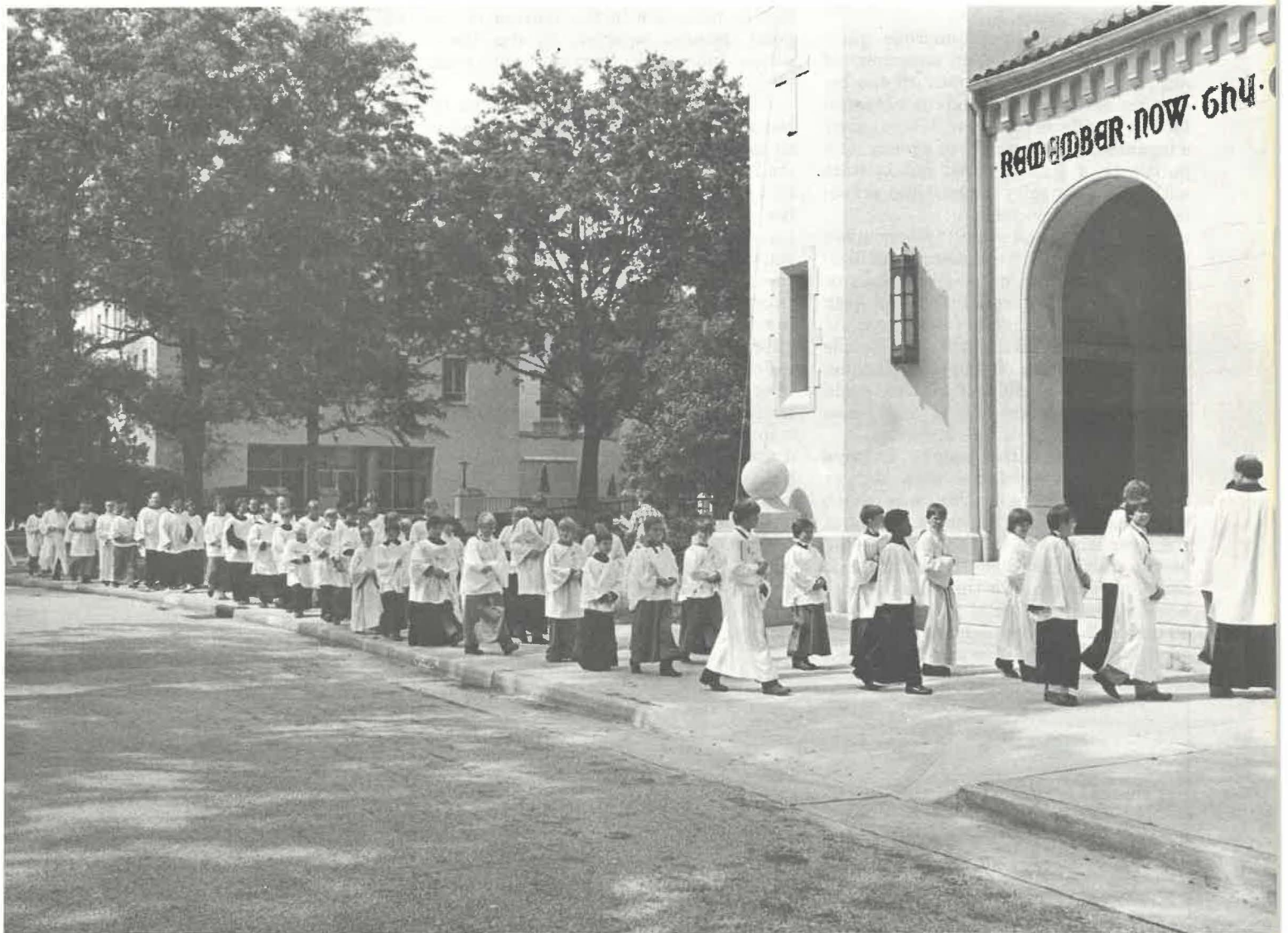


November 30, 1980

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# THE LIVING CHURCH



Final service of the Charleston, S.C., course of the Royal School of Church Music, Summerall Chapel, The Citadel: The basic aim . . . "to produce musicians" [see page 8].

## Music Issue



# THE LIVING CHURCH

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## DEPARTMENTS

Editorials	12
The First Article	2
Letters	3
News	6

## MUSIC FEATURES

Reviews	J.A. Kucharski	4
The RSCM Training Scheme	Murray Somerville	8
Outreach: One Approach	J.A. Kucharski	10
The Ministry of Music and Children	Peter Crisafulli	11
A Marriage of Music and Words	J.A. Kucharski	13

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Once again the church starts a new year. Did you ever reflect on what an odd statement that is? How can it be "once" if it is "again"? How can it be "new" if it is "again"?

These are not just humorous questions. A sense of time, an awareness of duration, an ability to mark off the beginning and end of periods is essential for human life as we know it. Obviously a business, or a government agency, or a parish, or a family, could not operate without the capacity to plan time, schedule events, and so forth.

But this is something much more basic than modern commercial civilization. A farmer could not grow crops or breed animals if he could not tell a week from a month or a month from a year. At an earlier level in human life, people could not subsist on hunting, fishing, and gathering of wild fruits if they could not understand the times and know what to expect at different seasons.

Indeed for primitive peoples, living a hand-to-mouth existence with danger constantly imminent, this was much more crucial than it is for us. Being at the river when the fish spawned, being at the salt lick when the wild cattle came, or searching for the eggs of shore birds at the one time of year they were available — all this might be the difference between starvation and plenty for a

family or a clan.

As winter approaches, some mysterious signal (possibly connected with the angle of sunlight) directs frogs and turtles to hibernate in the bottom of the pond, ground squirrels to dig themselves into their burrows, and some birds to fly south.

We humans may feel cold, but no internal signal gives us a blueprint of what to do about it. Instinct does not teach us (and did not teach any of our ancestors) how to weave a blanket, how to start a fire, or how to smoke meat for winter use. We have to talk to others, to share acquired skills, to plan and, in most cases, enlist the help of other individuals in order to take significant actions. Only in these peculiarly human ways can we effectively get ready for winter.

For tens of thousands of years, beginning a new year has been no trifling matter for the various tribes of people from whom we today are descended. We have a profound investment in our sense of time. It is part of the shape of our life, the framework within which we live and ultimately die.

To observe a religious year, or church year, is to recognize, at a most profound level, God's lordship over time. For us who live within time, this means, quite simply, his lordship over us.

THE EDITOR

## Advent Wreath

*Awake, sleeper,  
Rise from the dead  
And Christ will shine for you. Ephesians 5:14.*

**Awake sleeper.**  
Leave that stale company  
Of shattered dreams and tattered visions.

**Rise from the dead.**  
To him stretch out your withered spirit  
And so receive his healing touch.

**Awake sleeper. He comes.**  
Rise from the dead.  
See Christ transfigured shines for you.

Elizabeth R. Sites

# LETTERS

## Parson's Wife

In regard to the article on the parson's wife [TLC, Nov. 2] may I say that my happy career in rectories ended 10 years ago, and I still miss "belonging" to several hundred people!

My husband and I were in four parishes, and I only recall courtesy and kindness and friendship, whether I was active in parish work or not.

It was the most rewarding "job" I ever had, and I am most grateful to our Lord for the experiences and memories and friendships from those years.

JANET R. BALL

Metairie, La.

## A Strong Reply

Some members of THE LIVING CHURCH family may be interested in this tale.

The Rev. Arthur Henry Stanton was the English vicar of St. Alban's, Holborn, for half a century. An Anglo-Catholic priest ordained in 1862, he had a deep and sincere religious faith and a personal attractiveness which are said to have won him the confidence of thousands of men in one of the roughest

parts of London. His eloquent and powerful preaching appealed to the people of all classes.

One day Fr. Stanton was cassoched and reading the Office on the underground when three laboring men entered the train and sat opposite him. One of the men directed a nasty remark at him. He looked up and went on with his devotions. The second man made a nastier remark. Fr. Stanton looked up again. Then the third man delivered a real blockbuster. Fr. Stanton gave the three a final look and said simply, "Go to hell," and resumed his devotions.

That story was told me by Charles Rann Kennedy, who was in my parish, Grace Church, Millbrook, N.Y., where I was rector for 18 years. Kennedy wrote a number of plays of deep ethical and moral purpose — "The Servant in the House," presenting Christ in a contemporary setting, and "The Terrible Meek," a tremendously effective presentation of the Crucifixion.

The story about Fr. Stanton should be preserved. After I recounted the episode to Chaplain Charles Weinrich of Overlook Hospital, Summit, N.J., he called my attention to Acts 8:14-24 in the Good News Bible. Simon Magus offered money to Peter and John for the power "so that anyone I place my hands on will receive the Holy Spirit." But Peter

answered Simon, "May you and your money go to hell, for thinking that you can buy God's gift with money!"

(The Rev.) H. ROSS GREER  
Short Hills, N.J.

## Nuclear Weapons

The House of Bishops' pastoral letter [TLC, Nov. 2] faces the nuclear arms race issue by stating: "We stand now in mortal danger of global human incineration. A computer error could trigger mutual assured destruction." The letter goes on to call for a "moral outcry against the arms race."

The moral outcry is beginning to be heard in Utah and in a few other dioceses. But the causes of the arms race are deep. For 35 years, this nation has built ever more deadly nuclear weapons, the false gods of a people who believe in military power. These weapons cannot be used without killing millions of children and other innocent non-combatants.

Building nuclear weapons cannot be reconciled with the Gospel; it is a sin to build even one nuclear weapon. The church has been far too willing to follow those who call for more and more armaments.

DANA GRUBB

Gaithersburg, Md.

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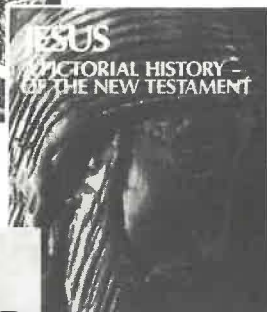
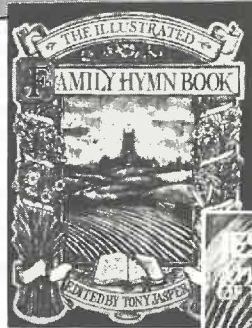
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# MUSIC REVIEWS

## Recordings

The following three discs are available from: Towerhill Records, 6000 Sunset Blvd., Hollywood, Calif. 90028. Each album is \$7.98 plus \$1.50 per order for shipping and handling.

**AN INTRODUCTION TO THE KING OF INSTRUMENTS.** John Rose, organist. (T-1004).

Album notes provide a clear, stepwise approach to the mechanics and various tonal capabilities of the organ. In order to demonstrate the many sounds possible, the gifted composer, Robert Edward Smith, has written a set of variations on an American folk hymn tune, "Pisgah." Side I presents each variation with its

corresponding tonal color representing a given tonal family (diapason, flute, string, reed). Simultaneously, narration describes the type of sound being heard. When the listener has become familiar with side I, he can proceed to side II which contains the entire set of variations without narration. An insert offers a brief history of the organ and a detailed explanation of the sizes and shapes of organ pipes. A number of illustrations and the stoplist from St. Joseph's Cathedral, Hartford, Conn., used for this recording, are also included. The organist is the very talented John Rose, now artist in residence at Trinity College, Hartford, Conn., former organist of Sacred Heart Cathedral in Newark, N.J.

**THE FRENCH ROMANTICS.** John Rose, organist. Volume I (T-1001), Volume II (T-1003).

The organ of Sacred Heart Cathedral, Newark, N.J., is featured in Volume I for the following works drawn from the French Romantic School: Grand Choeur Dialogue, Gigout; Prelude, Fugue and Variation, Franck; Carillon-Sortie, Mulet; and the entire Symphony for Organ, #3 by Vierne. In Volume II, the organ of St. Joseph's Cathedral, Hartford, Conn., is heard in Pierne's Trois Pieces, and Symphony for Organ, #4 by Vierne. Both albums contain information about the composers and their works. Stoplists are included. Mr. Rose's playing is flawless. Each piece is handled with the spirit and vitality for which this school of music is noted. The performance is clear and articulate without becoming academic.

All three of these discs have been beautifully recorded. Stereo buffs will take delight in the care which has been taken to ensure low surface noise and distortion-free listening.

**THE LITTLE KING SLEEPS** (ASC-101). Choral Masterpieces and Carols of Christmastide. The Choir of All Saints' Church, New York City, directed by the Rev. Dennis G. Michno. Available from: All Saints' Church, 226 East 60th St., New York, N.Y. 10022.

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## Choral

**AN ENGLISH MASS.** Jackson Hill. Unison Voices and Congregation, SATB optional, organ. Worldwide Music Publishers, 1966 Broadway, New York, N.Y. 10023.

This service was awarded the first prize in a competition for a Eucharist setting to be used for the sesquicentennial celebration of Trinity Church, Watertown, N.Y. It is a well-written service conveying the jubilation and solemnity appropriate to such an occasion. The unison lines are within the limits necessary when writing for the congregation. They are imaginatively constructed and never dull. SATB sections could be sung easily by most choirs. The accompaniment often doubles these optional parts, but essentially adds color and interest while providing substantial support for the congregation. Set to music are: Kyrie, Trisagion, Gloria in Excelsis, Scriptural Responses, Sanctus and Benedictus qui venit, Acclamations "A" (ferial and festal) and "B", The Lord's Prayer (traditional text and contemporary), Pascha nostrum and Agnus Dei.

**TWO EUCHARIST SETTINGS RITE II.** David Hurd. G. I. A. Publications Inc., 740 South Mason Ave., Chicago, Ill. 60638. Intercession Mass, G2259. \$1.50, Congregational Card, 552-F. 25¢; Music for Celebration, G-1158. \$1.50, Cong. Card, 551-F. 25¢.

Both of these service settings can be heard sung by the Choir of the Church of the Intercession, New York City, on an album entitled, *I Sing as I Arise Today* (DH-1 \$7), available from G. I. A., and reviewed in last year's music issue [Dec. 2]. Along with the regular portions of the service set to music, each mass includes the Opening Acclamation (Lent and Easter), Acclamation "A" and the Pascha nostrum all composed in plainsong style. Each setting is supplied with The Lord's Prayer (ICET text) in optional harmony. The nine-fold Kyrie in Music for Celebration has an optional descant for sopranos on the last Kyrie. Gloria in Excelsis and Sanctus and Benedictus qui venit are given an antiphonal treatment. The Intercession Mass also has

*Continued on page 14*

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# THE LIVING CHURCH

November 30, 1980  
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## Alarm and Challenge in Atlanta

In the wake of the murders and disappearances of black children in Atlanta, and the death of four toddlers at a day care center, the Rt. Rev. Bennett J. Sims, Bishop of Atlanta, his staff, and the black clergy of the diocese, issued a pastoral statement, urging city authorities to "put poor people into new prominence in their budgeting concerns."

"It is deeply divisive of our city that Atlanta boasts of a mammoth new airport while neglecting the neighborhoods of our poorest people," said the statement, which called for greater attention to the following areas of concern: slow police response to trouble calls from public housing projects; the hazards of vacant and decaying houses and apartment buildings, which should be promptly demolished; and the "basic

fitness of buildings and grounds in all public housing projects."

The statement also called for an "immediate crack-down, under existing ordinances, requiring the clean-up and decent maintenance of homes and property," and immediate attention by the Board of Education to the transportation requirements of children "who are obliged to walk to and from school at dark hours of the day and through threatening parts of the city."

"Finally," the statement concluded, "we acknowledge that the building of a just and caring society is a never-ending struggle against the sins in which all of us participate: greed, cowardice, and weariness of heart. God have mercy, stirring us ever and again to hopeful resolution, and girding us for compassionate action."

## Peacemaking Lobby

The Rev. George F. Regas, rector of All Saints Church, Pasadena, addressed about 500 people from Pomona Valley churches recently, when they gathered for a conference on religious faith and national security in Claremont, Calif.

Fr. Regas, who with Rabbi Leonard Beermen and others, founded the Interfaith Center to Reverse the Arms Race, decried what he called a "senseless fatalism" about nuclear war and the arms race. He urged the gathering to build a "peacemaking" lobby.

"We must create a movement of Christians, Jews, and people of religious spirit . . . we must build congregational support," he said. Although pacifist Christians have enriched and challenged him, Fr. Regas said, he does not count himself as one. "I'm not working for unilateral disarmament," he said. "That vacuum would create evil things. I want this to be a strong nation . . . but if we stop right now, we have enough. I don't care what the generals say to the contrary."

He said that peacemaking steps "desperately required" now include ratification of the SALT II accords; the U.S. renouncing first use of nuclear weapons; a three year moratorium on nuclear weapon production; no increase in military spending; no peacetime draft; and using the billions of dollars projected for the MX missile system on the cities, instead.

In conjunction with the Claremont conference, many clergymen of the area preached on peacemaking from their

pulpits. Hell fire imagery was used by the Rev. Charles Bennison, Jr., rector of St. Mark's Church in Upland. A 20 megaton nuclear missile hitting Los Angeles, he said, would not only devastate that city, but would burn off the clothes of people miles away in West Covina, and cover the skins of people in Upland with first degree burns.

## Labor Victories Hailed

The Commission on Religion in Appalachia (CORA), an ecumenical organization made up of representatives of 19 churches, including the Episcopal Church, celebrated two recent labor union victories at its fall meeting at Lincoln Memorial University, Harrogate, Tenn., on October 21-23.

The October 19 signing of a contract at the J.P. Stevens textile plant in Roanoke Rapids, N.C., and the October 20 decision of the U.S. Supreme Court finding the Methodist Hospital in Pikeville, Ky., guilty of unfair labor practices, were praised in a statement accepted by CORA's commissioners.

"We believe that in these and other situations where workers are organizing, the basic issue is one of justice," said the CORA statement, "justice in terms of adequate compensation, adequate health care, safe working conditions, retirement plans with genuine security, and, above all, the kind of job security giving workers the right to bargain collectively when these conditions are in question."

The CORA statement concluded, "We want to make it known to workers throughout the Appalachian region . . . that we stand with you in your struggles for justice in the work place; in your efforts to gain equal employment opportunities for women and minorities; in your demands for better working conditions and for adequate share in the wealth you are producing; and above all in your right to collective bargaining."

The Episcopal Church membership in CORA is carried out by the Appalachian People's Service Organization (APSO), a coalition of Episcopal dioceses stretching from Albany, N.Y., to Atlanta, Ga.

## St. Thomas Choir Tours England

In response to two prestigious invitations, the choir of men and boys of St. Thomas Church in New York City toured England for ten days in June. The choir sang at the Aldeburgh Festi-



The first week of Advent, November 30-December 7, has been designated as the Week of Prayer and Concern for Hispanic Vocations. The Rev. Herbert Arrunategui, Hispanic Ministries staff officer, said, "There are only 35 priests of Hispanic heritage in the eight domestic provinces of the church, and the need is urgent for well-trained, dedicated persons who want to serve Christ and his church through the Hispanic community." The National Commission on Hispanic Ministries has prepared material to assist congregations in the observance.

val on the Suffolk coast, in London, and at King's College Chapel, Cambridge.

The invitation to sing at Aldeburgh came from Sir Peter Pears, the well known British tenor. The annual festival was founded by Sir Peter and the late Sir Benjamin Britten.

In the spring of 1979, Philip Ledger, organist and choirmaster of King's College, conducted a workshop for American church musicians with the St. Thomas choir. He asked the singers to spend a week in residence at King's, singing the daily Evensong. The chapel services included works of two American composers, Leo Sowerby and Ned Rorem, as well as English composers from Byrd and Purcell to Naylor and Howells.

The choir also gave a concern in London at St. John's, Smith Square, a bombed-out church rebuilt into a recital hall. The singers also performed at Westminster Abbey and at St. Albans Cathedral.

Gerre Hancock, organist and choir master at St. Thomas since 1971, said of the tour, "... the invitations to Aldeburgh and King's were, indeed, high honors. The appearance by an American choir of men and boys at Aldeburgh was a first; it was also the first time that a visiting choir has sung in residence at King's."

Mr. Hancock said that his English colleagues and audiences were interested in "seeing how American men and boys translated the English choral tradition. . . ."

The St. Thomas choir of 12 men and 19 boys sings a minimum of three services a week at St. Thomas, and makes regular appearances in concert throughout the Northeast. All of the boys attend the choir school at St. Thomas, which is the only remaining church-related, boarding choir school left in the U.S.

## Uganda Famine Update

Although some suffering from famine continues in the Karamoja region of northern Uganda, the Rt. Rev. Festo Kivengere reported recently that conditions have improved.

Uganda is beginning to help itself, Bishop Kivengere said, after a long period of depending solely on international assistance. Bishop Kivengere's own diocese of Kigezi harvested its crops recently and sent a large portion of the food to starving Karamoja.

"With even the few thousand hoes that were distributed in Kigezi, we are now supplying beans, peas, sorghum, and millet to Karamoja. These people [in Kigezi] have worked and produced to send food to people up north," he said.

Bishop Kivengere is the East African team leader of African Enterprise, a Christian relief organization, and he emphasized that even though relief supplies are reaching Karamoja, the end of



Photo by Steve Burton

St. Thomas choir of men and boys: Two prestigious invitations.

the famine is not yet in sight. Another period is coming when there will be a tremendous scarcity of food, he warned, because now the rains will not come for another year. The Ugandan National Relief and Resettlement Committee said that it will be necessary to supply food to Karamoja at least until August, 1981.

But, according to Bishop Kivengere, the famine is under better control. "When we arrived at the camps, the skeletal bodies of little children came running," he said. "They actually came running, held my hands, greeted me with love. I stood there and looked at them. Here is an irresistible love which even famine had not succeeded in killing."

He said, however, if there had been effective government action or if internationally concerned people had acted by November or December last year, many lives would have been saved. "Some little ones will never be normal again because of brain damage," he said. "If the Ugandan people had been equipped with hoes and seed, the situation might not have been as severe."

## Benedictine Heritage

At a service at Christ Church, Georgetown, Washington, in celebration of the 1,500th anniversary of the birth of St. Benedict, the Rev. Canon Peter Berry, Vice Provost of Coventry Cathedral and an oblate of the Anglican Benedictines at Nashdom Abbey in England, called for the creation of a Christian mind-set in all our churches, if we are to use Benedictine spirituality to effect a true Christian community today.

"In our post-Christian, materialistic western world," he said, "we are inheritors of a pagan mind-set. Even in our churches we only half believe, because we have ceased to belong to any real

community. The 80s will be marked by whether we can deepen our commitment to the Benedictine concept of the Christian community, whether we can be adventurous enough to risk ourselves to the care and support and forgiving love for one another."

Christ Church has been designated a Community of the Cross of Nails, one of many such centers of reconciliation established around the world by Coventry Cathedral, which itself derives from a Benedictine foundation. The rector of Christ Church, the Rev. Sanford Garner, is a companion of the CCN, whose members adhere to a modified form of the Benedictine rule embodying work, study, prayer, and service.

Participating in the rites, which commemorated our joint Anglican-Roman Benedictine heritage, were the Rt. Rev. James Wiseman, OSB, Abbot of St. Anselm's (Roman Catholic) Abbey in Washington, who read the prayers and collects and pronounced the blessing, and Fr. Michael Hall, OSB, who served as lector. At the seminar which followed, they formed a panel with Canon Berry, who spoke on the contributions of the Benedictine rule to western spirituality.

Canon Berry said that our entire Christian history has been involved with trying to hold in balance the three strands of Christian spirituality (faith, service, worship), and into all the chaos of the sixth century, St. Benedict introduced a simple rule that was to revolutionize western monasticism and influence European civilization for over 1,000 years.

Coupled with his three-fold division of the day (*Opus Dei* — the seven hours of worship; *Lectio Divina* — the study and meditation; and *Labor* — manual work for the community, and ministering to the sick and poor) was his three-fold rule

*Continued on page 15*

# The RSCM Training Scheme

By MURRAY SOMERVILLE

In recent years, many choir directors have had the opportunity, either live or on records, to hear the singing of the great European boy choirs, and their counterparts in this country like our own St. Thomas' Choir in New York City that carry on the same tradition of excellence. Admiring the transcendent musicianship of these young singers, they have asked themselves, "How can I set any comparable kind of standard with my own choir children?" For such people, there is good news; there is now available a choir training plan that can do just that.

It is the Royal School of Church Music Chorister Training Scheme, which is becoming increasingly popular in this country as well as in England. Devised originally to help English parish church choirs emulate the musical standards of the professional cathedral choirs, it subsequently has been revised to be more generally useful, and an Americanized version (using American musical nomenclature) will be available shortly to choirmasters in this country.

The basic aim of the RSCM Training Scheme is, as Barry Rose says of his training of his choristers at St. Paul's Cathedral in London, to "produce musicians." It takes the view, borne out of hundreds of years' experience of English cathedral choristers, that children can respond instinctively to great church music, can sing it sensitively and intelligently, and in acting thus as responsible leaders of worship can have their own faith and spiritual life significantly deepened – as long as they are given the tools (i.e., the training) to do the job. The Training Scheme is a compilation and

distillation of the accumulated wisdom of generations of English choirmasters in training children in church music. Barry Rose has called it "common sense written down" – the sort of common sense, that is, that an English choir trainer would absorb naturally as a product of the chorister tradition, but which is now available, so to speak, "in kit form" for use world wide.

The most important aspect of the Scheme is constant but manageable challenge to the choristers. Slowly but surely, the children are led to achieve the highest standards of choristership, within a structured but sensitive framework. The Scheme works on two parallel tracks; one concerned with each chorister's individual development, the other with the development of corporate spirit and teamwork.

The individual development of the chorister is achieved through a progression of training stages, based on the seniority levels in English cathedral choirs. These stages are: probationer, junior singer, senior singer and chorister. Children move from one level to the next by completing the requirements of the training card for that stage; the Scheme suggests that the choristers then wear choir medals, with the color of ribbon corresponding to the training level thus far attained, as extra incentive for continuing on to the top. Each training card has a progressively graded set of requirements for general training, musical training, and Christian training, aiming to build up in each child the habits, skills and attitudes necessary to be a first-rate chorister. To aid children in passing the requirements, the RSCM also publishes sets of "self-help cards" that the children can use for private, self-directed study. In the advanced stages of the Scheme, it is suggested that the older choristers can help train the younger in their initial stages.

To develop the corporate spirit and ensure group response, the Scheme sug-

gests dividing the choristers into teams, with the older children acting as leaders – thus capitalizing on the natural hierarchical sense of children. The older children will be looked to as leaders anyway, for good or ill – much better to have them on your side! It also suggests a system of weekly standards or grades for each child, to show each chorister how effectively he has contributed to the progress of the group that week; also in this way the choirmaster can painlessly set standards for behavior and decorum. Such weekly standards can easily be made the basis for friendly team competition, with beneficial results.

In some ways the most important tools of the Scheme are the two *Chorister's Handbooks* – the "common sense written down." These contain not only detailed instructions for the mechanical handling of the Scheme, but many wise and helpful hints for training and dealing with children. They are intended, as the introduction says, to provide "a storehouse of ideas to which the choirmaster may constantly return."

All this may sound like a great deal of paperwork, that might take valuable time away from the musical business at hand. Properly understood and managed, however, this is not the intent or result. Rather, the increased skills and improved attitudes of the choristers lead to the possibility of a much richer musical diet. For after all, the skills and habits enumerated on each Training Card are the sort of things the choirmaster would expect to refer to constantly in any rehearsal; the training cards merely ensure that the choirmaster has a clear way of monitoring each child's progress, and that the child has a clear understanding of what is expected each step along the way. For the child, it breaks the training process down into small, easily assimilated stages, setting a series of attainable goals – and thus giving the chorister a constant sense of personal achievement. Say in a rehearsal the choirmaster wishes to see for example whether a child has mastered the names of the notes – it takes only a second while practicing a hymn to ask that child the name of the first note. In this process, too, the children still working on this skill can challenge themselves and learn from the correct answer, and those who know already can not only confirm their knowledge, but also pat themselves on the back at what expert choristers they are. Not a bad accomplishment for a few seconds of rehearsal time! Then if the child answers correctly, the rehearsal proceeds, and the choirmaster checks off this item on that child's card after rehearsal. If the answer is incorrect, it gives the opportunity for some quick teaching. Or say a child needs to pass one of the more advanced cards – a simple matter when learning a

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*Murray Somerville is cathedral musician at the Cathedral Church of St. Luke, Orlando, Fla. He has recently completed a two-year term as executive director of the Royal School of Church Music Chorister Training Courses.*





The Washington Course for Girl Choristers: A request for more practice!

Photo: Broffman

new anthem to ask that child to have a try at reading a measure or two on his own, giving the other children a break; again, if the child does well, the card item can be checked off after rehearsal, if not, there is a teaching opportunity for the whole choir. If individual help seems necessary or is requested in one area, the minutes before and after rehearsal can be most valuable; sometimes choristers will arrive half-an-hour early for the chance to "work on their card." And some Saturdays they will hardly leave!

By the chorister grade, then, the child is expected, for instance, to know rests, time signatures, musical terms and signs, to be able to sight read an average hymn tune, and to be able to make a creditable attempt at singing an average anthem at second sight. The challenge, then, faced with choristers of such expertise, becomes rather to find music of substance sufficient to merit the attention of such sophisticated singers.

The Training Scheme recognizes that choir training in this sense is a long-term venture, with years necessary to achieve the highest standard, and each generation of choristers building on the achievements of its predecessors. For choirs that have reached the highest level, there is the possibility of girls and boys taking the examination for the St. Cecilia and St. Nicholas awards, which are most searching tests of a child's abilities and commitment. How many 13-year-olds do you know that can sing a 16-measure phrase at sight unaccompanied, sing 2nd soprano in a Gibbons motet, answer questions on the compari-

son between the new Roman Mass and the Rite II Eucharist, and expound upon the modulations in an anthem, as one of my West Hartford choristers had to do to win the St. Nicholas award?

It cannot be stated too emphatically that the Training Scheme is not just for men and boys choirs, even though it derives from the training of cathedral choristers — it is not even just for boys! I used a version of the Scheme to great effect in my West Hartford Girls Choir, and many others have found it most successful with both sexes, separately or combined. And to apply the Scheme one does not need umpteen rehearsals every week; while increased rehearsal time obviously improves the musical result, the Scheme can be successfully applied to choirs that meet just once a week. For in the end, the Scheme "is not a method, but an approach;" while the specifics of the application of the Scheme may (in fact are expected to) vary according to local conditions, the overall approach cannot help but improve any children's choir program immeasurably.

Two other areas must be mentioned in all of this, which, though structurally not a part of the Training Scheme, are nevertheless of paramount importance in running a first-rate program for children.

The first is seriousness of challenge, in repertoire and expectation. It is critical that through a children's choir program, children be brought progressively into contact with the whole heritage of sacred music, and the profound experience of performing great music in the

service of liturgy. The Chorister Training Scheme is predicated upon such an approach, but all too often in this country, children are palmed off with trite ditties of no substance either musically or textually, partly because they have not been taught the skills to deal with more demanding repertoire, and partly because many people in this country fear that children cannot appreciate and enjoy great music. The experience of the English tradition, and of programs in this country that have dared to expose children to the challenge of great church music, is entirely the opposite; once children have encountered the emotional profundity and theological depth of masterworks, they clamor for more and are the first to deride the "baby music" so often meted out to them. The RSCM publishes lists of recommended music for treble voices, as well as anthem collections; using these as a guide, choir-masters must then search diligently to find more music that they themselves can take seriously, and thus offer with integrity to their children. For, as experience has shown, the music that children learn to love will stay with them all their lives — what a responsibility! But also — what an opportunity and a challenge!

Along with the challenge of first-rate repertoire, children should also be given the challenge of leading worship. How often the children's choir is just brought in as a kind of sideshow, with no demands placed on them for actually leading the worship as the adult choir is expected to do! And yet the Training Scheme takes for granted that children can act as responsible leaders of worship from time to time. When they are given the right training, children set an example of reverence for the adults to follow. All of this really implies taking children seriously intellectually, as the Training Scheme does.

The other area is attendance at RSCM Training Courses. The American Training Courses Committee is sponsoring more and more Training Courses for choristers and choir-masters each summer, and these have proved to be of immense value in spreading the RSCM standards and approach, not just to the choir-masters but more importantly to the children themselves. Here, children from newer and less experienced choirs have the chance of singing alongside well-trained choristers from fine, well-established choirs; they are given the chance for intensive study of first-rate music under first-rate choir directors. And they love it! We were taken aback this year on the Washington Course for Girl Choristers, when on one particular day, after rehearsals at 8:45, 9:30, 11:00, 1:30, 4:00, 6:30 and Evensong at 7:30, some of the girls came round and asked for some more practice to know the weekend's music better! (The faculty felt unequal to that task!) From the choir-

master's point of view, not only do the choristers have the thrill of singing great music in fine liturgy in beautiful surroundings, but they absorb by a sort of osmosis from the more experienced choristers all sorts of technical points about tone production, style, concentration and attitude that would take years to teach from scratch – and it gives them a vision of a standard to aim for. The select choir, for example, on this year's Princeton RSCM course was of such quality that Roy Massey, the guest musical director, said at one point that the only difference he could detect between rehearsing the Princeton select boys and his own choristers at Hereford Cathedral was the absence of his dog under the piano! We have discovered over the years with the RSCM courses a constant rising of standards in every way, as each generation builds on the achievements of its predecessors. The Princeton course also includes a complete course for choirmasters who want to learn more about the RSCM approach; for really, while the printed materials of the Training Scheme are essential, it is seeing the approach in action, observing the spirit and technique of well-trained choristers, and hearing the results that are possible, as well as the chance to discuss all these things with colleagues and faculty that give the director that vision of the possibilities that will enable him to help his own choir ever further along the road.

Because of the increasing interest by choirmasters in this country in the opportunities offered by the Royal School of Church Music, the RSCM has embarked on an expansion program, the first fruits of which are the appointment of an American coordinator to handle the organizational aspects of the RSCM's work, and to be a ready, easily contacted source for information and materials for church musicians this side of the Atlantic. For in order for churches to avail themselves of the Chorister Training Scheme – to be able to buy the books, cards and materials at a 50 percent discount, and be eligible to purchase the medals – churches must first become affiliated with the RSCM, and thus become partners in the task of raising the standards of church music. The RSCM is concerned with much more than just the training of child choristers. This is so far the most visible and widely popular aspect of its work in this country. RSCM publications soon will be available in this country for the convenience of affiliated churches, and future expansion beyond that will depend on demand. In the meantime, churches wishing to affiliate and avail themselves of the Chorister Training Scheme should contact the American coordinator, Robert Kennedy, P.O. Cornwall Bridge, Warren, CT 06754 (phone 203-868-7186) for application forms and further information.

# OUTREACH: One Approach

By J.A. KUCHARSKI

Outreach and evangelism are two topics under discussion in many parishes today. "What are we doing to spread the gospel?" and "How are we serving the community?" are two basic questions every congregation must face. I see outreach as a "giving with no strings attached" concept. A service is provided, a need is fulfilled. Evangelism is more complex. It involves communicating the message of the gospel through word, and more importantly, example. A commitment is required in turn from those accepting the message. It would appear that evangelism can be an outgrowth of outreach. A possibility does exist for both of these processes to be merged. The choir program is an often overlooked avenue.

Choirs often consist of people with differing lifestyles and values, united only by a love of music. Weekly rehearsals and services bring this group together more often than most other parish activities do. A high level of commitment is required, and this develops a strong sense of belonging, loyalty and acceptance among the choir members. A choir is a family. Children, generally more uninhibited by nature, are willing to

trust and become involved more readily than adults. Bearing this in mind, we can see the importance of exposing children, of the parish as well as of the community, to a program of this sort. Through singing and learning together, a strong bond of trust and friendship will be established. Parents are drawn into this relationship by communicating with the choirmaster, attending special concerts and services, helping out with transportation, refreshments, and so on. In other words, the outreach extends into the home, thus providing an even greater opportunity for the process of evangelism. Even if the parents do not become involved actively, the benefits to the young people are long lasting. Such a program offers a structured format which blends knowledge, challenge, discipline and feelings of self-worth with accomplishment and the joy of music making. There is the opportunity for young people to participate equally with adults in a common goal, the performance of music for the edification of the faithful. This provides the child of today with something not found in the classroom environment. Above and beyond all of these points is the spiritual seed which has been planted. It is apparent that through this vehicle, the parish can reach within itself as well as without.



Rebecca P. Wainwright

J.A. Kucharski, TLC's music editor and organist and choirmaster (center) at St. Mark's Church, Milwaukee, with members of the parish: Through singing and learning, a strong bond of trust and friendship.

# The Ministry of Music and Children

By PETER CRISAFULLI

As I observe various parish music programs, a number come to light because of the unique way in which children are involved at a "grass roots" level. By this, I mean much more than a part-time children's choir that sings in church a few times during the year. I refer to a program of total commitment to the children's training on a weekly basis, with regular involvement in worship services. It is this idea of a serious and committed program for children within the church's music ministry that will be the focus of this article.

There are five important factors I will deal with that make the child's role vital. They are: musical training; exposure to sacred texts; experiencing the Christian year through musical participation in worship; working together towards common goals in a group environment; and, participation in liturgy.

First, the children's choir program can and should be a source of quality musi-

cal training. This is particularly relevant at a time in which it seems expedient to eliminate Fine Arts from public school programs as budgets become tight. But, is this really expedient? Are the Fine Arts, and music specifically, *optional* in the *well-rounded development of a child*? This is not to suggest that the church's mission is merely to compensate for the lack of music programs in the public schools. However, quality musical training can be an important by-product of a parish program that devotes a significant part of its musical ministry to children's involvement and development.

The second point, exposure to sacred texts, is closely allied with musical training, for very early in the process it becomes necessary to deal with words, particularly in terms of careful and correct pronunciation. The choir director is given a splendid opportunity to discuss the meaning of the text and to comment on its relationship to specific liturgies. Since many anthems are based directly on, or are paraphrased from, Scripture, children are exposed to the Bible through a heritage of music which for centuries has been used to enhance the expression of Scripture.

Thirdly, experiencing the Christian year through musical participation in worship plays a direct role in children becoming familiar with the seasons of the church. Imagine the opportunity created by teaching children anthems and hymns appropriate for Advent, Christmas, Epiphany, Lent, Easter and Pentecost, and sharing with them the reasons why particular pieces are appropriate to these seasons. Because choir is a learning and performing medium, children are participating personally in their own education.

The fourth point, that of working to-

gether toward common goals in a group environment, is essential for any type of activity to survive and produce the desired results. Children experience the importance of personal investment and cooperation necessary to do a task well. We should not be afraid to challenge young people with high expectations for a quality oriented program while at the same time letting them know that we are confident of their ability to meet the challenge. A warm, sympathetic, yet firm approach on the part of the choir director is essential, along with solid backing from clergy and congregation.

The fifth and final point ties all of the other factors together into a unified purpose. Musical training, exposure to sacred texts, experiencing the Christian year through musical participation in worship, and group cooperation in working toward common goals all ultimately come together in the act of corporate worship.

The relationship between music and liturgy is inseparable, and children are keen to sense their role as participants and leaders in worship. The positive effect that this can have on a young life during impressionable years cannot be over-estimated.

It is true that some of the points discussed, such as musical training and group cooperation, are qualities which can be found in other secular activities. Some communities even sponsor children's choirs. But, because of the church affiliated choir's *ultimate involvement in worship*, this specific type of activity goes well beyond what other programs offer.

I have not intended this to be a "how to" article. My hope is that the thoughts expressed will raise conscious thought to the important ministry the church can offer children through music. Such a ministry can serve to develop a sense of priority for service to the church, provide fellowship and sharing, foster responsibility, and create a love for the music of the church as a vehicle of praise to the living Lord.

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*Peter Crisafulli received both bachelor and masters degrees in music from Northwestern University. He is active as an organist, harpsichordist, teacher, recitalist, and conductor. His Three Carols for Flute and Harpsichord has recently been published by Concordia, and he has built his own baroque pipe organ and harpsichord. He is currently sub-dean of the North Shore Chapter of the American Guild of Organists. Mr. Crisafulli is choirmaster/organist at St. Mark's Episcopal Church, Evanston, Ill. The music program there consists of a Men and Boys' Choir, a Girls' Choir, Women's Chorale, handbells, and instrumental ensembles. The program is affiliated with the Royal School of Church Music, Croydon, England.*

### New Year's Greetings

**A**s we begin a new church year with Advent Sunday, we wish our readers a most sincere "Happy New Year." The year ahead, we believe, can be a very good one for the Episcopal Church, and for us who belong to this church.

The planned visit to the U.S. of the Archbishop of Canterbury, the effectiveness of Venture in Mission, and the good leadership now elected for the Women's Triennial are among the good omens for the church.

What are the good omens for you and me? Each of us must answer that in our own way, but we are living at a time when most of us do not face insuperable obstacles. There is still opportunity in America, and there is certainly opportunity in the church. The vine of faith still bears good fruit. Members of our church are rising to new levels of personal stewardship, prayers are being answered, and miracles are occurring. So once again, "Happy New Year!"

**T**his Music Issue contains three articles primarily concerned with children. All too often, the contributions afforded by children in the life of the congregation are slight. Church school programs in many instances are the only source of available involvement. At best, parishes incorporate children as acolytes, but this involves only a few young people at a time, and not necessarily on a weekly basis.

The choir can involve any number of children participating on a weekly basis. It complements the lessons learned in church school classes and helps promote an understanding of corporate worship. The most important factor is that it contributes to a deepening of commitment to the routine of parish life.

I wish to thank Murray Somerville for his article on the Royal School of Church Music's chorister training program. I would also like to thank Peter Crisafulli for sharing his insights regarding the ministry of music and children. Appreciation is also in order for Eleanor Wainwright (former assistant editor of TLC) for her help and the entire staff of TLC for their time and cooperation.

J.A.K.

## The Knocking on the Door Begins

**D**uring our Lord's earthly ministry, he often sent two or three of his disciples on ahead to announce that he was coming. They would go to a house, knock on the door and when the door was opened, they would say: "Jesus is coming. Get ready and prepare a place for him to stay."

In this way Jesus announced his coming. He gave people a chance to get ready to welcome and receive him. He didn't give them much time. Their preparations had to be made in a hurry. When the disciples knocked on the door, Jesus was already on his way. He was coming very soon.

Advent is like a visit from the disciples. It is the season that an-

nounces the Lord's coming. We don't have much time either, just four short weeks. Advent is the time to prepare for Christ, the time to welcome him into our hearts and minds and lives. The Lord is coming and will come. He is the one on whom we are to fix our eyes and our prayers.

Most of us are not very good at making these kinds of preparations. We find it much easier to get ready for Christmas, than to get ready for Christ. The message of Advent is that Christ is more important than Christmas.

Christmas comes once a year and lasts for only twelve days. Christ can come any day, at any time, at any season of the year. He comes daily and offers to share his life with us daily. The brief Advent season calls attention to the many times and ways in which the Lord



comes to us.

The trouble is that when he comes he asks us to renounce our sinful ways and to begin leading a new kind of life. But once you have accepted him into your life, Jesus Christ never fades away, never becomes just a memory. His coming makes all the difference in the world to us.

(The Rev.) HOLT M. JENKINS

# A Marriage of Music and Words

A little over a year ago, I attended a very special concert in Milwaukee. It was a program given by a talented Milwaukeean, Jeffrey Dooley, who, some years ago, had gone to New York City in search of a career as a professional singer. It was at this concert that I was exposed to the music of David Goldstein. While the entire program was memorable, two compositions stood out above the others. Each was a setting of a psalm scored for solo voice, in this case counter-tenor and accompaniment. It was a true marriage of music and words, something which could only be realized by a composer with a deep understanding and reverence for the texts.

The composer was present for this occasion, and, through a mutual acquaintance, I met him at intermission. David Goldstein proved to be much like his music, warm, open and sensitive. During our conversation, he told me about his many compositions written for the Episcopal Church, and he accepted my offer to share some of them with LIVING CHURCH readers.

Many of David Goldstein's works can be heard at All Saints' Church, New York City. One of his Christmas carols is sung on an album available from All Saints' entitled, *The Little King Sleeps* [see page 4]. Dr. Goldstein has retired recently from his medical practice and intends to devote all of his time to composition "to the service of God with profound thanks."

As space dictates, I am only able to list his Eucharist and psalm settings. I plan to cover some of his other works in forthcoming issues. I know that many of you will find his work satisfying and appropriate for parish worship. I strongly suggest that interested persons write to Dr. Goldstein for sample copies; he has indicated that he will do his best to be of service to those who write [Dr. David Goldstein, 505 East 14 St., New York, N.Y. 10009].

**Four Eucharist Settings for Rite II: Rite II in F (congregational card available); Mass in G; Mass in E flat; Mass for St. John.**

All four masses are written for unison voices with keyboard accompaniment. Some services have portions which might well be sung in harmony. Congregations will have little difficulty learn-

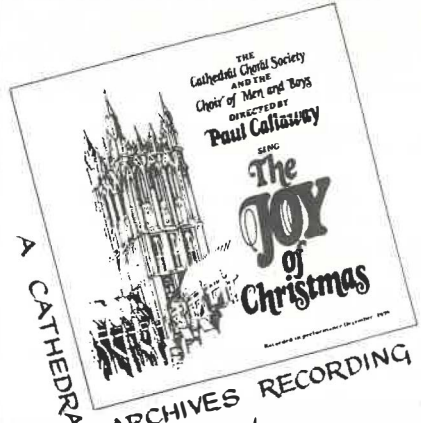
ing the melodies. Rhythms used fit the words nicely, and the range is modest.

**Three Eucharist Settings for Rite I: Emmanuel Mass; Mass in E flat; Congregational Mass.**

Again, these were composed with the intention of being sung by the congregation with or without the aid of a choir. For parishes which use the Rite I liturgy, these services would be a refreshing change from the usual Merbecke and Willan.

**Two Latin Masses: Dorian Mass (1977); Short Mass in One Flat (1979).**

As their heading states, these masses are composed with Latin texts. Many parishes do occasionally enjoy integrating a service composed in Latin



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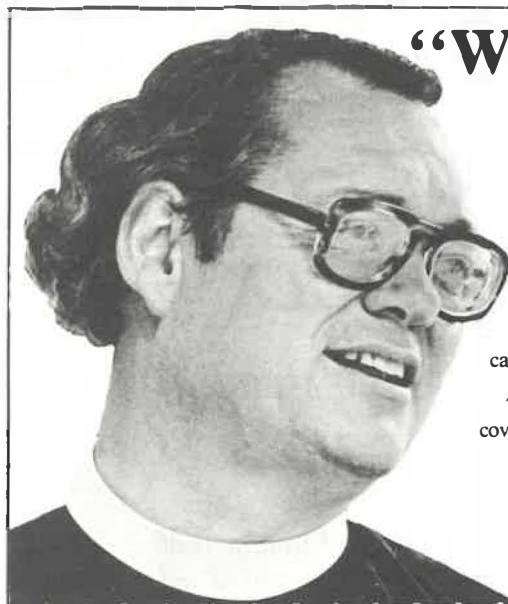
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within either the Rite I or Rite II celebration of the Eucharist. The Dorian Mass consists of the Kyrie, Gloria, Sanctus and Benedictus qui venit, and Agnus Dei. It is a unison setting with accompaniment.

The Short Mass in One Flat was composed for the Parish of All Saints' in New York City. Portions of the service set are the same as the Dorian Mass. With the exception of the Gloria, sung in unison, this service is scored for STB unaccompanied. It is polyphonic and moderately difficult.

Proper Psalm Settings for the Eucharist: Year B (season after Pentecost and All Saints' Day); Year C (season of Advent through Epiphany).

The translation used is that of the 1979 Book of Common Prayer. These psalms are those appointed in the Lectionary for the Eucharist. They would appropriately be used as responses to the Liturgy of the Word. Verses are set in a quasi-plainsong style, most often in unison, although some have an optional part which might be used when sung by a choir. An antiphon, which remains the same for each particular season, is intended to be sung by the congregation. A keyboard accompaniment is supplied for the antiphon. Since the antiphon is sung several times during the psalm as well as before and after on a weekly basis, it would not be necessary for the congregation to have anything other than perhaps the text before them in order to participate. Dr. Goldstein's writing serves to heighten the sense of each particular text. For parishes which enjoy singing the psalms, these are truly worth investigating.

J.A.K.

## REVIEWS

*Continued from page 5*

descants for the final Kyrie and at the conclusion of the Agnus Dei. Vocal lines are lyrical. Organ accompaniments are very appealing and require a competent organist. Brass parts are available from the publisher. High quality music useful for most parish situations.

**THREE CANTICLES FOR CHOIR.** Clark Kimberling. (ICET texts) C-1015. \$.50. University of Evansville Press, Box 329, Evansville, Ind. 47702. The Song of Simeon SAATB; Glory to God SAT; The Song of the Redeemed SAT.

Each canticle has been set to music syllabically. Strictly homophonic containing close harmonies which are somewhat dissonant, these settings might pose a tuning problem for untrained singers. They are intended to be sung unaccompanied and are generally reminiscent of Russian Chant.

**MAKE A JOYFUL NOISE UNTO THE LORD** (Jubilate Deo). William Mathias. SATB and Organ A220. \$.45. Oxford University Press, 200 Madison Ave., New York, N.Y. 10016.

An energetic setting of the 100th psalm. The detached rhythmic accompaniment is typical of Mathias' style. For the most part, voices are paired S/T, A/B creating a two-part vocal texture. The mid-section of the anthem is canonic this time pairing S/A against T/B. Moderately difficult.

**SOLUS AD VICTIMAM.** Kenneth Leighton. SATB and Organ A309. \$.45. Oxford University Press.

Despite the Latin title, this anthem is an English translation of Peter Abelard's meditation on Christ's passion. The anthem has a somber beginning sung in unison which gradually intensifies to full harmony with forte organ. The accompaniment offers some assistance to the voices but remains basically independent throughout. Appropriate for the season of Lent. Difficult.

## Organ

**MUSIC FOR MANUALS** compiled and edited by Peter Pindar Stearns. Theodore Presser.

This is a collection of organ compositions ranging from the medieval period to the present. Altogether, there are 57 works represented, all for organs without pedals. Included are works by: Dunstable, de Cabezon, Sweelinck, Tomkins, Frescobaldi, Buxtehude, Bach, Couperin, Boyce, Hayden, Wesley, Franck, Reger, Liszt, Pepping and Langlais, to

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name just a few. Some compositions are rather difficult while others could be easily played by the beginning student. Notes provide commentary on each composer and piece along with suggested performance practices. A worthwhile addition to any organist's library.

**TWO SHORT PIECES FOR ORGAN.** Thomas Middleton. Evensong and Benediction. \$1.75. Theodore Presser.

These two short pieces are relatively easy and appropriate for use at evening worship or for quiet meditation within a service. They are similarly scored for a solo flute stop accompanied by strings and soft pedal.

**GLOUCESTER ORGAN ALBUM** edited by John Sanders. Novello and Company. \$6.95.

Here is a collection of six compositions, by organists who served at Gloucester Cathedral (dating from 1865 to the present). Each piece is preceded by a short biography of the composer. A history of the organ at Gloucester Cathedral, complete with stoplists is provided by Mr. Sanders, the present organist there. J.A.K.

## NEWS

*Continued from page 7*

of life: *Stabilitas, Obedientia, Conversion Morum*: the dedication of one's life to a particular community, the surrender to the will of God and the authority of the elected abbot, the conversion of life to a new purpose.

"Through this wise and balanced rule," he said, "the three strands of faith, service, and worship were held together in community, with worship at the invariable center. St. Benedict saw his monastery as a place of spiritual pilgrimage, a school for the Lord's service."

"Today's world," he continued, "is, like his, a world of crisis, a world of disbelief, a world divided against itself, in which we can be in danger of searching for past securities. If the rule of Benedict is to help us, we must draw out its inner meaning and power and relate it to the needs of today."

Canon Berry, who is also Dean of Coventry Cathedral's Center of Studies, and has long served as Bishop's Chaplain for Race Relations in that diocese, was in this country for additional lectures and sermons at St. Luke's Seminary at Sewanee and at Harvard University, and for a consultation of the Com-

munity of the Cross of Nails held at Dayton, Ohio.

In addressing the CCN group at Christ Church, he called for a reaching out to the Muslim community of Washington as a prime gesture of reconciliation.

"There is a crisis of faith in the west," he warned, "and a closer relationship with Islam is imperative for world peace. Islam is a new center of spiritual power in the world, which the Christian Church must understand and relate to, not in a spirit of conflict but of cooperation, in the face of escalating materialism and the spread of communism." He noted that there are 50 million Muslims in Soviet Russia alone.

"Christianity and Islam are both from the Jewish matrix," he said, "and together form the nexus of the great prophetic religions based on the revelation of God as Creator. But we cannot say that the mark of Christianity is love unless our commitment is equal to Islam's — the tremendous power of the Islamic commitment to God, their sense of his overwhelming majesty and transcendence. God could be leading us to something far beyond an ecumenism that involves Christians alone."

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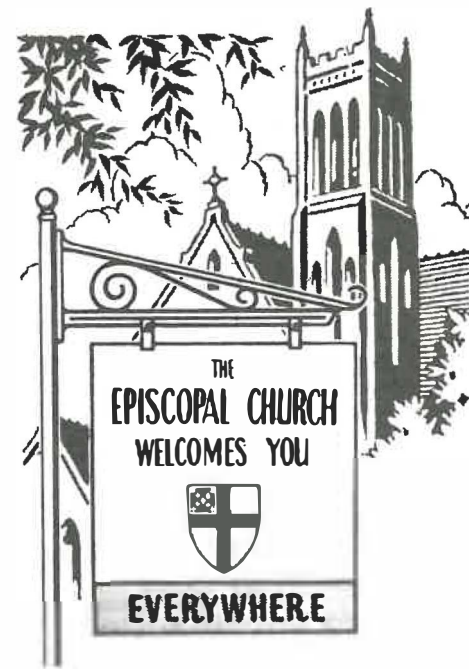
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10

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