctrinal differences.

The bishops and Dr. Runcie discussed past Lutheran-Anglican dialogue and the plans to continue the discussion both in the U.S. and international

## Organized Religion Trusted

Americans have more confidence in organized religion than in any other key institution in society, according to a new Gallup poll.

For the seventh time in a row since Gallup began measuring confidence in major institutions in 1973, the degree of public trust in religion outpaced that in military, banking, public schools, and other sectors of society.

Two-thirds of those surveyed expressed a "great deal" or "quite a lot" of confidence in the church or organized religion, according to Gallup. The figure is slightly higher than last year's measurement, and is followed by a 61 percent approval rating for the military.

The figures represent an upturn in confidence in major institutions and coincides with a generally upbeat mood in the country, the Gallup Organization reported. For instance, the percentage of Americans who say the U.S. is dealing wisely with world problems has risen from 53 percent in 1980 to 68 percent in 1985, according to Gallup.

In a separate study, Gallup found the public rates members of the clergy and pharmacists highest in "honesty and ethical standards." More than two-thirds of the public gave the clergy a high approval rating, and druggists received

## South Dakota School Revitalized

A year ago, St. Mary's Episcopal School for Indian Girls was about to close after operating in Springfield, S.D. for 119 years. Declining enrollment and financial support were major contributing factors.

A change in policy by the Diocese of South Dakota, recommended last summer by Indian Episcopalians in the state, changed the school to a coeducational facility open to all persons, regardless of racial or cultural background. The name was changed to St. Mary's Episcopal School.

This fall, enrollment increased to fill the school to its capacity of 71 students, with 22 more on a waiting list. Students from seven states, including South Dakota, are enrolled.

In addition to the increased enrollment, capital improvements include retiling, painting, installation of new lighting, the addition of basketball facilities, and remodeling of a boy's dormitory. A budget of more than \$350,000 is now available.

The Rt. Rev. Craig B. Anderson, Bishop of South Dakota, said, "The

# Johann Sebastian Bach Musician — Theologian

Through both his strife and his accomplishments, Bach worked out a zealous, personal theology.

By ARTHUR DREVLOW

ring the year of our Lord, 1985, the world is marking the 300th anniversary of the birth of the eminent German composer, Johann Sebastian Bach was born on March 21, 1685. In a world where few exceptions the name of Bach was associated with music. They were organists, organists, or town musicians. Their intense interest in things musical was coupled with a deep religious life-style. The Bible was indeed a light unto their feet and a light unto their path and the chorale was for them the expression of the Christian faith. The musical skill of this family as well as its devotion for Christian theology reached its height in the life and labors of Johann Sebastian. Of the generations of this musical family, one star member merits mention in a Musical Hall of Fame.

Johann Sebastian, the youngest of a family of eight children, was born in Ohrdruf. His youth was lived in a town of crooked and twisting streets under the shadow of the commanding Wartburg Castle. St. George's Church, which on occasion had Martin Luther in its sanctuary, was the place where Sebastian was baptized. In St. George's Church, the honored veteran, Johann Christoph, played at the organ while Sebastian's father, Ambrosius, provided music on the keyboard instruments. Ambrosius also

encouraged his youngest son to play the violin and viola. Sebastian could echo the psalmist, "I was glad when they said to me, Let us go into the house of the Lord." Youthful Sebastian used his pure soprano voice in the church chorus as they praised their Lord and God!

Arthur Drevlow is pastor of St. Lutheran Church in St. James, and St. John's Lutheran Church in Minneapolis, Minn.



RNS

*J. S. Bach*

lin and viola. Sebastian could echo the psalmist, "I was glad when they said to me, Let us go into the house of the Lord." Youthful Sebastian used his pure soprano voice in the church chorus as they praised their Lord and God!

Sebastian's home and home congregation agreed with the Great Reformer that next to theology was sacred music. The children enjoyed fortunate spiritual and musical opportunities. Yet clouds appeared on this otherwise ideal horizon. A family crisis made inroads into the routine of family life. Sebastian's mother was taken by death when he was nine, his father less than a year later. Suddenly Sebastian was an orphan. The

family decided to shift the youngest child to Ohrdruf, the home of the older brother, Johann Christoph. This brother had left the parental home after Sebastian was born. After studying under the renowned organist, Johann Pachelbel at Erfurt, Johann Christoph was employed as organist at the Ohrdruf congregation.

Sebastian stayed with this talented older brother five years during which he eagerly absorbed all that Johann Christoph could give. Since the older brother's income was quite meager, Sebastian gave his earnings as a singer to the family treasury. During his stay at Ohrdruf, the orphaned boy attended the renowned Latin school. Promotions came quickly since the youngest scholar was a student of superior zeal and ability. The course of study would compare favorably with current high school education. In 1697 the 12-year-old was promoted to the second class, two years ahead of the average student.

Ohrdruf offered Sebastian the avenue to establish the simple faith which guided Johann Sebastian all through life. Here he was introduced to Leonhard Hutter's scholarly theological works. Ohrdruf provided the instruction which enabled him to mingle music with theology in perfect harmony. Hutter exerted a great influence on his theological development; this theologian was among the foremost representatives and defenders of historic Lutheranism. Hutter's writings were treasured by Bach and in later life he followed Hutter in defending Luther's doctrine against attacks from

"Reformed" Protestants.

While living with his brother, Sebastian's natural genius began to blossom. He treasured the permission to use his brother's organ. The energetic teenager would take one piece of music from his brother, master it, and request something more difficult. However, Johann Christoph's modest home was becoming crowded with children. Through the kindness of a teacher at Ohrdruf, Sebastian and a companion learned of St. Michael's School in the city of Lüneburg. Good singers were in great demand for the church's Mettenchor. According to regulations, choir members were to be drawn from children of poor people, lacking funds to continue their studies. All that was required was good voices. Tuition and board were provided in addition to a small monthly allowance. St. Michael's was such an excellent school that Sebastian did not let the 200-mile trip stop him. He and his companion limited themselves to the scantiest of food in order to reach Lüneburg.

Upon arriving in Lüneburg, Sebastian was accepted in the advanced choir and provided with a small monthly payment. Since he was a poor boy, board and room, firewood and candles were furnished. Musical opportunities were ideal. Yet shortly after arriving, he lost his fine soprano voice. Fortunately, he was not dismissed, for the school found employment for him as an instrumentalist. The students at St. Michael's were challenged by a taxing schedule of musical duties. In addition they studied religion, rhetoric, logic, Latin, and Greek. There, as at Ohrdruf, Hutter's theology was the main subject for upper classmen. Bach accepted Hutter's instruction that an orthodox organist must realize that his hands were always to stand in the service of the church's Lord.

#### Lüneburg Years

The years at Lüneburg were enriched by the association and learning experiences from master musicians. The organist at St. Michael's acquired his expertise in composition and technique in Rome and Vienna. The organist at St. John's Church was also native to Bach's Thuringa. He offered Sebastian access to the best organ the budding organist had thus far enjoyed. Lüneburg was within walking distance from Hamburg, some 30 miles away. Neither distance nor lack of food could keep Bach from conversing with Jan Adams Reinken, organist at St. Catherine's in Hamburg. The

"He realized that both his musical and theological beliefs would occasion controversy."

master organist was enthusiastic in his praise of Bach's musical ability and gladly shared his skill with him. In addition to the trips to Hamburg, Bach also visited the court of Duke George Wilhelm at Celle. Here he became acquainted with French and Italian music and was granted opportunity to perform on the clavichord.

By Easter of 1702 the budding musician chose to discontinue formal education to seek employment. He gave a test performance to the Arnstadt citizens. So masterful was his skill as an organist that he was offered the position. His great uncle, the eminent Heinrich Bach, who had been organist at the Arnstadt church for 50 years, never received the salary granted Sebastian, the youthful beginner! Sebastian, at the age of 18, eagerly continued at a position once filled by a relative, but at a far better salary. Included in his duties were playing every Sunday from 8:00 to 10:00 a.m., every Monday at an intercessory service and every Thursday from 7:00 to 9:00 a.m.

Sebastian also enjoyed renewing contact with relatives near and dear to him. He also made the acquaintance of his second cousin, Barbara, youngest daughter of the late organist-composer, Johann Michale Bach. Sebastian and Barbara were about the same age; they had grown up in an environment where music had the highest priority. Yet Sebastian offended members of the congregation by inviting Barbara to sing while he prepared for his musical duties. He requested and received a month's leave of absence to visit the distinguished organist Dietrich Buxtehude at Lubeck. The brilliant technique of this famous organist was so intriguing that Bach over-stayed his leave by three months!

Returning to his duties as organist after an extended leave of absence caused

disaffection in the congregation. Further, Bach now added such ornate flourishes to his playing that relation between him and the congregation not as cordial as desired. Since the congregation did not appreciate his acquired skill, he sought a position where. This opportunity came while church in Muhlhausen lost its organ through death. When this new opportunity presented itself, Bach requested and received a release from his duties. Then Bach married Maria Barbara and set out for Muhlhausen. Soon Bach was organist at St. Blasius' with Muhlhausen as his new home. Sebastian Barbara now lived in a town that boasted of eminent musicians. Bach responded in kind. When the new masters and members of the congregation were to be installed, Bach wrote a congratulatory motet, "God is my King." This motet exhibited technique acquired from his association with Buxtehude.

Bach's majestic music for the installation of the new council won the approval of the community. The council ordered the printing of the music. Yet triumphs of life are often followed by setbacks. Bach's Muhlhausen experiences are remembered by the hymn-writer's phrase: "The world that smiled when morn was young may change for me ere close of day." His services as organist received enthusiastic acclaim; suggestions concerning the renovation of the organ were received without complaint. But trouble ahead.

The pastor of St. Blasius', Frohne, was an active pietist. He emphasized Christian living but exhibited a casual disregard for purity of doctrine. Pietistic thought also was invited to elaborate music in the church service. Bach's predecessor, organist, viewed this type of music as a "song disturbing meditation." With Johann Ahle having served St. Blasius for 33 years, some regarded the music of a newcomer as "too worldly."

#### Opposition to Pietism

Meanwhile, the orthodox pastor Mary's in Muhlhausen, George Eilmar, opposed the pietistic teachings of Bach's pastor. Moreover, Eilmar encouraged Sebastian in his native musical excellence. In the theological feud between the two theologians, Bach lent his support to the pastor Mary's. He valued the encouragement of pastor Eilmar in his endeavor to achieve musical excellence in the church. Bach selected the pastor of St. Mary's as the sponsor for his first child. He realized that both his musical and theological beliefs would occasion controversy. During the Reformation, Muhlhausen had been notorious as the stronghold of Anabaptism. What is more, the leader of the Anabaptists, Thomas Munzer

#### Acknowledgement

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continued with its walls. So to continuing controversy, Bach released from his duties a year entering the service of St. Blasius'. request for release from his confidant is informative regarding his position toward the music of the church. "It is my constant aim in accord with the desire that church music should be used to exalt God's glory, and, as my humble ability allowed, I have used that purpose also in the village, where the taste for music is growing, and where the churches prize its performance not only as an ornament but as an essential part of their own." He indicated in the council that God had opened a new "an unexpected situation," a position with an adequate salary, and what mattered most, "the betterment of church music." The new position was that of court organist at Weimar. Graciously requesting permission to accept this post, Bach observed, "If in the future I can be further useful to your church, I can promise, so long as life is granted me, to show my diligence in deeds no less than words." His courteous reference to the difficulties that had marred his service at St. Blasius', Bach bade Muhlhhausen adieu.

The new position as court organist at Weimar came in 1708. It was a position of expression in musical work that offered great advantage. His employer was a deeply religious Lutheran, who, he valued music as a means of glorifying the Lord. So high a value did he place upon Bach's music that his salary was nearly double what he received formerly.

Did the duke hesitate to spend considerable sums of money for the construction of the court organ. In fact the attitude of the duke was so liberal toward Bach and his musical talents that the new organist was appointed.

### Fame Spreads

The duke permitted Bach frequent absences to enable him to perform at other places and cities. His fame as an organist spread all over Germany. His presence at the court of Cassels was described as "feet flying over the pedals as if they had wings, and powerful chords roared like thunder through the air." Crown Prince Frederick was so impressed that he gave Bach a ring set with precious stones. He was so fast becoming a legend as a master of the organ that a small part of his mastery lay in his compositions that he was creating a greater part of his organ works composed while at Weimar. During his period he also achieved the distinction of becoming a highly skilled expert in the construction of the "Queen of Instruments."

Opportunities for advancing in all

fields of musical endeavor thrilled Bach at Weimar. But he made one costly mistake. He composed and directed a cantata in honor of his employer's princely nephew, Duke Ernst August. Bach knew that his patron, Duke Wilhelm Ernst, was not on friendly terms with his nephew, Duke Ernst August. Yet he ignored the ill will that existed between them and lent his considerable talent to delight the musical tastes of the younger duke. After all, earlier in his life when he was unemployed, the younger man had graciously offered him temporary employment at his court. Bach did not reckon with the anger of his employer.

### A Setback

Duke Wilhelm Ernst showed his intense displeasure by denying Bach the position of kapellmeister. Since Bach had assumed most of the duties of this office for the previous two years, he expected this assignment as a matter of course. The duke arranged matters to deny Bach this appointment. Bach's friendly relations with the younger duke denied him a coveted position. After nine years of service at Weimar, Bach was ready to move once more. And just at that time Bach was offered a position at the court of Cothen. This new assignment offered a highly substantial increase in salary.

However, since the Court of Cothen was of Reformed persuasion, no organ playing and no composition of church music was expected. Only the simplest style of psalmody was permitted in the church services. But the court offered constant attention to instrumental music and Bach saw an opportunity to experiment with new artistic duties. Although Bach could and would not support the religious doctrines of the Cothen court, he did accept the offer before securing his release from his duties at the court of Weimar.

Prior to requesting his leave from Weimar, Bach visited the city of Dresden to hear a performance by the French organist and clavier player, Louis Marchand. When it became known that the German master organist was in town, someone suggested staging a contest on the clavier to see which nationality had the better musical scholarship. Both contestants accepted at once but on the night of the contest it was learned that the Frenchman had secretly left town early that morning. So Louis Marchand admitted the superiority of his German rival. Since one contestant was not present, Bach was given the opportunity to present an impromptu concert for the citizens of Dresden. His performance convinced the citizens of Dresden that a master musician had visited their city.

Fresh from the exhilarating experience at Dresden, Bach returned to Weimar to obtain his release from his duties. Duke

Wilhelm Ernst refused to release Bach. When Bach continued to press for his release, he was put under arrest. The organist remained in jail from November 6 to December 2. Confident of his eventual release, Bach completed work on his *Orgel-Buchlein* during his enforced idleness. When the duke noticed that Bach could not be persuaded to remain, Bach was granted his release "with notice of his unfavorable discharge." Some five years later a history of Weimar appeared. Among the names of the organists who had served there, Bach's name was conspicuous by its absence. Yet Bach's insistence on freedom of choice opened jail doors for him.

While Bach was under house arrest, his pen was very active. The *Little Organ Book* came into existence during his imprisonment. The title page bore this dedication: "To honor God alone Most High, And train my neighbor too thereby. The 'neighbor' was the young music student beginning his studies in organ. To speak of Bach in terms of the 20th century one might say the cantor was also a parochial school teacher. He was walking in the footsteps of Martin Luther who combined teaching with the hymns and the ordering of the worship services. In the tower at Weimar Bach chose a hymn for each Sunday of the church year as well as an elaborate prelude. His "neighbors" were in every deed to be taught to worship God Most High.

The six years that Bach spent at the court of Cothen were among some of the happiest years of his life. The prince maintained a court band which bore the title, "The College of Music." All the necessary music and musical instruments could be purchased since the prince spent one fifth of his income on his orchestra. Lacking was music for the church, for strict Calvinism would not tolerate choirs, preludes or hymns. Yet Bach remained a confessional Lutheran. Although he was employed by a Reformed court, his children were sent to the Lutheran school rather than the outstanding "Reformed" school. After the tragic death of his first wife, Bach wrote *The Anna Magdalena Bach Note Book of 1722* which contained an open warning against Calvinism, a word of commendation for Christian schools, a testimony against the melancholy tendencies of strict Calvinism. The notation in Anna's book indicated a thorough acquaintance of three books of doctrine by Dr. August Pfeiffer, all of which were in Bach's possession.

The marriage of Prince Leopold to a princess who detested music and resented his attachment to his court musician convinced Bach that he should look for another position. His next and last move was to St. Thomas Church in Leipzig where he served as cantor and director of music from 1723 to his death in



1750. Although he lost out in material things by moving to Leipzig and became subject to the whims of many masters, Bach was once more in an atmosphere where he was "at home." Once more he had occasion to declare his spiritual convictions for at Leipzig he was asked to state his allegiance to the Confessions of Lutheranism, The Lutheran Book of Concord. This he did without hesitation.

During his years at Leipzig a familiar text once more regained prominence. While teaching music and Latin, the daily schedule began with a reading from the Bible and Hutter's interpretation of Luther's teachings. One can better understand Bach's musical endeavors by glancing at the library he left behind. This collection indicates a believer greatly influenced by Martin Luther as well as other exponents of Lutheran theology. His library also indicated devotion to the defense of the faith against Romanism, Calvinism, and the rising tide of Rationalism. Of Luther's writings there were two complete editions, one in Latin, the other in German. About one-fourth of his entire library consisted of the Great Reformer's writings. The defense against Rome included Martin Chemnitz's *Examination of the Council of Trent*. There was a volume devoted to the Augsburg Confession. There was Pfeiffer's defense of Lutheranism against every compromise with the Reformed. Nor dare one forget the well

worn hymns which served as an inspiration for many of his magnificent chorales.

Bach's music was never composed in isolation of his theological moorings. When "Rationalism" raised its head in Germany insisting that human reason was a safe guide in everything and proceeding to deny everything in the Bible which did not agree with human reason, Bach did not retreat into the safety of the world of music. Bach frequently attacked Rationalism. In his cantata No. 178 of the year 1740 he cries out: "Cease, now, tottering Reason, cease!" He utilized a poem of Luther, based on Psalm 12, to compose a song in praise of sound doctrine. Many Lutherans have sung it according to a modernized version: "O Lord, look down from heaven, behold/And let Thy pity waken;/How few are we within Thy fold,/Thy saints by men forsaken!/True faith seems quenched on every hand,/Men suffer not Thy Word to stand;/Dark times have us o'ertaken." Yet Bach did not surrender to defeatism, for the hymn closes with the triumphant strain: "But THOU are our Salvation!"

When Bach studied and signed the Formula of Concord before he was admitted to his position at Leipzig in 1723, he no doubt noted the statement: "We base our position on the Word of God as the eternal truth." Composers of that day no longer used the biblical texts in their

passion cantatas but modern v forms. Bach in his Passion ignored rhymed narratives and in their p used the plain words of the Gosj Bach was concerned about the Wor God and in *St. John's Passion* the E cal text occupies the center of the st In *St. Matthew Passion*, Bach em sized the importance of the words of sacred text by inserting the composi in red ink from beginning to end. I was indeed a disciple of Luther in the Passions were indeed based on word of God.

Bach's music highlights such the as baptism, the birth and death of Lord, his and our resurrection, and issues as the life, death, and the hoj eternal life of the believer, Bach wa who was tried in the furnace of affli — orphaned at nine, four years after ing married he returned home to fin wife dead and buried, 11 of his chil died during his lifetime, for years was a cradle and a casket in the l each year. Death indeed held his int but in the death and resurrectio Christ he saw the hope of the childr God. This he proclaimed with his r When his own eyesight began to fa started to dictate a choral pre "When we are in deepest Need," b his last moments he changed it, "B Thy throne I come." His life mirror theme for all his compositions: To alone be glory!

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# Bach

## The Great Preacher

By M.S. BICHSEL

Lutheran church music of the Baroque period gave rise to the evolution of a new form of composition — the cantata. This new form was actually a combination of two older forms: the concertato compositions of Heinrich Schutz (1585-1672) and the chorale-concertato developed by his student, Matthias Weckmann (1619-1674) and brought to

great fruition by Franz Tunder (1614-1667) and Dietrich Buxtehude (1637-1707). While the cantata had its birth in Italy in the dramatic secular realm of the opera and oratorio, it had become the task of Schutz and his followers to place this new form in the service of the church when the former brought its influence to Germany.

Luther's unfavorable view of the gradual and tract (especially the latter) in the Roman rite, eventually led to the placing of the *detemporelied* between the epistle and the gospel. It was sometimes called

the *graduallied* and may be compared our hymn of the week or hymn of day. In addition, another hymn followed the gospel, the purpose of which was to relate the sermon and the gospel closely to each other. And it is this form which assumed non-congregational character, thus leading to the beginning of concerted music which culminated in church cantata.

In Magdeburg in 1655 "figural music" was prescribed after the gospel. In the same direction appeared at Scherzberg. The Sangerhausen *Gesangbu*

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*Dr. Bichsel is professor of church music emeritus of Eastman School of Music in Rochester, N. Y.*

had the rubric "Ein Stuck nach dem evangelio" following the gospel. Along the pattern is the direction "Wird alle tage nach dem Evangelio ein Stuck aliter oder ein Concerto musiciret" which appeared in the Leipzig *Kirchendachten* of 1694; again, in 1710, and the *Leipziger Kirchen-Staat* proving, "Ferner wird entweder musicir oder ein Lied nach Beschaffenheit des Evangelii."

One can see by the above rubrics and variations from various Lutheran services that concerted music was definitely a part of the service. At the Thoirche, Leipzig, we find the cantata in use as early as 1657 when Sebastian Knupfer was cantor. By 1712 an inventory made by Johan Kuhnau (1660-1722) of the choir library showed that St. Nicholas' had a complete set of stücke, or original compositions for the liturgical

Johann Sebastian Bach (March 21, 1685 - July 28, 1750) has been called by an awesome title of the "The Fifth Greatest." As a matter of fact a book each by that title by a prominent German theologian was scheduled to be published this spring or summer. However, I would prefer to change that to "Bach, the Greatest Lutheran Preacher," and I base my thesis first on an estimate of an Anglican musicologist Charles Sanford Terry, who, in his *Music of Bach* said: "Bach's cantatas are not intelligible unless we realize when writing them, he placed himself on the pulpit, as it were, to expound the Gospel in the language of his art."

### Five Cycles

So I base my thesis on the near three hundred cantatas that he composed during his lifetime of which the music survives for barely more than two hundred. I want to be exact. His son, Carl Philip Emanuel, claims that his father completed five complete cycles during his liturgical tenure of 27 years, and by the usual liturgical requirements of St. Nicholas' this would total 295 cantatas. Terry has also indicated how unintelligible it is to view the cantatas apart from the liturgy of which they were an integral part. Thus before we study the liturgical aspect of the cantatas we look at the *Order of the Hauptgottesdienst* in the Leipzig church where the cantata was to be performed — either St. Thomas or St. Nicholas. This order of service was pretty much based on Luther's *Formula Missae* of 1523, the *Deutsche Messe* of 1526 being used at the non-cantata church.

*Order of the Hauptgottesdienst*

Organ Voluntary

Motet (Latin)

Introit (Latin — omitted on Feast Days)

## "...the Gospel in the language of his art."

4. Kyrie and Gloria (Greek and Latin — latter intoned by the pastor)
  - or
  - Hymn: "Allein Gott in der Hoh' sei Ehr"
5. (a) Salutation and Response in Latin  
(b) Verse and Response in German  
(c) Collect in Latin
6. Epistle in German
7. Detemporelied (Gradualled)
8. Gospel — greeting, response, announcement, text itself and response all in Latin.
9. Nicene Creed: (Pastor at altar intones *Credo in unum Deum* and choir continues.)
10. Cantata or Stuck or Concerto or Motetto as they were known. Bach referred only to the solo Cantatas as "Cantatas."
11. Hymn: Wir glauben all'
12. Pulpit Hymn
13. Sermon preceded by a silent Lord's Prayer and the reading of the Gospel in German.
14. Banns of Marriage announced from pulpit.
15. Prayers (all from pulpit)
  - (a) General confession and absolution.
  - (b) General Prayers
  - (c) Intercessions and thanksgivings.
  - (d) Death and other notices.
  - (e) Benediction.
16. Hymn or Part II of Cantata
17. Lord's Prayer
18. Words of Institution. (On feast days this was preceded by the prefatory dialog, preface and Sanctus all in Latin).
19. Distribution during singing of hymns.
20. Post-Communion collects.
21. (a) Blessing (Aaronic) intoned.  
(b) Congregational response.

However, this entire outline is meaningless unless we know what the hymns, the pericopes, the text of the opening

motet, and that of the introit, were in order to see how the entire service fit together, and how Bach expounded on these various parts by using the libretti supplied him by such people as Salomo Franck, Erdmann Neumeister, Friedrich Henrici (a.k.a. Picander), Marianne von Ziegler, Christian Weiss and others. And let it be also indicated that Bach did not hesitate to make alterations in their texts as he saw fit.

Thus we go into more detail examining several services which will demonstrate my thesis of Bach the great preacher. We turn our attention to the first Sunday in Advent.

### Advent Service

At the outset three motets from the Erhard Bodenschatz collection are possible at the beginning of the service. We know that they were in use because Bach bought copies of these for both churches as early as 1729. These collections contained Latin motets by the greatest composers of the Renaissance and early Baroque, among whom are to be named Hans Leo Hassler, the two Gabriellis, Seth Calvisius, Jacob Gallus and Michael Praetorius to name but a few. Let us take the motet titled *Hosanna filio David*, No. 87 in volume I of Bodenschatz. This text immediately sets the tone for the entire service: "Hosanna to the Son of David; blessed is He who comes in the Name of the Lord."

The introit that follows, *Ad te levavi animam meam*, further enhances the thought by lifting one's spirit to the coming Lord, and the collect for the day asks the Lord to stir up his mighty power to come and protect his people and rescue them from the perils of their sins.

The epistle is from Romans 13:11-14, in which the Christian is exhorted to prepare to receive the returning Lord, for his appearance is indeed very near.

The *detemporelied* (or *gradualled*) is certainly appropriate here, since it is Luther's "Nun Komm, der Heiden Heiland." [This hymn of Luther was a German translation of the hymn *Veni Redemptor Gentium* by St. Ambrose of Milan (340-397) and the tune is also of great antiquity.]

This was followed by the gospel, St. Matthew 21:1-9, which narrates our Lord's triumphant entry into Jerusalem.

Now we come to the concerted music or stuck as it was also called. For this Sunday Bach has given us three. The first is BWV 61 "Nun komm, der Heiden Heiland."

At the outset, since the opening chorus is based on the first stanza of Luther's chorale, we can see that this connects us with the *detemporelied* which has already been sung by the congregation before the reading of the gospel. The tenor recitative and aria that

follow are taken from Neumeister's libretto and refer to our Savior's having come once to assume our flesh and blood, and now we implore him to come because his church awaits for him to bring happiness to his own and to bless his faithful ones. The bass aria, based on Revelation 3:20, shows the Savior coming and knocking on the believer's door asking for entry, to which the soprano aria welcomes him with the portals of her heart opened wide. The cantata concludes with stanza seven of Philip Nicolai's chorale "Wie schon leuchtet der Morgenstern" (sometimes known as the Queen of Chorales) in which we sing "Amen, Amen! come and meet me, Quickly greet me! With deep yearning, Lord, I look for Thy returning."

### Cantata to Sermon

Here we have a superb musical sermon to prepare the people for the pastor's sermon after the pulpit hymn which, for that Sunday, was "Herr Jesu Christ, dich zu uns wend" (TLH No. 3, LW No. 201). No hymn could form a better transition from cantata to sermon than this when we consider the thought found in the English translation of three of its stanzas:

Lord Jesus Christ, be present now  
Our hearts in true devotion bow,  
Thy spirit send with grace divine,  
And let Thy truth within us shine,

Unseal our lips to sing Thy praise,  
Our souls to Thee in worship raise,  
Make strong our faith, increase our light  
That we may know Thy name aright.

Until we join the hosts that cry,  
"Holy art Thou, O Lord, most high"  
And in the light of that blest place  
Fore'er behold Thee face to face.

The assurance of the Lord's presence as well as his return is thus heightened by the celebration of the Holy Eucharist which, as we indicated above, was always part of the Hauptgottesdienst.

Pastors have to work hard to maintain originality in liturgical preaching, and no doubt Bach had the same problem in supplying cantatas for the same Sunday of the church year. As we mentioned above, we have two others for Advent I, and if we are to believe C.P.E. Bach two more have been lost. And in addition he had available those of his predecessors, especially Johann Kuhnau.

In order to see how he managed, let us examine the other two cantatas for Advent I. First we have BWV 36 "Schwingt freudig euch empor," composed in about 1730. This is a two part cantata, which meant that part I was performed in the usual place, and part II immediately after the sermon. For this work he made use and adapted Picander's libretto and also Luther's chorale "Nun

komm, der Heiden Heiland." Here we can see that Bach is already leaning in the direction of the chorale cantata which forms the basis of the later ones of the Leipzig period. Note that in No. 61 he used only stanza one of the chorale, whereas in this work he will use three, i.e. stanzas 1, 6 and 8, and in BWV 62 written in 1740 he uses all stanzas except the sixth.

Let us assume that in 1730 Bach chose the motet *Jerusalem gaude gaudio magno* from the Bodenschatz collection for Advent I. This certainly points to the Gospel, for in the motet Jerusalem is urged to rejoice with a great joy for the obvious reason that her king is entering in majestic glory. All the other propers remain the same as above — introit, collect, epistle, *detempore* lied and gospel.

However, now in the opening chorus Bach takes his cue from the motet, when he urges God's people to come with joyful voices and rejoice in Zion's mighty Lord. God's Son is coming from heaven to be adored by us. The second movement is a duet setting of stanza one of Luther's chorale "Nun komm," and perhaps we should refresh our memories by reviewing the English translation as we find it in the Lutheran Hymnal (1941), No. 95:

Savior of the nations, come,  
Virgin's Son, make here Thy home!  
Marvel now, O heav'n and earth,  
that the Lord chose such a birth.

The third movement is a tenor aria in which the Christian's soul longs for God as does a bride for her bridegroom. Part one closes with stanza six of Nicolai's "Wie schon leuchtet der Morgenstern," in which we are urged to lift up our voices and let glad sounds of music ring praise of the God of our salvation.

Part two begins with a bass aria in

which he bids the Lord to come into his heart. This is followed by stanzas six of Luther's chorale (omitted in ' but restored in LW) which tells us, as the Father's equal, the Son would victories for us over sin. The next is a soprano aria in the form of a brilliant song of praise to God's majesty which leads to the concluding chorale the last stanza of Luther's "Nun komm" which itself is a doxology. Certain inspiring musical sermon on the same theme, but yet different from the former.

The final piece (stuck) for this Sunday is Bach's Cantata BWV 62 also titled "Nun komm, der Heiden Heiland" which, as we indicated above, shows a later predilection for basing them on a chorale. In this connection we must distinguish between this type of chorale cantata and that of the great Easter "Christ lag in Todesbanden" (BWV 64). In the latter, he makes use not only of the text, but also of the melody of the chorale throughout the seven movements, whereas in No. 62 he paraphrases some of the stanzas and treats the recitatives and arias with freely composed music. In this manner, which eight stanzas of Luther's chorale are treated, the melody itself is used only in the first and last movements.

In this writer's opinion, it would be like carrying coal to Newcastle to do another analysis of this cantata to support our thesis. So let it be merely in closing, that the great Kantor of Leipzig, in addition to being one of the greatest composers of all time, was also a great preacher whenever he gave melody to the gospel as he did in his countless cantatas. Our only regret is that we cannot supply you with a recording or cassette to accompany this article.

Sola Deo Gloria

"rejoice in  
Zion's  
Mighty  
Lord."



## Fresh and Relevant

his Music Issue celebrates Johann Sebastian Bach. His music, as fresh and relevant today as it 300 years ago, is heard and appreciated throughout the world. It has penetrated national and ethnic borders, and even more astonishingly, has transcended religious ones as well. The German chorale tunes he composed and selections from his great organ works used in public worship by all Christian denominations and even in some synagogues.

Bach's musical message is truly ecumenical creating "intercultural" experience understood by all who take time to listen. For Christians it speaks of the love of God, the plea for his advent, joy of his birth, sadness of his death, and exultation of his victory. For all it simply celebrates the wonder and drama of

in his complex masterpieces to the simplest hymn arrangements, we can see care and devotion in each composition. Bach was a devout believer; his work was prayer. Despite challenges of family responsibilities, disputes with his superiors and pressures to all provide "something new" for church and state occasions, Bach managed to put his very best into each musical endeavor. Is this not what is asked of every musician? To take our God-given talents and utilize them to their fullest? We can celebrate Bach whenever we hear or play his music. We can also follow his example making our work our prayer.

Love, devotion and offering one's best should surely be foremost in the church musician's mind. We are called to the ministry of music and it is just that. Whether we are practicing a hymn tune, working out the difficulties of a major organ or choral work, rehearsing a "difficult" choir, or having to play services on a rather exciting organ, we have an opportunity to make those efforts our prayer.

I would like to thank John W. Leykom, publisher of *Lutheran Journal*, for his kind permission allowing us to bring to you Dr. Bichsel's and Dr. Drevlow's early articles regarding Johann Sebastian Bach's work.

J.A. KUCHARSKI

## Debt to Our Musicians

It is a privilege to recognize and salute the musicians who serve the church. All of the men, women, and young people who sing and play instruments, those who direct and train them, and those who compose, edit, and arrange music — to all of them we owe a debt of gratitude.

Church music is an essential part of the church's life, and we should be glad that its importance is recognized in the pages of this magazine. The editor expresses his thanks to the contributing editor, Mr. Kucharski, and to the others who made this special issue possible.

Those who are interested in church music will wish to know that next year we plan to revive the column, "Notes, Fasts, and Ferias," which a decade ago appeared each month, but then became infrequent. This

column will offer some suggestions about hymns, and will consistently have other information which church musicians, as integral members of the liturgical team of the parish, will wish to share.

## More Evaluations

In recent weeks, we discussed some actions of General Convention. We wish to continue our evaluation this week.

Abortion did not receive the attention from the convention which many expected. The *status quo* in our church has been a statement which is essentially opposed to abortion on demand, but is stated in such finely balanced language that it has offered no clear guidance to the popular mind. As has been shown in this magazine [July 8, 1984], the original "official position" of the General Convention of 1967 has been misquoted and mis-stated by subsequent conventions. The resolution of the bishops for further study of the questions may represent a desire to return to a clearer ethical stance regarding the wave of abortions for convenience which has swept our country and which, in the opinion of many, can only lead to an increased disregard of the sanctity of all human life.

### Canon Law, Title III

The national canons of the Episcopal Church are divided into five "titles." Title III deals with ordination and related matters, the duties of the clergy, and also with lay readers and professional lay church workers. At the direction of the convention of 1982, the Council for the Development of Ministry (a national church body) and the Standing Commission on Constitution and Canons were directed to undertake a comprehensive review of the entire title, involving over 50 pages, some of it of rather technical content. Certain other alternative amendments were offered for parts of Title III. It is believed that the convention adopted the revision largely (if not entirely) as proposed by the Council and Commission. The great number of detailed changes, some of them very slight alterations in wording or numbering, made detailed discussion impossible. As one bishop said, "We did not know what we were voting for." A respected diocesan chancellor commented, "It will have to be gone over again in three years."

In order to study the canons closely, one must resort to the one reference book, *The Annotated Constitution and Canons*, generally known, from the names of earlier authors in 1954, as "White and Dykman." For some years, work has been in progress to bring this essential commentary up to date, since every convention since 1954 has made changes. Volume one of the revision, dated 1981, is available [TLC, May 13, 1984]. It covers the Constitution and Titles I and II.

Volume two, which will cover the remainder, including Title III, was to have appeared earlier this year. The sale of the Seabury Press and other complications have delayed its appearance until probably the end of 1985. In other words, Title III was revised before the members of the convention could have access to the one and only authoritative commentary to assist them to understand precisely what was being revised. Enough said.

# BRIEFLY...

St. Paul's Church in Poughkeepsie, N.Y. celebrated its 150 anniversary September 28 by being recognized by the city for its community work and its historic and architectural significance. The church, which was once located in a prosperous suburb, is now an inner city parish and over one-third of the congregation is black. It ministers to minorities in the area such as aliens, non-whites and gays with programs such as a soup kitchen, food closet, Alcoholics Anonymous groups, blood pressure and baby clinics, a basement secondhand shop, and an outreach program for mental patients. The Rev. Robert Leather is rector of St. Paul's.

Five unemployed printers chained themselves to iron bars near the gates of Jesuit world headquarters to protest against their dismissal from jobs at Rome's Jesuit-run Pontifical Gregorian University. The printers were laid off earlier this year along with eight colleagues after the Gregorian University introduced new equipment to modernize its printing operation. The five men chained themselves as part of a demonstration September 8 attended by about 50 people and backed by the Association of Vatican Lay Employees. A spokesperson said the employers at the university have refused to grant the laid-off workers severance pay which Italian law requires employers to provide.

Radio and television spot messages produced by the Episcopal Church on the subjects of peace, teenage suicide, wife beating, child abuse and elderly abuse have been accepted for airing over the Armed Forces Radio and Television Network. Word of the selection came from Chaplain R. Alan Plishker, USN, who is executive director of the Armed Forces Chaplains Board in Washington, D.C.

St. George's Church in Schenectady, N.Y. completed a year-long observance in celebration of its 250th anniversary October 13 in the presence of the Bishop of Aberdeen and Orkney, the Rt. Rev. Frederick C. Darwent. The celebration was launched last October 28 by St. George's rector, the Rev. Canon Darwin Kirby, Jr., when the Bishop of London, under whose predecessor came direction for the church to be founded in 1735, was

present at both a Solemn Eucharist and Evensong [TLC, Nov. 25, 1984]. Presiding Bishop John Allin was the guest preacher at a June 2 Mass. The See of Aberdeen is special to the Episcopal Church because Samuel Seabury sought consecration at Aberdeen in the Scottish Church 200 years ago when he was refused the rite by bishops in the Church of England.

A United Methodist panel charged with defining the term "self-avowed, practicing homosexual" has already received some responses from an announcement in a news release asking people to submit definitions for consideration. The Board of Ordained Ministry of the denomination's Rocky Mountain Annual Conference formed the 11-member committee in July, after an official complaint was filed by two pastors against the Rev. Julian Rush, 48, assistant pastor of St. Paul's United Methodist Church in Denver and director of the Colorado AIDS Project. The board said it could not act on Mr. Rush's case until the phrase was defined. The church's General Conference ruled last year that "self-avowed, practicing" homosexuals cannot be ordained or appointed to ministerial posts.



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# BOOKS

Continued from page 5

or followed. Always alert to new abilities Handel composed and per-  
d the *Water Music* to regain favor.  
truments between singers and direc-  
were prevalent as now! Handel  
tened bodily harm to a soprano  
refused to sing an aria. A tenor who  
tened to jump on the harpsichord  
old to give notice when this would  
place, as more people would come  
to hear him sing!  
idon states that the chorus *Zadok  
riest* is the finest public ceremonial  
ever written. I concur with this

assessment. It has been sung at every  
coronation since that of George II.  
When the Archbishop of Canterbury of-  
fered textual suggestions he was told by  
Handel: "I have read my Bible carefully  
and will make my own choice."

Organists will be amused at Handel's  
comment concerning an organ specifica-  
tion: "Reed stops I have omitted, be-  
cause they are continually wanting to be  
tuned."

In this 300th anniversary year we have  
here a book which convincingly attests  
to the deserving popular hold Handel's  
music has on the populace. Inevitably  
there arises comparison with J.S. Bach.  
Landon answers: "For Bach it was the  
flicker of church tapers; for Handel the  
smell of grease-paint and that curiously  
dead air that enfolds one as the curtain  
of the opera stage rises."

HARRISON WALKER  
Wilmington, Del.

est to those who perform or listen criti-  
cally to medieval and renaissance music.  
His broad knowledge of the historical  
questions associated with performing  
early music and his judicious recommen-  
dations when there are divergent possi-  
bilities may be more than the casual  
reader will find interesting.

His treatment is limited to polyphony,  
and this omission of chant makes an in-  
teresting contract to Cattin. This will be  
a valuable book for anyone who trea-  
sures the traditions of early music.

(The Rev.) RONALD H. MILLER  
St. Alban's Church  
Murrysville, Pa.

## Record Review

### Clarity and Enthusiasm

**HYMNS AND ANTHEMS FROM SAINT LUKE'S.** The Choir of St. Luke's Parish, Evanston. Richard Webster, organist and choirmaster. St. Luke's Church, 939 Hinman Avenue, Evanston, Ill. 60202. \$11 postpaid.

Those of you who have purchased this choir's first record, *Music from Saint Luke's*, will no doubt be pleased to add this one to your collection. If you have neither, you may wish to get both. This disc was produced as part of the commemoration of the parish's 100th anniversary. Side one is a collection of music for the Advent season: three hymns; "Come, thou long expected Jesus"; "Lo! He comes, with clouds descending"; and an inspiring arrangement of "O come, all ye faithful"; plus two anthems: "E'en so, Lord Jesus, quickly come" by Paul Manz and "Laetentur coeli" by William Byrd.

Side two offers the Magnificat and Nunc Dimittis by Sir George Dyson, "Faire is the heaven" and "Bring us, O Lord God" by William Harris, and a hymn which will be included in our new hymnal with this lovely tune, "Dear Lord and Father of Mankind" sung to the tune "Repton."

As is to be expected, the choir, composed of 20 boys and 23 adults, sings with exceptional clarity and enthusiasm under Mr. Webster's direction. Organ accompaniment is skillfully provided by Jeffrey Smith. Listeners will appreciate the beauty of the parish's recently restored E. M. Skinner organ. The Pitzen Brass Ensemble's splendid playing is featured on Mr. Webster's hymn arrangements.

J.A.K.

### Music of the Past

**MUSIC OF THE MIDDLE AGES I.** By Giulio Cattin. Translated by Steven Botterill. Cambridge University Press. Pp. vii and 246. \$14.95 paper.

**MEDIAEVAL AND RENAISSANCE MUSIC: A Performer's Guide.** By Timothy J. McGee. University of Toronto Press. Pp. xx and 273. \$27.95.

Readers interested in the study or performance of early music will welcome the publication of these two books, which compliment each other very well. One or both will be of interest to musical specialists.

Cattin surveys the history of monophonic music from the beginnings of Christian worship through medieval period, with a brief look at the subsequent history of the degeneration and restoration of Gregorian chant during the subsequent centuries.

This is not a book to give to a novice in the study of music history. However, for someone with a general familiarity with the subject and its sources, the description of the background and development of liturgical chant in the various families of Christian liturgy will be informative.

Specialists in liturgical history will quibble with some points, such as his translation of *legem credendi lex statuat supplicande* as "the law of believing establishes the law of praying" rather than the other way around.

His discussion of the development of secular monophonic songs shows similar thoroughness and completeness. In addition to extensive glossary, notes, bibliography, and index, Cattin makes available translations of a number of original documents, from Augustine's discussion of the jubilee in his *Commentary of Psalm 32* through a passage of *Ars musica* of Gill da Zamora.

McGee's book will be of similar inter-

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# Video Tapes

## For Pilgrims and Seekers

**MYSTICAL PRAYER: The Cloud of Unknowing and Its Attendant Works.** By Richard Woods, O.P. Credence Cassettes, P.O. Box 281, Kansas City, Mo. 64141. Four cassettes (five hours, 30 minutes) with bibliography in vinyl album. \$34.95.

**THE PATH OF WHOLENESS.** By John Sanford. Credence Cassettes. Four cassettes (four hours, 15 minutes) in vinyl album. \$34.95.

"Little children," wrote St. John, "keep yourselves from idols." It is good advice, yet hard to follow. Here are two sets of cassette tapes with further teaching on the subject from the 14th and 20th centuries. They tell us how to identify idols and avoid them.

*Mystical Prayer* is, in fact, readings from the work of a mystic whose name remains unknown but who left us in "The Cloud of Unknowing" and several other works some of the greatest devotional writing in the English language. Deeply influenced by the pseudo-Dionysius, the "Cloud" author provides guidance for those who would place themselves before the unknowable God.

The Rev. Richard Woods, a professor at the institute of Pastoral Studies at Loyola University of Chicago, edits out about half the original writings in order to give us the essence of the work interspersed with a helpful but unobtrusive commentary. Fr. Woods provides a thoroughly contemporary English reading which somehow seems to sacrifice neither the spirit nor flavor of the original. The occasional bursts of alliteration, ("feigned folly formed in phantom," "grounded in grace," "the simple soul may softly sleep") a favorite device of medieval English writing, are preserved for our enjoyment.

The 14th century has been described by Barbara Tuchman as "A Distant Mirror" of our own turbulent 20th century. Fr. Woods spells this out in his splendid introductory remarks and he shows us the author as one whose pragmatic approach is well-suited to contemporary American Christians. "Everyone," he tells us, "is called to the contemplative life . . . a way of keeping one's balance spiritually, psychologically, and even

bodily, in a world of hectic, disintegrating tensions."

The "Cloud" author is, Fr. Woods tells us, "an apostle of wholeness" who knows that all attempts to name God are "idols of the mind." These tapes deserve to be listened to again and again as we seek to clear our minds from idols and find our true center.

Deliverance from idols is no less eagerly sought in the 20th century than in the 14th (though we may be more afflicted with them), but now we are more likely to consult psychiatrists for deliverance instead of mystics. Yet the goal is the same and the language often strikingly parallel. The Rev. John Sanford is an Episcopal priest and psychotherapist who studied Jungian analysis under Fritz Kunkel. Because these lectures are aimed at beginners, Fr. Sanford spends a good deal of time explaining the Jungian vocabulary, and we become aware that we are, in large part, simply finding new labels for old ideas. "Life," Fr. Sanford tells us, for example, "is against egocentricity. We can phrase the question differently. We can say, 'God is against egocentricity.' Each language system is equally valid."

Or almost equally. "God," after all, denotes a personal relationship and "Life" does not. But the point is that Jungian psychology, as Sanford translates it, is as much concerned with re-centering the human ego as is the mystical teaching of "Dionysius" and the "Cloud." Fr. Sanford is a good guide to those who would like a glimpse of the Jungian view of the idols we adopt for ourselves in place of God.

"Christian Wholeness" consists of four lectures, delivered "live," with some of the questions and answers. The vocal projection necessary for the lecture hall is not entirely comfortable for private listening, but Fr. Sanford is crystal clear in both content and delivery.

"Mystical Prayer" was recorded in a studio, which suits Fr. Woods' beautifully modulated delivery. The lack of any clear division into units may be a problem for study groups but, as a companion for a five and a half hour drive, this is perfect. You may, in fact, want to plan a 300-mile trip just to be alone with these tapes in your car.

CHRISTOPHER L. WEBBER

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# PEOPLE and places

### Appointments

The Rev. Andrew A. Barasda is now lead rector of the Syracuse urban cluster and rector, St. Mark's, Syracuse and Church of the Saviour, Syracuse; add: 104 Breakspear Rd., Syracuse, N.Y. 13219.

The Rev. Anselm Broburg is interim rector of Trinity Church, Baton Rouge, La.

The Rev. Jervis O. Burns is canon for mission of the Diocese of Louisiana.

The Rev. Antoine LaMont Campbell has been assigned to Holy Cross/Faith Memorial, Pawleys Island, S.C. and St. Cyprian's, Georgetown, S.C.; he is also executive director of Camp Baskerville, Pawleys Island, S.C.

The Rev. Stephen Caudle became rector of Christ Church, 524 N. 5th St., Beatrice, Neb. 68310 as of Oct. 1.

The Rev. Christopher Colby is vicar of St. Mark's, Havery, La.

The Rev. David Coughlin is now vicar of St. Gregory's, Gonzales, La.

The Rev. Peter Courtney is rector of Emmanuel Church, 5181 Princess Anne Rd., Virginia Beach, Va. 23482.

The Rev. Frederick R. Engdahl is now assistant to the rector of Christ Church, 400 San Juan Dr., Ponte Vedra Beach, Fla. 32082.

The Rev. Stephen Shea Gerth is curate, St. Luke's, Baton Rouge, La.

The Rev. Robert S. Goldsmith, III is now rector of St. Mark's, Roanoke St., Box 286, Fincastle, Va. 24090.

The Rev. Gordon Lyall is interim dean of Christ Church Cathedral, New Orleans.

The Rev. Robert H. New is now interim rector of St. Timothy's, Creve Coeur, Mo. Add: Box 12508, St. Louis, Mo. 63141.

The Rev. Robert C. Newyear is rector of the Church of the Good Shepherd, St. Louis County, Mo. Add: 1166 S. Mason Rd., St. Louis, Mo. 63131.

The Rev. Robert W. Offerle has been for some time rector of Church of the Redeemer, 265 E. Main St., Watertown, N.Y. 13601.

The Rev. Ted R. Petterson became rector of St. Paul's, New Orleans on Sept. 1.

The Rev. William Craig Pooser is now rector of Grace Church, St. Francisville, La.

The Rev. C. Kamila Robertson is now rector of St. Andrew's, 6506 Elmer Hill Rd., Rome, N.Y. 13440.

The Rev. Robert A. Schiesler became rector of St. Stephen's, 19 S. 10th St., Philadelphia, Pa. on Sept. 15.

The Rev. Betty Bone Schiess is rector of Grace Church, Mexico, N.Y. Add: 107 Bradford Ln., Syracuse, N.Y. 13224.

The Rev. Gwen W. Sears, a vocational deacon, is assistant at St. Stephen's, 67 East St., Pittsfield, Mass. 01201.

The Rev. Morgan Silbaugh is now rector of Trinity Church, 227 Sherman St., Watertown, N.Y. 13601.

The Rev. Prim Smith is chaplain at the Tulane/L.S.U. Medical Center in New Orleans.

The Rev. Phillip Thomas is now rector of St. Mary's, Franklin, La.

The Rev. Donald J. Trimboli has for some time been rector of St. Stephen's, 25 Oxford Rd., New Hartford, N.Y. 13413.

The Rev. Charles Winters is interim chaplain at Holy Spirit, Tulane/Newcombe in New Orleans.

### Changes of Address

The Rev. George W. DeGraff has moved to "Delighthouse" on Glen Lake in Michigan; add: 5496 W. Co. Rd. 616, Cedar, Mich. 49621.

The Rev. R. P. McDonnell may now be addressed

### Religious Orders

On August 2, Sr. Cornelia, OSH, was elected superior of the Order of St. Helena, Convent of St. Helena, Vails Gate, N.Y. 12584.

### Retirements

The Rev. F. Newton Howden, for 16 years rector of Trinity Church, Lime Rock, Lakeville, Conn. He has been elected rector emeritus and now lives at Argyle House, Argyle Rd., Southborough, Tunbridge Wells, Kent, England TN4 OSU.

The Rev. George Laedlein retired at the end of 1984; his current address is 3030 Park Ave., Apt. 2-W-9, Bridgeport, Conn. 06604.

The Rev. Charles F. Schreiner, as rector of St. John's, Gig Harbor, Wash. Fr. Schreiner, who has been named rector emeritus of St. John's, now lives at 3690 Woods Rd. E., Port Orchard, Wash. 98366.

### Resignations

The Rev. Henry A.C. Doherty, as rector of St. James, Lenoir, N.C. He has been transferred to the Diocese of Indianapolis.

The Rev. Arthur G. Holder, as rector of the Church of the Holy Cross, Valle Crucis, N.C., in order to complete his Ph.D. dissertation in historical theology at Duke University.

### Deaths

The Rev. John Duane Verdery, headmaster emeritus of Wooster School in Danbury, Conn. and an acting director of the National Association of Episcopal Schools, died on July 16 at the age of 68 while on vacation in Brittany.

Headmaster of the Wooster School from the age of 26, Fr. Verdery was educated at Princeton University and the Episcopal Theological School; in 1959 he was awarded the Doctor of Divinity degree from Hobart College. Before his 33-year tenure of service at Wooster, he served briefly as assistant at St. Paul's Cathedral in Boston. The author of several books and considered one of the leading headmasters of his generation, Fr. Verdery was honored at a memorial service at Wooster School. He is survived by his wife, Suzanne, a daughter, Joan, and sons, Daniel, Donald and Benjamin.

Lucie Culver Gould Bayne, widow of Stephen Fielding Bayne, sometime Bishop of Olympia, Anglican Executive Officer, and holder of many other positions, died in Seattle, Wash. on Sept. 5, after a lengthy illness.

Mrs. Bayne was a native of New York City and was graduated from Smith College, after which she taught at a mission school in Puerto Rico until her marriage in 1934. The mother of five children and a patron of the arts, Mrs. Bayne developed her own lay ministry especially when her husband was professor and dean at General Theological Seminary, during his later years. She was a Companion of the Holy Cross, and she is survived by her five children and 11 grandchildren.

Charles Phelps, an internationally recognized ophthalmologist for his research on glaucoma and former warden of Trinity Church, Iowa City, died of cancer at the age of 47 on Sept. 13.

A native of Waterloo, Iowa, Dr. Phelps was the head of ophthalmology at the University of Iowa College of Medicine, where he was appointed to the faculty in 1972. A widely published research scientist, Dr. Phelps had been a referee for three scholarly

journalists for the American Board of Ophthalmology. He was also active on committees for numerous national and international organizations in his profession. An active churchman, Dr. Phelps served the Diocese of Iowa in a variety of ways. He is survived by his wife, Dorsey, two sons and two daughters.

Helen VanVoast Pipe, widow of the Rev. Cuthbert Pipe who served in the West Indies, London, and the Isle of Wight, died on Sept. 24.

An alumna of Wellesley College and of the Union Theological Seminary in New York City, Mrs. Pipe served in the church's mission to China from 1936 to 1950, having taught at St. John's University, Shanghai. She also served in the Diocese of the Virgin Islands on the British Island of Tortola; she taught for awhile at the Northfield — Mt. Hermon School in Northfield, Mass. She is survived by her son, John, a granddaughter and a grandson.

Fritzi Struckmeyer Ryley, for 20 years a correspondent for THE LIVING CHURCH from the Diocese of Arizona, died at her home in Phoenix on Sept. 5 at the age of 74.

Among Mrs. Ryley's numerous accomplishments were her service in the state legislature of Arizona and her position as parliamentarian for the convention of the Diocese of Arizona. A member of a family devoted to civic service, Mrs. Ryley had been married to Francis Ryley, for many years chancellor of the Diocese of Arizona, who died in 1978. Her brother, Fred Struckmeyer had been Chief Justice of the Arizona Supreme Court. Mrs. Ryley's funeral was held at Christ Church, Paradise Valley, Ariz. She is survived by her two daughters, Frances and Christine, and her son, John, all of whom live in Phoenix.

Helen Hope Sturges, a devoted missionary and a direct descendent of Philo Shelton, first priest ordained in the United States at the first convocation of Connecticut in 1785, died at the age of 88 on July 17 in Sun City, Ariz.

Miss Sturges received her B.S. in 1920 from Connecticut College for Women; she did religious studies at St. Faith's Training School at the Cathedral of St. John the Divine in New York City and further studying at the New York School of Social Work. She began her career as executive secretary and case worker for the church mission of help in the Diocese of Connecticut; later she worked for several New York City parishes doing various social service projects. For the next 40 years, however, Miss Sturges committed herself to the Episcopal Mission to the Navajo at Bluff, Utah and St. Mary's of the Moonlight at Oljato, Utah in Monument Valley. She was a school teacher in Bluff and traveled the entire 1,500 square miles of the mission area, taking religious education to the Navajo and assisting in emergencies. Miss Sturges is survived by a niece and nephew and her goddaughter.

James R. Taylor, organist and choirmaster of St. John's, Tampa, Fla., died of cancer from which he had suffered for several years, at his home in Tampa on Sept. 27.

At a memorial service for Mr. Taylor, Craig Smith of Groton School in Massachusetts played the organ and Mrs. Taylor, who is officially taking over her husband's position at St. John's, directed the choir. Besides his wife, Ellie, Mr. Taylor is survived by his son, Doug.

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Milwaukee, Wis

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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.  
Daily Eucharist, Mon-Fri 12:10

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  
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 (ex Sat). Sat only 12:15, EP 6 (ex Sat), Sat only 5:30; C Sat 11:30-12, 1-1:30, Sun 10:30-10:50, Maj HD 5:30-5:50. Organ recital, 1st Wed of mo. 12:45-1:15

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PARISH OF TRINITY CHURCH  
The Rev. Robert Ray Parks, D.D., Rector  
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ST. PAUL'S Broadway at Fulton  
Sun H Eu 9; HS 5:30 (1S & 3S). Mon-Fri H Eu 1:05

WATERTOWN, N.Y.  
CHURCH OF THE REDEEMER 265 E. Main St.  
The Rev. Robert W. Offerle, CSSS, r  
Sun 9:15 Mass, 5 EP & B; Sat 5 (Vigil Mass)

CHARLESTON, S.C.  
HOLY COMMUNION 218 Ashley Ave.  
The Rev. Maurice Branscomb, r; the Rev. Samuel Fleming, r-em; the Rev. Nutt Parsley, the Rev. Kent Belmore, c  
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The Rev. Paul Waddell Pritchard, r; the Rev. Joseph W. Arps, Jr.; the Rev. C. V. Westapher; the Rev. Nelson W. Koscheski, Jr.  
Sun Eu 7:30, 9, 11:15; Daily Eu at several times; Daily MP 8:30 & EP 5:30 (ex Sun 12:40)

FORT WORTH, TEXAS  
ALL SAINTS' 5001 Crestline Rd. 76107  
The Rev. William A. Cray, Jr., r  
Sun Eu 7:45, 9, 11:15 & 5. Ch S 10:15. MP & Eu daily 6:45 (Thurs 6:15), EP daily 6. Wed Eu 10

HURST, TEXAS  
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The Rev. Douglas L. Alford, r; the Rev. William R. Newby, c  
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Sun 7:30 HC, 9 HC, 11:15 MP (HC 1S), 11:15 Rejoice Eu (Rite II). Daily 8:30 MP, 12:10 HC. Wed Night Life 5:30-8

MADISON, WIS.  
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Sun 7:30, 11:30 Low Mass, 9 Family Mass. Wkdy as anno

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7:30 & 10; Wed Eu 10 & 6:45

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1400 Reservoir Road, N.W.  
u 8, 9, 10 (Folk Eu), 11; Ev 4. Mon-Sat H Eu 7:30, Int 12 P 4. Tours: Mon-Sat 10:3-15, Sun 12:30 & 2

LOS ANGELES, CALIF.  
St. Ignace Catholic Church  
2430 K St., N.W.  
The Rev. Canon James R. Daughtry, r  
Masses 7:45, 9, 11:15, Sol Ev & B 8. Masses Daily 7; also Sat 9:30; Wed 6:15; Thurs 12 noon HS; HD 12 noon & P 6:45, EP 6; C Sat 5-6

MIAMI GROVE, MIAMI, FLA.  
St. Ignace Catholic Church  
2750 McFarlane Road  
& HC 8, HC 10 & 5; Daily 7:15

MIAMI, FLA.  
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2nd & Lawrence  
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The Rev. Roger Scott Gray, dean & r  
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— Light face type denotes AM, black face PM; add, ss; 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 Church-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, Intercession; LOH, Laying On of Hands; Lit, Litany; Mat, Matins; Morn, Morning Prayer; MW, Morning Worship; P, Penance; r, rector; r-em, rector emeritus; Ser, Sermon; SM, Service of Solemnity; Sta, Stations; V, Vespers; v, vicar; vng, Young People's Fellowship.

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Sun Sol Eu 10:30. Daily as announced

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The Rev. Edward A. Wisbauer, Jr., r; the Rev. Robert Broesler, the Rev. McCrea Cobb  
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