

October 7, 1960

THE LIVING CHURCH



Music Issue



Hymns of Creation

response to creation is to sing out it. We do not sing merely be-
travel and stones and sticks and
exist, but rather because there is
beauty, and harmony in what

We express our joy and wonder
e the universe reflects the work-
ip of its Maker — in short, be-
t is created, because it is a mean-
cosmos made by a purposeful and
God. The difference between mere
ness” on the one hand and creat-
on the other is not so easily ex-
l in ordinary speech. One can
nicate it more clearly in song.

hymnody used in the Episcopal
includes innumerable brief refer-
o God as creator, and to the glory
orks. A number of hymns, often
ast stanza, call on the angels and
eatures to join with the church in
g God. A major inspiration for
found in the final verses of Psalm
uller and more extensive lists of
es called on to join in worship
ly derive their inspiration from
nticle *Benedicite, omnia opera*
i (BCP pp. 47-49 and 88-90) with
at catalogue of beings in heaven,
h, and within the people of God.
ant was historically part of the
apter of the Book of Daniel. It is
d in many translations because it
d in Greek and Latin manuscripts
iel but not in the original Hebrew
ramaic manuscripts. It can be
e the Apocrypha in complete An-
Bibles. This canticle is probably
onsidered an expansion and adap-
of Psalm 148. Francis Bland
did a metrical paraphrase of the
e for *Hymnal 1982*, no. 428.

most famous Christian para-
of the *Benedicite* is the Canticle
Sun of St. Francis of Assissi, writ-
time in the early 1200s. *Hym-*
o had one English version of this
7); *Hymnal 1982* has two (nos. 400
6/7). Other familiar hymns with a
ntial list of creatures are “All

things bright and beautiful” (1940,
no. 311; 1982, no. 405) and “Joyful, joy-
ful, we adore thee” (1940, no. 281; 1982,
no. 376) which now at last has the
Beethoven tune for which Henry Van
Dyke wrote it.

Another source of inspiration has been
the much loved Psalm 19, “The heavens
declare the glory of God.” Ancient peo-
ples never tired of contemplating the or-
derly revolutions of the heavenly bodies,
and they believed that such harmonious
movements must produce harmonious
sounds, although human ears cannot
hear them. This is what the psalm is
talking about — “Although they have no
words . . . their sound has gone out into
all lands” (verses 3-4).

The first part of this psalm is para-
phrased in Joseph Addison’s famous
hymn, “The spacious firmament on
high” (1940, no. 309; 1982, no. 409). A
more recent paraphrase is in 1982,
no. 431.

A few hymns delve into the mystery of
life in creation. “Immortal, invisible”
(1940, no. 301; 1982, no. 423) acclaims
God as source of all life. It is inspired by
Psalm 36, which expresses the mystical
ancient Near Eastern concept of the flow
of light and life from the Deity. God as
“mighty source of all things” is also
praised by Christopher Smart (1940,
no. 314; 1982, nos. 386/7 — see also p. 12
of this issue).

A most welcome addition is “Morning

On the Cover

King’s College Chapel, Cam-
bridge, England, famous through-
out the world for its choral ser-
vices, and for its elaborate fan
vaulting as can be seen in this view
from the high altar. The organ can
be seen further back.

has broken” (1982, no. 8). Here we have a
seemingly simple reflection on the first
chapter of Genesis, viewing each morn-
ing as a reexperiencing of creation. This
hymn is powerful in its understatement;
for Christians this reexperience finds its
key in the knowledge of the Lord’s re-
surrection through the power of the
Holy Spirit. This apparently child-like
hymn profoundly celebrates the Paschal
Mystery.

It is a testimony to the substantial
orthodoxy of Christian hymnody that
our hymns, drawn from so many sources,
celebrate creation in reference to Father,
Son, and Holy Ghost. Many, of course,
relate God the Father to the story of
creation at the beginning of Genesis,
such as, “Thou, whose almighty word”
(1940, no. 272; 1982, no. 371), which then
felicitously brings in the other two Per-
sons of the Blessed Trinity.

Others link the created world to the
Second Person of the Trinity, as in “Fair-
est Lord Jesus” (1940, no. 346; 1982,
nos. 383/4), or “For the beauty of the
earth” (1940, no. 296; 1982, no. 416) or
the acclamation of Christ in the sunrise,
“Christ, whose glory,” (1940, no. 153;
1982, nos. 6/7).

Most of our hymns to the Holy Ghost
derive directly or indirectly from the
great medieval Latin *Veni, creator spiri-*
tus, “Come, Creator Spirit.” This initial
address recalls the Spirit moving over
the waters in creation (Genesis 1:2). The
reference is unfortunately lost in our fa-
miliar English version, “Come Holy
Ghost, our souls inspire” (1940, no. 217;
1982, nos. 503/4), but some other hymns
to the Spirit express it. One of our new
ones, “Praise the Spirit in creation”
(1982, nos. 506/7) undertakes to remedy
any deficiency by a very clear develop-
ment of this theme.

Many other hymns, both new and old,
touch on creation in some way. Such
hymns contribute to making this basic
doctrine a vital part of our worship.

H. BOONE PORTER, Editor

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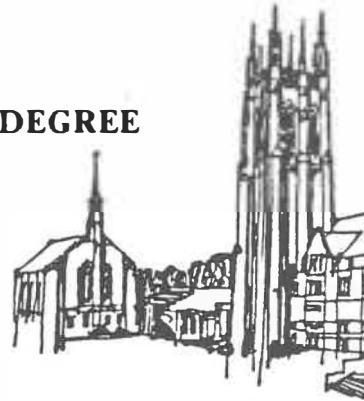
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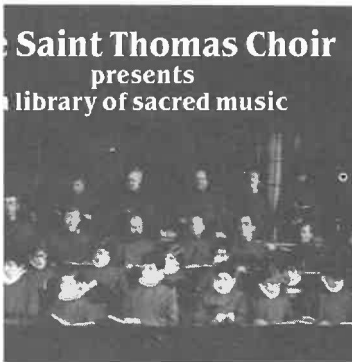
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TLC NEWS

Many Thanks

This note is to comment briefly on several items which have appeared in TLC recently.

First, to thank Bishop Donis Patterson for his handling of the situation with the Church of the Holy Communion in Dallas. I thank the Lord for his allowing this congregation freedom of choice, and not dragging them into court. From the report in TLC it would seem that the bishop is a shepherd in the true sense of the word.

Second, to thank you for the excellent article on William Tyndale in the October 12 issue. Too often we forget our Reformation heritage, and the faith of the Reformers . . . a faith which sent many to the stake for the sake of the Gospel.

Third, to thank you for two superb editorials. How I praise God for your strong stand on the abortion issue in the October 5 issue. It is surely refreshing to see an Episcopal publication willing to taking a stand which the liberal hierarchy could vehemently condemn. Thank you for recognizing the fact that the scripture speaks forthrightly on the sanctity of human life, even that of the pre-born. It is also refreshing to see an Episcopal publication make a strong statement about the spiritual warfare we, as Christians, are fighting daily, [TLC. Oct. 12]. It has

speak forthrightly about sin in the Christian life and the necessity to do battle with Satan in our daily walk with Christ.

I hope that TLC will continue to speak out and cause many to think about the state of the nation and the church, as well as to reflect on our lives as Christians in today's world. We are called to be "salt and light" in an unredeemed world. Let us do so with all the vigor Christ will give us.

R.L. WILLIAMS

Longwood, Fla.

Pensions of Late Bloomers

I was first puzzled, then angered, by Fr. Charles Graf's suggestion [TLC, Oct. 12] that the Church Pension Fund should equalize pensions so that "late bloomers" who retire after, say, 10 or 15 years in the priesthood, should be entitled to the same pension as those who retire after 40 years of service. At age 35, I already have a good deal more experience in the priesthood than a great many priests who are considerably older than I. Am I to be penalized for having chosen to give all of my adult life to the priesthood so that we can reward those "late bloomers" who decide they would like to be priests at age 40 or 50, and usually after successful and relatively prosperous secular careers?

Fr. Graf speaks with great appreciation of clergy who are ordained "with an appreciable number of years in profes-

Evensong Journey

Bells peal.
 People enter the nave.
 Their footsteps echo on the stone floor.
 Soaring colours fade and travel down from the vaulting as
 the vast interior dims in the heights.
 All is quiet for a moment.

In the distance the organ begins to sound.
 The music engulfs the nave soaring to places once filled by
 bright, abstract patterns of light. It cannot be seen;
 it is perceived.

The choir slowly advances to perform its daily work.
 All ages are represented and they represent All Ages.
 The unending cycle of prayer continues.

Another music fills the interior; the Music of the Soul.
 Words take form as ears listen and minds understand praise,
 lamentation, joy, sorrow, love, hope; the soul experiencing
 them all. The sounds pour out through the windows and doors
 as a dove flying across the land, searching, carrying its message.
 Will it return with an olive branch of peace?

Violet Bidwell

ute to that ministry." It distresses me that our church no longer values those who spend a lifetime accumulating an appreciable number of years in priestly experience; subsequently, it has very few of them left.

(The Rev.) STEPHEN CAUDLE
Christ Church

Beatrice, Neb.

Fr. Graf did not say "equalize," but that "the question . . . will need to be faced." Ed.

Non-Participation in War

While I respect THE LIVING CHURCH'S serious commitment to peace and justice, I must dissent from the editorial "Onward Christian Soldiers" [TLC, Oct. 12]. The opening statement: "No one wants a war today" is simply not true.

War is immensely popular! For example, most English people were delighted by the Falklands/Melvinas war. Most Americans not only supported our illegal invasion of Granada and the air attack on Libya, but were quite pleased that they were made. It is, I think, true that most Americans do not want a nuclear war or a stalemated war like that in Korea, but a quick victory with most of the deaths on the other side is all too popular.

The editorial's analogy to our warfare with Satan is, I believe, misleading. Analogies to war and to battles might be reasonable in the early church when Christians recognized quite clearly the idolatrous nature of military service, but are dangerous in a society where most Christians see nothing wrong with the massacres of war.

Despite our nation's history of invading Central American countries and the recent scandal of the Vietnam War, military service is generally considered to be a legitimate Christian vocation. The idea that a Christian might refuse to fight in a war (e.g., in Nicaragua) is not completely novel, but is outside the direct experience of most parishes.

Omitting references to Christians as soldiers will not end the militarization of our nation and of the church. But it will reduce the confusion and bring closer the day when non-participation in war will be the normative response of the Christian.

DANA S. GRUBB

Gaithersburg, Md.

Sunday School Crisis

Gretchen Pritchard's article "Unnurtured Nurturers" [TLC, Sept. 14] concluded that, for the last generation, the Episcopal Church has displayed an appalling indifference to children and to those whose ministry is to children. What went wrong? You will find out when you look at what our seminaries

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our clergy for youth ministry and Christian education. At most, one or two minor elective courses are offered, giving only a minimal introduction to these critical areas of parish ministry. Required field education opportunities in parishes expose the student to just what Mrs. Pritchard is lamenting, exacerbating the crisis of ill-prepared parish leadership in these areas.

A strong and successful youth ministry and Christian education program that starts from the cradle has been the heart of our parish ministry for many years. Even when I offered to share our effective youth ministry experience as a learning resource with our local seminary, there was no interest or response.

I can only hope the Presiding Bishop's "blue-ribbon" committee for children's ministry and Christian education will focus on our seminaries as the places to start meeting this great need.

(The Rev.) WADE A. RENN,
 Grace Church

Nutley, N.J.

Memphis Martyr's Bravery

Recently, during the course of a sermon, I referred to the article on the Martyrs of Memphis [TLC, Sept. 14] and mentioned the Rev. Charles Parsons losing his life while ministering to the victims of the yellow fever epidemic. A parishioner, a historian by avocation, remembered having read about him and sent me further information.

In the battle of Perryville, Ky., Col. Parsons commanded an artillery battery at a point of intense combat. When nearly all of his officers and men were killed, he continued singlehanded to load and fire one of the guns. When the Confederate infantry closed in, he simply stood at parade rest and waited to be shot. The Confederate colonel was so impressed with his bravery that he ordered

Parsons was allowed to walk off the field.
 (The Rev.) WILLIAM H. RUSSELL
 Deacon, St. John's Church
 Huntington, L.I., N.Y.

Breaking of Bread

Fr. Stephen Caldwell's article in the September 14 issue, on the use of real bread, was most helpful. September 14 was the first Sunday after I had finished an almost eight-year retirement ministry with a mission congregation of retirees in the Diocese of Georgia. We used loaf bread all that time. Also, I had used it for some years as rector of a parish in Western Michigan.

The cracking of the so-called priest's host and the use of small wafers for Communion are the real novelty which for unwarranted reasons replaced whole loaf bread, leavened or unleavened. This modern usage of priest's host and wafers, prefractioned, though valid, becomes a misleading substitute for the rubrical act of the Breaking of the Bread, now clearly restored in the BCP, and with the accompanying rubrical silence (too often ignored).

The Breaking of the Bread after consecration becomes an outward and visible sign, as part of anamnesis, in the genuine remembrance of our Lord's death and resurrection when his body was broken on the cross. To help ease administration to all, especially to those who opt for intinction, the minister should use the outer crust of the blessed loaf to put into the hands or onto the tongue of the communicant.

Over the years, many of us have found the use of "real" bread to be a powerful sign that the Paschal Mystery supremely carries the meaning that the broken life loves the most — and becomes the means of restoring life in the new life of the risen Christ.

(The Rev.) SAMUEL E. WEST, (ret.)
 Richmond, Va.

Phos Hilaron

Manifest in crimson and ash,
 Bronze and rose and steel,
 That harsh and gracious opportunity
 Between complacency and risk:
 Each sundown
 Offers the look of copper
 And the taste of it.
 That mother-of-pearl sky
 Has its tungsten sun,
 The *agape* has its *krisis*.
 It is easier for a rich man to
 Go through the eye of a camel
 Than for beauty to hold the eye of
 The fearful.

Robert C. Schwarz, ObJN

Hymnal in Ecumenical Perspective

THE HYMNAL - 1982. Church Hymnal Corporation. Pp. 960. \$9.95.

It is so difficult to judge a hymnal. There are so many criteria one can use. Are there enough of the old favorites? (*The Hymnal 1982* abounds in them and the choices are judicious ones.) Are there any good new ones? (*The Hymnal 1982* has many new hymns which one would hope would become part of the standard repertory of every congregation.)

But the ultimate criterion to judge a hymnal has to be twofold — the texts and the tunes. First, do the texts nourish faith? are they liturgically serviceable? is the language ever offending or contrived? Secondly, are the melodies tuneful and do they lend themselves to congregational use?

The texts of *The Hymnal 1982* are, for the most part, more than adequate. They have been carefully screened so that inclusive language is used throughout. There are still some liturgical weaknesses, however. I select two examples. The hymns listed under marriage are very weak in sacramental and liturgical content. One finds no texts that speak of the sacramental nature of marriage, namely, that it, too, is a re-presentation of the Paschal Mystery of Christ, of a daily dying and rising. One looks in vain for texts that show the love of Christ for the church as the model of love between husband and wife. The baptismal hymns are also weak in pointing out the role of the faith of the church, an element so needed in every sacrament but especially in that sacrament where infant baptism is still the normal custom. The faith of the worshiping community is of special importance for the whole of the initiation rites today.

Again one could fault the texts of hymns picked for the lenten season, where also no hint is given of the initiation rites. These rites dominated the selection of the Gospel cycles for that season and have now given it the sense of a catechumenal preparation for baptism.

These examples are probably signs that the liturgical renewal of the last half-century has not had a significant impact on the composers and compilers of hymn texts. But *The Hymnal 1982* contains a wealth of examples under the category of General Hymns to supply for this deficiency if they are used judiciously.

But the tunes are excellent and singable — both the old favorites as well as almost all of the newer ones. One senses that composers here moved from the sentimental and chromatic hymns of the last century to a new nobility and simplicity that is admirable.

collection and proves that the hymn tradition is alive and flourishing in the Episcopal Church.

(The Most Rev.) REMBERT G. WEAKLAND, O.S.B.

Archbishop of Milwaukee
Roman Catholic Archdiocese
Milwaukee, Wis.

Light of Christ

EVENING WORSHIP IN THE ORTHODOX CHURCH. By Nicholas Uspensky. Paul Lagor, Transl. and Edit. St. Vladimir's Seminary Press. Pp. 248. \$8.95 paper.

This is one of the few works of theological scholarship from the church within Soviet Russia, where Prof. Uspensky has

ceeds here from a noble theological perspective, that the purpose of evening vespers is to acclaim Christ as the Light of the world at the time of day when the natural world is becoming dark. Although references are almost exclusively to Eastern rites, many Western liturgists will strongly agree with him in the development of the Byzantine vestments, traced, with reference both to the East and the cathedral usages. Meticulous tails will be lost on those not familiar with the Eastern office, but a glossary at the end of the book is helpful.

There follows a study of the Liturgy of the Presanctified Gifts, which is in an order for vespers in Lent, followed by communion from the reserved sac-

Continued on page 17

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THE LIVING CHURCH

er 9, 1986
son after Pentecost: Proper 27

For 108 Years
Serving the Episcopal Church

Survey

ly, THE LIVING CHURCH conducted a nationwide sample survey on the old and new hymnals. Two churches, including some cathedral institutional chapels, were chosen at random from the Episcopal Church Annual. Two congregations from every diocese in the U.S. were included.

The magazine received 157 replies, representing 100 parishes answering for misdeeds, thus raising the total. Survey responses were as follows:

1. 25% said their church uses *Hymnal 1938*;

2. 25% said their church now uses *Hymnal 1982*;

3. 25% said their church now uses both *Hymnals*.

4. 25% gave additional comments, 16 respondents said they were especially appreciative of the *Hymnal 1982*, and believed it was a positive addition to worship.

5. 13% of respondents mentioned changes in some texts, deletion of favorite tunes, disappointment with the new music format, and the deletion of some tunes and hymnals.

6. 13% of respondents said they used hymnals only as anthem books for services and five commented on the quality of the new book or problems in comparison with the old to the new hymnal. 7. 13% more said they used other materials either exclusively or in addition to the hymnals.

Student Film Protested

A student-made film shown in an annual film festival at the University of Sewanee, Tenn., has unleashed a barrage of criticism against the standards of the school.

The 19-minute sexually suggestive film, *The Body of the Church*, which includes a scene filmed in the university chapel, has been labeled pornographic and blasphemous by critics. It has been banned by faculty members who say it is a violation of academic freedom is at

Robert Archer, who is a Sewanee student, and five others including a health officer at the school, report entitled "A Protest and Prayer" with university vice-chancellor

Robert Ayers and the school's regents and trustees in a reaction against the film shown last spring at the annual festival. Recent publicity about the controversy has generated numerous letters to the editor in area newspapers.

The report by Dr. Archer's group details objections to the student-made film and eight other films in the festival, some of which Dr. Archer says were graphic in their depiction of sexual intercourse and sodomy. The report also includes charges of allegedly lax dormitory policies and pressure for readily available oral contraceptives on campus.

The protesters called on university officials to generate "clear, sane, moral and Christian guidelines for campus conduct."

Producer's Comments

According to Dr. Scott Bates, producer of the criticized film and founder of the "Song of Solomon Festival," the brief film opens with a scene of a male and a female student kneeling in prayer in All Saints Chapel. It proceeds to a dormitory room, where the woman, now nude and masked, is seduced by a nude male "carnival figure." Dr. Bates called the female character "a kind of Mary Magdalene figure."

Dr. Bates, who has been on the faculty at Sewanee for 32 years and who teaches film and French, said the chapel was not used for any sex scenes in the film made by his class and funded by student activity fees. The footage shot in the chapel was "worshipful," he said.

Dr. Archer, who worships at All Saints, said that the bedroom scene included a shot of the woman holding a cross upside down in an act symbolic of oral sex.

Dr. Bates acknowledged that erotic use was made of the cross in the scene where the female student was tempted by the figure. He called Dr. Archer's report "a way of suppressing free thought, which is a trend across the country now. With these films, we're trying to keep intellectual discourse on as high a level as possible. Just because we teach Marx doesn't mean we're Marxists."

The signers of "A Protest and Prayer" were not attacking the university, said Dr. Archer, but attempting "to improve on some long extant things on campus." He said he differed strongly with defenders of the film who contend that the movies in the film festival explore the interaction of religious and sexual symbolism.

The university's administrative staff met informally about the matter in September but took no policy action. No official would comment on what had taken place in the meeting. In a statement, Dr. Ayers said, "I'm confident that this university has existing policies that are sufficient to deal with issues that have recently been publicized. Some problems are inevitable, and when they do arise, we deal with them within the framework of our university policy." In addition, Dr. Ayers mentioned that three of the protesters "had no affiliations with the university."

Dr. Ayers declined to address questions about the status of the festival or the protest and said he had not seen the films. "Some of these films contain nudity, as many films do today," he said. "They were meant to give students a perspective on modern philosophies of film-making."

Dr. Bates told *The Tennessean* newspaper of Nashville that the festival will continue next spring as planned. "We have a fine tradition of academic freedom here," he said.

The Rt. Rev. C. Judson Child, Bishop of Atlanta and chancellor of the university, said in a telephone interview with the Religious News Service, "It's distressing when your alma mater is put in this light." He said he has not seen the films, "but I've been in close touch with the vice-chancellor and it's in very competent hands."

The Very Rev. Robert Giannini, dean of the school of theology at Sewanee, said of the criticized film, "Before saying it's bad, we need to know what we're talking about," and added that the university should never preclude the exploration of sexual and religious symbolism in art.

"Religious symbols touch the depths of a person's life, and sexual symbols also speak to the heart of people. As for these films, I don't know. I didn't see them. They may have done a very poor or a very good job." He suggested that alarmed citizens should assemble with school officials to discuss the use of religious symbols in modern films.

As for the alleged moral laxity on campus, Dr. Giannini said the university at Sewanee is not "any different from any other college in the world. The problems here are not created by the university. It's not the university's function to bring down the law but to help students come to terms with their sexuality and their personal growth. Just giving them a set

Faculty members contacted declined to comment to THE LIVING CHURCH about the situation.

Award for Third World Work

The International Institute of Rural Reconstruction (IIRR), an organization which has received funding from the Presiding Bishop's Fund for World Relief, is the recipient of the 1986 Ramon Mag-saysay Award for International Understanding, regarded as "Asia's Nobel Prize."

The award was presented in recognition of the institute's efforts in promoting international understanding through international training programs and seminars in rural reconstruction. The institute has projects reaching more than 40 countries, with the heaviest involvement being in Asia, Africa and Latin America. One of these projects, "A Participatory Approach Against Rural Poverty," was the recipient of a grant for \$7,500 from the Presiding Bishop's Fund in 1985.

The institute, which has announced that it will use the \$20,000 award "to expand and strengthen these programs for the rural poor of the Third World," is located on a site in Cavite, Philippines. It is a private, nonprofit organization established in 1967 as a research and training center, but is an outgrowth of the Chinese Mass Education Movement founded in mainland China over 60 years ago by Dr. Y.C. James Yen and his wife, Alice.



An elephant, a camel and other beasts were present as the Very Rev. James Parks Morton, De Cathedral of St. John the Divine in New York, blessed the animals at the second annual festival of the St. Francis. At bottom, dog and master look on at the celebration.



The Rt. Rev. Duncan Buchanan, right, the newly elected Bishop of Johannesburg, stands with the Most Rev. Desmond Tutu, Archbishop of Cape Town and the Province of South Africa before entering St. Mary's Cathedral, where Bishop Buchanan was enthroned by the archbishop October 5.

CONVENTIONS

With Episcopalians even more sparsely planted than trees in North Dakota, courage certainly isn't found in overwhelming numbers; it has to be found in love. When over 100 delegates gathered for the convention of the Diocese of North Dakota which was hosted by All Saints Church in Minot, St. Paul's Church, White Shield and St. David's, New Town, both love and courage were evident in abundance.

The Rt. Rev. Harold Hopkins, diocesan bishop, presided. In his address at the opening Evensong at All Saints, Bishop Hopkins gave examples of the signs of God's incarnational presence

such as small churches with vigor leadership, the increasing influence of church affairs exercised by Indians, the strength of the diocesan ministry and other examples.

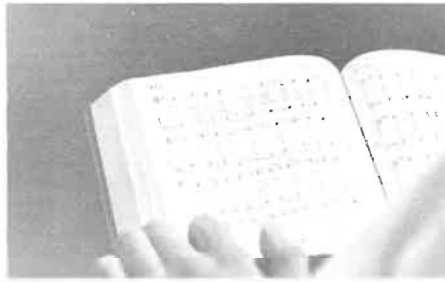
A budget of \$397,980 was adopted without dissent; almost 50 percent will go towards Indian ministry. Gates to the General Convention and other committees were elected, a tentative American representative achieved on virtually every point.

The ecumenical nature of the diocese was reported and illustrated in two Methodists supporting the Episcopalian ministry in Cannonball and the Anglican/Episcopal sharing in the Moorhead Urban Indian ministry.

(The Rev.) BRUCE MAC

The Hymnal 1982

By JOSEPH A. KUCHARSKI



concepts and concerns in thought and musical expression have been gathered into this book, expressing the diversity of the whole church as it is now. Everyone will not like everything in it.

As with anything new, we tend to move slowly at first. Given time, we become familiar with the basic functions of the new item and become adventurous; we discover special features and new applications through experimentation. This can happen rather quickly when it involves only ourselves, or one or two other people, but when a greater number of people become involved, such as a Sunday morning congregation, caution is usually not

venturous organist will quickly be hesitant to try something really different when the realization of a possible "flop" involving the whole congregation comes to mind. "Will the congregation be able to sing this hymn?" "Is it too difficult?" "Will they like it?" seem sensible at first, but if one were to limit choices to the old stand-bys and favorites, there could never be any spiritual or musical growth. A congregation will be able to sing anything reasonable if it is presented correctly.

There really aren't that many "difficult" selections in the hymnal, as congregational participation was considered a priority. As for "will they like it?" this depends again on how it is presented. If the presentation of a new hymn, canticle, or service music selection is handled successfully, most often the congregation will like it, and if they like it, and it's intended to be sung by a congregation, they will sing it no matter how difficult it may appear to be.

It is the responsibility of the clergy and church musicians, as they are trained for it, to expand their congregations' potential in these areas. Sensitivity and common sense should take the place of caution. Incorporate new items regularly into the liturgy with explanation and rehearsed presentation. The time has come to explore the *Hymnal 1982* with the congregation, and discover its new features and applications.

Music for the Eucharist

Historically, the Ordinary of the Mass consists of: Kyrie, Gloria, Credo, Sanctus with Benedictus qui venit, and Agnus Dei. From the early days of the church through today, composers treat these liturgical songs as movements of a single larger work. It was customary for composers in the 15th and early 16th century to base an entire mass setting on a plainsong or secular tune popular at that time to link together these sections in order to provide unity and symmetry to the whole mass. The great Requiems composed as concert works likewise follow this method using original melodies or harmonies instead of plainsong to the same effect.

Today, however, the many options in the Book of Common Prayer provide additional striking texts which may be used in place of or in addition to the standard Ordinary, primarily the Trisagion and a large assortment of Fraction Anthems. Since many of these texts have never been used before, it was necessary to prepare musical settings for them. Most of

these rely on older music adapted admirably to today's needs, while some use specially composed music reflecting modern modes; all have the participation of the congregation as a central purpose.

In addition, there are standard parts of the eucharist as we celebrate it today which have been set to music for the first time in our hymnal: The Opening Acclamation, Prayers of the People, Memorial Acclamation and Dismissal. Add to this the musical settings for the Eucharistic Prayer (note that Eucharistic Prayer C is now set to music in the Service Music Appendix), Great Amen and The Lord's Prayer, and one soon realizes that the entire eucharist may be sung completely through including the collects, lessons and creed, with the exception of the sermon. As it is generally not standard usage in parish churches to sing the entire liturgy, we will only consider the Ordinary sections of the eucharist.

Eucharist settings have been given a new format in the *Hymnal 1982*. This arrangement seems to advocate more

about one year has passed since *Hymnal 1982* has become a reality that time, clergy and church members have explored and compared, and disagreed, been delighted and frustrated with it. We all must realize an incredible amount of scholarship and thought, by many people representing the whole church, utilizing many gifts of language and music, went into the making of the new book. A very extended period provided parishes with the opportunity to test material and express their opinions.

The General Convention was responsible for selecting and approving all the texts for which no ones which were made available for study. Ample explanation was given before and included in the new hymnal concerning those texts which were deleted or altered. In all fairness, we must agree that those texts which were deleted were very few, and indeed as classic texts remain in their traditional language and form. Many other decisions in producing new hymnals are completely "modernized" all the last little regard for tradition. The beauty and thoughtfulness of those hymns available for the hymn texts should be respected for their respect in this area.

It is an impossibility to produce one hymn which will satisfy everyone, especially a church which holds its diversity as a significant part of its heritage. *Hymnal 1982* represents the whole in its diverseness; there is something for everyone. Most parish churches sing every hymn in the hymnal, and a simple choice to refrain from those which appear to be too difficult is unacceptable. But yet, they have merit and should at least be used occasionally by the choir.

The hymnal's balance between new and old is admirable. In fact, it is difficult to choose, for an entire year, selections which appeared in the *Hymnal 1982* and completely avoid any new additions. This has been done in some places in order to "keep the peace" by giving people what they know. But this too has difficulties for some who found it difficult to see a word or phrase in an old favorite, while others sang on. Comparison may be a hindrance for judging in certain areas, and cannot fairly be used in judging a book; each book must stand alone.

Hymnal 1940 was produced for a time of its time, a church which has moved through a time of difficulty and examination into the 1980s. New

portions of the service and in assisting congregations in learning them. Some congregations may find difficulty in learning an entire setting at one time; whereas taking on, perhaps, a new Sanctus or Fraction Anthem, no problem at all. Care should be regarded in choosing selections which will complement each other musically and appropriately en-

To assist liturgy and music planners in their task, I have listed below all the service music for the eucharist in the hymnal. Where it was possible, complete settings have been grouped by composer or mass name. Those parts of the Ordinary which do not belong to a complete setting have been listed separately as have the Fraction Anthems. Please note

Anthems may be used with either or Rite II.

In general, there is no reason w eucharistic setting may not be use either rite. The Book of Common provides for this on page 14, par five. On certain occasions, mass s for the choir alone may be used p or completely as desired.

Eucharist Settings Rite I

| | |
|----------------|-------|
| John Merbecke | |
| Kyrie | S-90 |
| Gloria | S-201 |
| Sanctus | S-113 |
| Agnus Dei | S-157 |
| Missa Marialis | |
| Kyrie | S-92 |
| Gloria | S-203 |
| Sanctus | S-115 |
| Agnus Dei | S-159 |
| Healey Willan | |
| Kyrie | S-91 |
| Gloria | S-202 |
| Sanctus | S-114 |
| Agnus Dei | S-158 |
| James McGregor | |
| Kyrie | S-89 |
| Sanctus | S-117 |

Separate Movements Rite I

| | |
|--------------------|-------|
| Leo Sowerby | |
| Kyrie | S-93 |
| Old Scottish Chant | |
| Gloria | S-204 |
| Mode 4: Credo I | |
| Creed | S-103 |
| Missa de Angelis | |
| Sanctus | S-116 |

Kyrie or Trisagion Rite I or Rite II

| | |
|--------------------|---------------|
| Missa orbis factor | |
| Kyrie | S-84 |
| Plainsong Mass 16 | |
| Kyrie | S-85 |
| David Hurd | New Plainsong |
| Kyrie | S-86 |
| Jackson Hill | |
| Kyrie | S-87 |
| McNeil Robinson | |
| Kyrie | S-88 |
| Plainsong Mode I | |
| Trisagion | S-99 |
| David Hurd | New Plainsong |
| Trisagion | S-100 |
| John Rutter | |
| Trisagion | S-101 |



| | |
|-----------------|-------|
| A. Archangelsky | |
| Trisagion | S-102 |

Eucharist Settings Rite II

| | |
|---------------------|---------------|
| Richard Felciano | |
| Kyrie | S-97 |
| Gloria | S-281 |
| Sanctus | S-126 |
| Agnus Dei | S-162 |
| Mass 18 | |
| Kyrie | S-94 |
| Sanctus | S-122 |
| Agnus Dei | S-160 |
| Deutsche Messe | |
| Kyrie | S-96 |
| Sanctus | S-130 |
| Agnus Dei | S-164 |
| Robert Powell | |
| Gloria | S-280 |
| Sanctus | S-129 |
| Agnus Dei | S-163 |
| David Hurd | New Plainsong |
| Kyrie | S-86 |
| Trisagion | S-100 |
| Gloria | S-277 |
| Sanctus | S-124 |
| Christ Our Passover | S-154 |
| Agnus Dei | S-161 |
| William Mathias | |
| Kyrie | S-98 |
| Gloria | S-278 |
| Sanctus | S-128 |
| Agnus Dei | S-165 |
| Gerald Near | |
| Gloria | S-279 |
| Sanctus | S-131 |
| Christ Our Passover | S-155/156 |
| Agnus Dei | S-166 |

Separate Movements Rite II

| | |
|------------------------|----------|
| Richard Proulx | |
| Kyrie | |
| Mozarabic 15th C. | |
| Gloria | S |
| Mass 13 | |
| Gloria | S |
| Mass 15 | |
| Gloria | S |
| Anglican Chants | |
| Gloria | S-275 |
| Mode 4: Credo I | |
| Creed | S |
| Calvin Hampton | |
| Creed | S |
| Plainsong Te Deum Tone | |
| Sanctus | S |
| Mozarabic 8th C. | |
| Sanctus | S |
| Richard Proulx | Communit |
| Sanctus | S |
| Calvin Hampton | |
| Sanctus | S |

Fraction Anthems Rite I or Rite II

| | |
|-----------------------------|---------|
| Tonus Peregrinus | |
| Christ Our Passover | S |
| Ambrosian Chant | |
| Christ Our Passover | S-152 |
| David Hurd | New Pla |
| Christ Our Passover | S |
| Gerald Near | |
| Christ Our Passover | S-155 |
| Mode 6 | |
| The disciples knew the Lord | S |
| Ambrosian Chant | |
| My flesh is food indeed | S |
| Ray W. Urwin | |
| My flesh is food indeed | S |
| Mode I | |
| Whoever eats this bread | S |
| Mode 6 | |
| Be known to us | S |
| Ambrosian Chant | |
| Blessed are those | S |

Christopher Smart and "Rejoice in the Lamb"

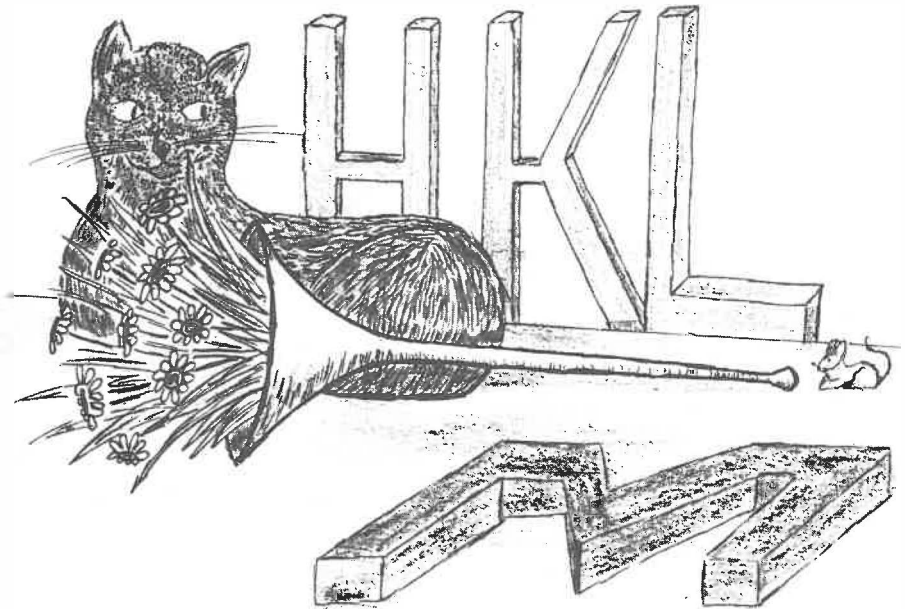
By ANN WOODY

amin Britten's penchant for
ning up unusual texts brought
ubilate Agno" by Christopher
t a point in time when a church
ampton, England was celebrat-
0th anniversary, and landed him
ission of significance. It seems
Rev. Walter Hussey, an Angli-
st known to reflect "strong artis-
ests," effected in his church, St.
w's, Northampton, a program to
e the arts in a parish setting.
v. Mr. Hussey, having long la-
that the Christian church was no
he arts patron of its former days
ngelo, Raphael, Bach, Haydn,
urcell to name a few), and who
ed upon his subsequent dreams
parish already, via the purchase
nry Moore madonna and a Gra-
therland hanging when these
re in their 40s and not yet com-
g high prices, made a connection
r Benjamin. The fruits of this
ment were brought forth in the
ous cantata, "Rejoice in the

topher Smart was an 18th cen-
et of noble birth and enormous
He was born premature and
n a Kentish country castle; and
out his childhood he was given a
liqueurs to strengthen his con-
n. Eventually, Christopher found
with a drinking problem which
him to do some philandering,
it was not so serious a problem
nterfered with his writing. Later,
to be institutionalized for an
t manic-depressive illness and
pend the rest of his life in
ment.

Christopher was still a youth,
er died, and his mother took him
two sisters to live with a family
Vane. Christopher had yet to at-
mbridge, and when he did, dis-
eal scholarship concentrating on
hy, poetry, theology and science.
n to read widely and to write in
forms.

Woody resides in Chattanooga,



Christopher married a Roman Catholic woman and became obsessed with the thought of bringing together the Roman Catholic Church and the Church of England. His religious notions took other forms and at times he was driven to fall on his knees in prayer with some degree of frequency, wherever he happened to be. These religious compulsions, coupled with other manifestations of a "life and death struggle" such as a pseudo-scientific view of reality with an interest in the occult, showed themselves in his psalm-like poetry. David is said to have been his poetic idol.

The text of Britten's "Rejoice in the Lamb" is taken from an extremely long, tortuous poem "Jubilate Agno," which was written during Christopher's period of illness but not published until 1939 when parts of the manuscript were discovered. In it he used parallelism/dualism and displayed his obsession with words to define the limits of his world and give shape to the unruly images which so rapidly accumulated in his mind. The poem, in spite of the religious obsessiveness, and maybe partly because of it, brings forth some brilliant passages, child-like in their quality and "celestial" in their vision.

Dr. Alec Wyton, former master of the choristers and organist of the Cathedral Church of St. John the Divine, New York, and currently organist and choir-master at St. James' Church in the same city, conducted a chair of music at St. Paul's Church, Chattanooga at which "Rejoice in the Lamb" was included as an offering. He commented that Christopher Smart believed . . .

"...that everything without any exception praised God (not just a select few things.) The cat can praise God simply by being his best self." Dr. Wyton went on to express his belief that a person who has lost the ability to make reasonable choices will not offend God by his or her actions. On the basis of this innocence, Dr. Wyton says of Smart's words, "this text is the purest praise of humankind. This is what makes this so incredibly moving."

Dr. Wyton's theory is an interesting one. Further, it appears that perhaps the mentally ill creative genius' work and his illness can balance to produce glowing images which transport us to new places and stimulate fresh thinking; and that from the depths of an unbalanced religion can spring fresh and illuminating truths.

Jubilate Agno

A Note from the Music Editor

The *Hymnal 1982* offers us a selection of Christopher Smart's work. The tune "Kit Smart" for hymn 491 was especially written by Dr. Wyton for the text.

- 212 Awake, arise, lift up your voice
(Richmond)
- 240 Hearken to the anthem glorious
(Faciem ejus videtis)
- 241 Hearken to the anthem glorious
(Laus Deo)
- 386 We sing of God, the mighty source
(Cornwall)
- 387 We sing of God, the mighty source
(Magdalen College)
- 491 Where is this stupendous stranger
(Kit Smart)

Two recordings including the cantata are:

Britten & Bernstein

"Rejoice in the Lamb."

Chichester Psalms. Festival Te Deum. Jubilate Deo.
Te Deum in C. EMI ASD 3035 The Choir of King's
College, Cambridge.

Benjamin Britten.

"Rejoice in the Lamb." Missa Brevis. A Ceremony of
Carols. ARGO ZRG 5440 The Choir of St. John's
College, Cambridge.

Excerpts from *Jubilate Agno* by Christopher Smart (18th Century) "Rejoice in the Lamb"

Rejoice in God, O ye Tongues, Give the glory to the Lord
and the Lamb.
Nations and languages, and every Creature in which is the
breath of Life,
Let man and beast appear before him, and magnify his
name together.

Let Nimrod, the mighty hunter, bind a leopard to the altar
and consecrate his spear to the Lord.
Let Ishmail dedicate a Tyger, and give praise for the
liberty in which the Lord has let him at large.
Let Balaam appear with an ass, and bless the Lord his
people and his creatures for a reward eternal.
Let Ithamar minister with a Chamois, and bless the name
of Him, that cloatheth the naked.
Let Jakim with the Satyr bless God in the dance,
Let David bless with the Bear
The beginning of victory to the Lord, the perfection of
excellence.

Hallelujah from the heart of God, and from the hand of the
artist inimitable, and from the echo of the heavenly harp,
in sweetness magnificent and mighty, Hallelujah.

For I will consider my Cat Jeoffry.
For he is the servant of the living God, duly and daily
serving him.

For at the first glance of the glory in the East, he wor-
in his way.

For this is done by wreathing his body seven times ro-
with elegant quickness.

For he knows that god is his saviour.

For God has blessed him in the variety of his moveme-
For there is nothing sweeter than his peace when at re-
For I am possessed of a cat, surpassing in beauty, from
whom I take occasion to bless Almighty God.

For the Mouse is a creature of great personal valour.

For this is a true case —

Cat takes female mouse — male mouse will not depart
stands threatening and daring.

If you will let her go, I will engage you, as prodigious
creature as you are.

For the Mouse is a creature of great personal valour.

For the Mouse is of an hospitable disposition.

For the flowers are great blessings.

For the flowers have their angels even the words of Go-
creation.

For the flower glorifies God, and the root parries the
adversary.

For there is a language of flowers.

For flowers are peculiarly the poetry of Christ.

For I am under the same accusation with my Saviour.

For they said, he is besides himself.

For the officers of the peace are at variance with me, &
the watchman smites me with his staff.

For Silly Fellow! Silly Fellow! is against me, and below
neither to me nor to my family.

For I am in twelve hardships, but he that was born of
virgin shall deliver me out of all.

For H is a spirit, and therefore he is God.

For K is king, and therefore he is God.

For L is love, and therefore he is God.

For M is musick, and therefore he is God.

For the instruments are by their rhimes.

For the Shawn rhimes are lawn fawn moon boon and
the like.

For the harp rhimes are sing ring string and the like.

For the cymbal rhimes are pass class and the like.

For the flute rhimes are pass class and the like.

For the dulcimer rhimes are grace place beat heat and
the like.

For the Clarinet rhimes are clean seen and the like.

For the trumpet rhimes are sound bound soar more an
the like.

For the Trumpet of God is a blessed intelligence and s
all the instruments in Heaven.

For God the father Almighty plays upon the Harp of
stupendous magnitude and melody.

For at that time malignity ceases and the devils
themselves are at peace.

For this time is perceptible to man by a remarkable
stillness and serenity of soul.

n Places Where We Sing

By CHARLES W. THOMPSON

Forming the Choir Ministry

The placement of the parish choir has been discussed many times, especially in view of the liturgical revisions included in the Book of Common Prayer. Schooled in the late 60s, I was indoctrinated in the ideals of gallery placement for all church musicians. For the several years, I have often substituted organists in a number of parish services. These experiences, and a good deal of private study on the subject of liturgical prayer, have caused me to give much thought to the placement of the choir in galleries.

If the choir is to be a ministry, within the structure of the Prayer Book, I believe that a major reform must take place in the role of the parish choir. Some of this essay should consider the choir ministry could be. Placement of the choir will be discussed as a part of that ministry.

John Hatchett explains the role of the choir: "Of primary importance to the choir is its role as leader, supervisor and teacher of the congregation in the singing of the people and in unison singing, and as a model and teacher for the congregation in good liturgical and musical habits. . . . A substantial parish choir practices should be devoted to the study of liturgy, unison reading and the practice of the songs of the people so that the choir may better perform its many functions" (*A Manual for Parish and Church Musicians*, page 28). This statement outlines the purpose of the parish choir. Unfortunately, too many choirs still try to follow the great cathedral tradition, often not successfully. There is an over-emphasis on singing anthems, a lack of

understanding regarding the liturgy, especially the Rite II Eucharist, and little leading of liturgical prayer with the celebrant or other ministers. The daily offices, proper liturgies of the Church Year and the Burial Office seem to be totally neglected. Many parish choirs are not foundations of liturgical prayer but merely groups of entertainers whose poorly rehearsed anthems at the offertory many times distract congregations from the liturgy rather than enhance it. Offertory anthems, much like "private masses," may best be an oddity of the past. The choir's ministry must be liturgical. Responses, psalms, etc., must be the apex of its ministry.

Is this a new concept? Here are some thoughts on the subject by the venerable Healey Willan: "Church music should surely be the embellishment of the liturgy, the words taken from the liturgy itself or from the biblical source embodying the thought or teaching of the day. . . . The organist, upon whose shoulders lies the main responsibility of performance, should realize that the music of the service is in reality the incidental music of a great drama and that it should in no way obscure the intention or impede the movement. The choir should realize that the main reason for their existence is to sing the choral parts of the service in such a way that the incomparable words of the liturgy are enhanced and not obscured, for they are neither exhibitionists nor entertainers. The anthem, which is too often an excrescence, is not their chief job, and a choir which regards the anthem as the all important part of their work may be at times not only a hinderance but even a menace" (*The Holiness of Beauty: Healey Willan as Church Musician*, by Edward Wagner. *The Diapason*, February, 1981.)

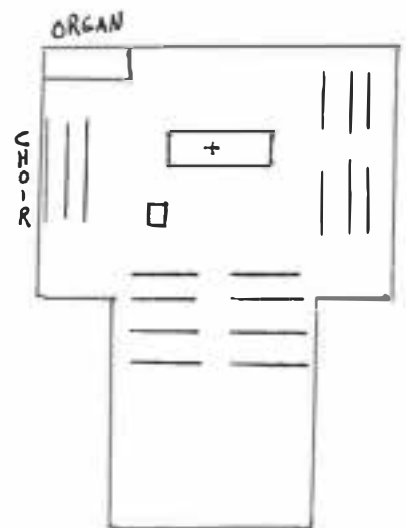
There are countless excuses for not reforming the choirs in parishes, but they are exactly that, excuses. In order for the choir to be educated in the liturgy, the choirmaster and clergy must first read and understand the liturgy. A vast amount of liturgical education is readily available.

What then does the choir sing on the Lord's day? Let us first look at the psalter. Using the psalter as a choir book, a

musician can find an abundant supply of liturgical music. G.I.A. Publications (7404 S. Mason St., Chicago, Ill. 60638) is an excellent resource for materials offering music old and new, scored for various voice parts and a variety of translations. How can these psalms be used? One very good place is at the beginning of the service in place of an instrumental prelude. Simple or elaborate settings may be sung to prepare the congregation for meditation on the word of God. Also, psalms sung in the responsorial style, a traditional way of singing the psalter, can be used at the gradual. The restoration of the great Alleluia and verse before the Gospel, the fraction anthem and the traditional communion psalms, 23, 34, 42, and 145, are other places where the psalter can be used. What a more perfect text to be sung at receiving communion is there than in psalm 34: "Taste and see that the Lord is good; happy are they who trust in him."

Praying the liturgy begins first with ministers understanding the texts. Many parish choirs would profit from a fixed diet of psalms and canticles that are learned well, rather than sight-reading anthems. One does not lead people in prayer by quickly learning pieces, but by taking the text to heart, praying and then expressing the prayer in sung form.

Continued on page 16



Charles W. Thompson is organist and master of Christ School, Arden, N.C. He was formerly instructor of music at Nashotah House Seminary, Nashotah, Wis.

Hymnal Survey

The recent survey of hymnal usage reported in this issue [p. 8] is significant. We had an exceptionally high level of response, from churches of every sort and size in every part of the country, and we are grateful to them for taking the time to contribute. It is evident that *Hymnal 1982* has been adopted by an overwhelming majority. On the other hand, those continuing to use *Hymnal 1940* remain a significant minority whose parishes are not to be forgotten. We will endeavor to bear both of these factors in mind in treating matters of church music in this magazine.

All of this has a direct bearing on *The Episcopal Choirmaster's Handbook* which we also publish. The current edition had to be prepared just as *Hymnal 1982* was becoming available. It was not yet known how it would be generally received, and no one had the experience of having really lived with it month after month. It is now evident that future editions of the *Handbook* must place primary emphasis on *Hymnal 1982*, while not forgetting the needs of users of *Hymnal 1940*.

There are also certain difficulties, or at least differences, in the use of *Hymnal 1982*. In any arrangement of such a book, there are of course disadvantages as

well as advantages. An obvious case is the distri-
bution of eucharistic settings, or musical masses, into
different portions of the service music section. We
are providing information [p. 11] which we hope will
assist users in this regard. Future editions of the *Hand-
book* will include material intended to provide further
assistance in similar ways. We wish to thank all of those
who assisted us in this survey.

Church Music Issue

It is a pleasure to publish the Music Issue. We
know that it is of special interest not only to church
musicians, both professional and amateur, but also to
the whole spectrum of general readers. We wish to thank
Kucharski, our music editor, for his work in prepar-
ing this issue.

This issue is devoted to a considerable extent
to *Hymnal 1982*, a publication of obvious importance,
the contents of which will not be fully explored by us
for some time to come. We are grateful for a thorough
review of this hymnal by someone outside the Episco-
pal Church who is an outstanding American ecumenical
liturgist, and musician — the Roman Catholic
bishop of Milwaukee [p. 7].

Stewardship of Our Lives

By JEFFREY M. KIRK

Some years ago in another parish,
I scheduled a baptism on the
Sunday after All Saints' Day. It hap-
pened to be our stewardship Sunday.
When the parents of the child to be
baptized learned this, they were en-
raged. The mother said, "I don't
think it's fair to make my family sit
through a stewardship sermon! Be-
sides, I try never to be in church on
stewardship Sunday."

The couple decided they were going
to look into another parish "to see
what they had to offer." There were, of
course, other factors involved in their
decision, but, from my limited view-
point, their primary motivation was
to avoid stewardship responsibilities
and, instead, see what other Chris-
tians had to offer them.

Last year on the Sunday after All
Saints' Day, my own daughter, Mollie
Margaret, was baptized. Though

stewardship Sunday came one week
later, I couldn't avoid associating her
baptism with it. Her baptism was, in
fact, our first and most important act
of stewardship on her behalf as parents.

Stewardship begins with faith in
God as Author and Giver of all life.
While Betsy and I are as possessive
and protective of our daughter as
most parents, my faith says she first
belongs to God. In the Eucharist
every Sunday, we sing or say, "Praise
God from whom all blessings flow."
In baptism we, in essence, put our
daughter in an offering basin and
said, "Praise God for this child whom
we offer to your service."

My faith tells me, too, that God
took Mollie and made her his child.
She, like every other "saint" in the
communion of saints, is not perfect.
Yes, she smiles radiantly and her eyes
light up an entire room; but she also
fusses and irreverently spits up on
her daddy's clerical shirts! We did not
offer to God a finished creation, but a
new pilgrim along life's way.

She began her pilgrimage in the
"one, holy, catholic and apostolic
church," and its local manifestation
in this parish family. The congregation
acted in stewardship that morning when
we pledged support in time, talents and
treasure to join us in helping Mollie
"Grow into the full stature of Christ"
as the Prayer Book says. The next
Sunday we all were asked to offer our
treasure to support the church's work
for 1986.

From the perspective of our bap-
tisms, we are not called merely to
offer God ten percent of our time, tal-
ents and treasure, but *all* that we have
and *all* that we are to Christ's service. The
biblical tithe need not be for us a fru-
strating nuisance, an impossible
dream nor a legalistic anachronism.
Instead, the tithe is, as General Con-
vention said last fall, a "minimal
standard of Christian giving," a stan-
dard that can help us wrestle with
full implications of our own bap-
tismal covenant. In baptism we be-
come our lives as Christian stewards.

*The Rev. Jeffrey M. Kirk is rector of
the Church of the Ascension, Roches-
ter, N. Y.*

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Continued from page 14

Another form of music for the choir is seen in the proper liturgies of the church, Maundy Thursday, Good Friday, the Great Vigil of Easter and Great Paschal Vespers, all a portion of the liturgical/musical needs which the choir can provide. Most importantly is the solid, intelligent support of the material sung by the congregation. Responses, acclamations, songs of the liturgy and hymns should be sung with such importance as to inspire even those who cannot physically participate. As we move to the second topic, choir placement, we will consider the words of Aidan Kavanagh, respected teacher of liturgy at Yale University.

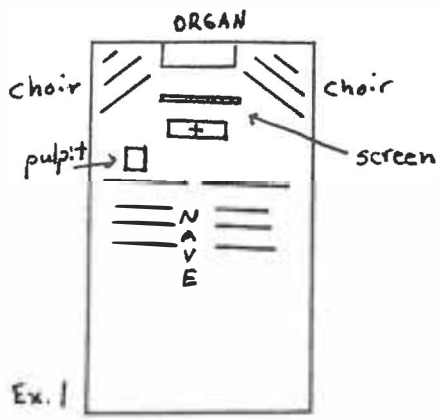
"The human voice is the premier musical instrument in liturgical worship, and its basic repertoire is the psalms. Mechanical devices are secondary at best, and their various repertoires are frequently tangential to the assembly's liturgical purpose. This is a hard saying which needs frequent repetition. . ."

The placement of all ministers at a liturgy is crucial for involvement. Repeating Kavanagh "... they should be placed at the liturgy so that their service to all is as obvious. . ." This rules out the unfortunate practice of late, to move choirs to the rear of the church or a gallery. If the choir has a ministry as pointed out by Hatchett "... teachers of songs of the people . . . and of good liturgical and worship habits" and if this ministry is to be realized to its fullest, a position in the front of the church with the other ministers is essential.

In a loft, the musicians have no chance for either intelligent leading of, or listening to, the congregation. They cannot see faces, hear or feel any enthusiasm from the congregation; the choir is totally removed from them. If the choir truly has a role in liturgical prayer, if they are to respond to the needs of the congregation by leading them, then banishment to the rear of the nave or gallery makes as much as sense as having all lectors read the lessons with their backs to the people.

Placement is crucial for liturgical ministry. The altar and pulpit should be the focal points of the church building. Example one is the diagram of a church located in Orlando, Fla. This graceful edifice once had a divided chancel with the altar near the east wall. When a new organ was to be installed, the rector and parish musician worked together in the development of the new arrangement. The organ occupies the place of the altar flanked by the choir on either side. Choir chairs are at an angle behind the altar which now stands in a very dominant free-standing position. A handsome screen serves as a reredos while concealing the organ console. Lighting focuses

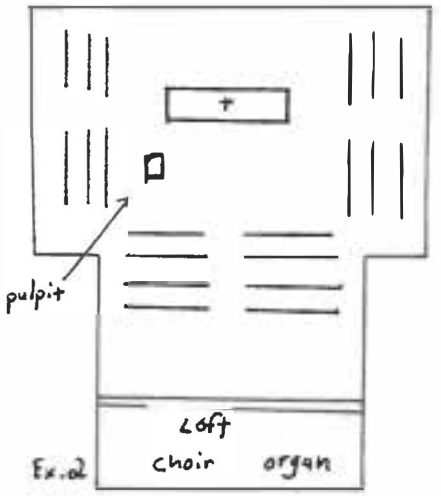
very fine example of a good liturgical/musical environment.



Example two is of a recently completed church also located in Florida. It is a well designed building enhanced by tall, clear glass windows with the altar area as the focal point from any position in the nave, except for the choir loft. The liturgical possibilities are only somewhat realized here. If one is positioned in the first or second row of the loft, seated or standing, the altar or congregation cannot be seen. The area is small and musically unsuited. A simple solution may be to move the organ and choir to one of the two shallow, well-lighted transepts. The choir would be in view of the congregation and near the altar.

We have looked at a very successful arrangement and one which could be improved with modest cost. However it would require education of the choir and clergy and the respect of the congregation in order to promote such a change.

I encourage clergy and church musicians to study the liturgy they minister in. The Sunday liturgy should not be merely a "show-time" but the "church at prayer." Please consider the ministry of the parish choir in worship.



Continued from page 7

for worshipers who have been fasting all day. Anciently, the author shows, only the consecrated bread was reserved on Sunday, and on the weekdays following, when the presanctified rite was used, the chalice was conected by putting crumbs from the consecrated bread into the wine. The chalice was then understood to contain the sacrament of the Lord's blood. In Russia this understanding was lost, however, through the influence of Western (i.e. Roman Catholic) theology. The service books of the Russian church were rather carelessly revised in the 17th century, and a number of Western ideas about the sacraments introduced which, the author contends, had nothing to do with traditional Orthodox theology and spirituality. *Caveat etiam Anglicanus!*

H.B.P.

One of Routley's Best

THE DIVINE FORMULA: A Book for Worshipers, Preachers and Musicians and All who Celebrate the Mysteries. By Erik Routley; foreward by Daniel Jenkins. Prestige Publications (P.O. Box 2157, Princeton, N.J. 08540). Pp. 166. \$11.95 paper.

Erik Routley (1917-1982), an immensely influential author, translator, editor, minister, teacher and theologian, was best known as the foremost English-language hymnologist of his time. This, one of his best books, was discovered among his papers after his death, and has now been published.

One of Routley's premises is that both clergy and musicians are artists (the spoken word being the minister's medium), and their temperaments and personalities are often similar. He decries the overspecialization and the resulting insularity and lack of communication which often develops both between theologian and musician and their congregation.

The heart of the book is chapter three, in which he discusses the formula of the divine communication and of liberation, "on which all living and dynamic communication seems to work": The story of salvation (creation, incarnation, Pentecost); the pattern of scripture; the law of God (the Old Testament prohibitions and restrictions becoming creative adventure in the New Testament); revelation; the moral imperatives and the teaching of Christ (John 14:15). Routley's formula can be found, he says, in Exodus 20, Matthew 5-7 and 1 Corinthians 13.

He writes vigorously against the "telephone-book," instant-information only technique of reading the Bible and argues for approaching it more reflectively as we approach poetry or other literature.

of scripture in services than is prescribed by modern lectionaries, and also discusses topics such as the "music sprawl" in many American churches, the function of anthems, tradition, modern versus archaic language, congregational participation, the subtle art of hymn-playing and the need to accompany congregational singing in a sensitive, pastoral way; the need for space and contemplation in services and the temptation to "over-program" worshipers; the "I-We" tension in both artists and worshipers, and the dangers of being too specific, explicit, and immediately intelligible. "If a preacher's words are always, constantly and immediately understood by all his congregation he may be falling short of his duty as a preacher." Related to this is the danger of aiming too low (as well as too high) in the selection of congregational music, of underestimating their abilities.


Musicians, ministers, Bible translators, prayer book editors, seminaries and organ departments get their fair share of well-founded and well-stated criticism. Some of his opinion and analysis (such as the relation between the Eucharist and the Last Supper, or the respective authority of the Epistles versus the Gospels) will be controversial. But Routley makes readers question their assumptions. They will be "challenged to think afresh about practices which are, perhaps, too readily taken for granted. . . . At the same time, if they are eager to be 'experimental' in worship, they will be prompted to be cautious and self-critical." Highly recommended for clergy, musicians, and other artists in the church.

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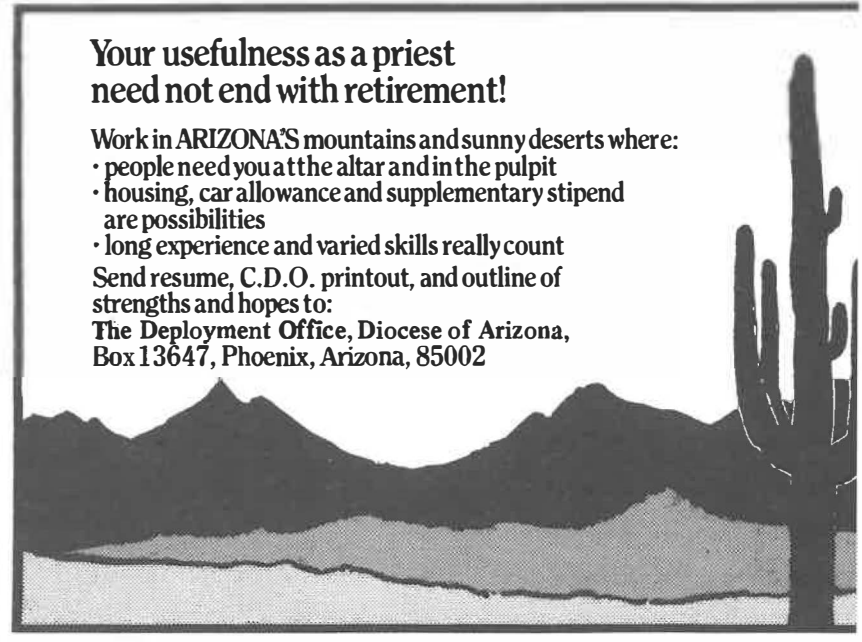
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PEOPLE and places

Appointments

Canon Lauren Artress is canon pastor of Grace Cathedral, 1051 Taylor St., San Francisco, Calif. 94108.

The Rev. John Kenneth Asel is rector of St. David of Wales, 623 Ector, Denton, Texas 76201.

The Rev. Susan Kay Beem is assistant of St. Stephen's, 30 W. Woodruff Ave., Columbus, Ohio 43210.

The Very Rev. Richard A. Bower is now dean of St. Luke's Cathedral, Apartado 3006, Balboa, Republic of Panama.

The Rev. Dorothy Curry is rector of Holy Trinity, 555 37th St., Richmond, Calif. 94805.

The Rev. Beverly Davis is assistant at Trinity Church, Towson, Md. Add: 120 Allegheny Ave., Baltimore, Md. 21204.

The Rev. Donald A. Fox is interim pastor of True Sunshine Church, 1430 Mason, San Francisco, Calif. 94133.

The Rev. George Foxworth is interim pastor of the Church of the Resurrection, 399 Gregory Lane, Pleasant Hill, Calif. 94523.

The Rev. James E. Furman is rector of St. Peter's, 1317 Queen Emma, Honolulu, Hawaii 96813.

The Rev. Jay Gabb is curate at Holy Trinity, 6001 A St., Lincoln, Neb. 68510.

The Rev. Robert J. Ginn, Jr. is interim rector of St. John's, 166 Holden St., Worcester, Mass. 01606.

The Rev. Lyle Grosjean is rector of St. Andrew's, 1600 Santa Lucia Ave., San Bruno, Calif. 94066.

The Rev. Richard A. Hennigar is now executive director of the Worcester County Ecumenical Council, 63 Wachusett St., Worcester, Mass. 01609.

The Ven. Wilfred H. Hodgkin is interim pastor of All Saints, 911 Dowling Blvd., San Leandro, Calif. 94577.

The Rev. Ernest E. Hunt, III, rector of the Church of the Epiphany, New York City, has been named visiting lecturer in homiletics at Union Theological Seminary, as of January, 1987.

Canon Marc DuPlan Lee is canon chancellor of Grace Cathedral, 1051 Taylor St., San Francisco, Calif. 94108.

The Rev. Arthur R. Lillieropp, III, is chaplain of Howard County General Hospital, 6238 Cricket Pass, Columbia, Md. 21044.

The Rev. Jeffery A. Logan is vicar of Our Lady of the Lake, Box 555, Laguna Park, Texas 76634.

The Rev. Marion D. Lucas is deacon-in-charge of St. Mary's, Goose Creek, S.C.

The Rev. James Brian McHugh is rector of St. Peter and St. Andrew's, Pomona Ave. and Pemberton St., Providence, R.I. 02908.

The Rev. Laurence H. Miller is rector of the Church of the Epiphany, Philadelphia, Pa.

The Rt. Rev. William Moultrie Moore (ret.) is interim rector at St. Philip's, Charleston, S.C.

The Rev. Charles Michael Pumphrey is rector of St. Matthew's, Second and Liberty Streets, Oakland, Md. 21532.

Canon Robert W. Renouf is in charge of the movement of people for mission team for the United Society for the Propagation of the Gospel, 15 Tufton St., London, SW1P 3QQ, England. His wife, Jeanette Renouf, is director of pastoral care and counseling for the Diocese of Southwark.

The Rev. M. Dow Sanderson is deacon-in-charge of St. Alban's, Kingstree, S.C.

The Rev. Timothy W. Sexton is rector of the Church of Our Saviour, Box 1247, North Platte, Neb. 69101.

The Rev. William J. Spaid is vicar of St. Martin of Tours, Kalamazoo, Mich.

The Rev. David Lewis Stokes, associate, is priest-in-charge at All Saints', Princeton, N.J. while Fr. Swartzentruber is on sabbatical leave. Add: 126 Jefferson Rd., Princeton, N.J. 08540.

The Rev. Cynthia Taylor is assistant of All Saints', Florence, S.C.

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uel Church, 511 Catandral St., Baltimore, Md.
The Rev. Douglas Warren is rector of St. Stephen's, 12 Via Las Cruces, Orinda, Calif. 94563.

Resignations

Canon Carl Siegel, II, as assistant at Grace and Holy Trinity Cathedral, Kansas City, Mo., to enter a Ph.D. program in psychology at the California School of Professional Psychology, Berkeley.

The Rev. Richmond F. Thweatt, III, as rector of Trinity Church, Grand Lodge, Mich. Fr. Thweatt is now interim pastor at Christ Church, Charlevoix, Mich. Home add: 109 W. Lincoln, Charlevoix, Mich. 49720.

Changes of Address

The Rev. George H. Martin, who is serving the newly formed and newly named Church of SS. Martha and Mary, 1580 Century Point, Eagan, Minn. 55121, has a new home add: 311 Busch Terrace, Minneapolis, Minn. 55409. Fr. Martin is also executive director of the Episcopal Ad Project which may be addressed at 4201 Sheridan Ave., S., Minneapolis, Minn. 55410.

The Rev. Carey C. Womble, recently retired as chaplain from the University of Arizona, may still be addressed at 1919 E. Fifth St., Tucson, Ariz. 85719.

Deaths

Canon Bartolome Crespi Alorda, retired priest of the Diocese of San Diego, died at the age of 82 on October 1.

A native of Spain, Canon Alorda served the Spanish/American mission in Los Angeles from 1937 to 1945, from which time he was non-parochial until 1950. He then became rector of St. Paul's Church, El Centro, Calif., and remained there until his retirement in 1976. He was an honorary canon of St. Paul Cathedral in Los Angeles and was the author of several books.

The Rev. Ronald W. Forsyth, rector of St. Paul's, Savannah, Ga., died on September 29 at the age of 51 in St. Vincent's Medical Center while vacationing on Staten Island, N.Y.

A native of Buffalo, N.Y., Fr. Forsyth spent six years in Elizabeth, N.J. and two more in Buffalo before becoming rector of St. Simon's, Staten Island from 1963 to 1969; during that time he was also chaplain at Wagner College. For 12 years he served St. Philip's in Coral Gables, Fla., first as assistant and then as rector. He had been rector at St. Paul's since 1982. Fr. Forsyth received his B.A. from Rutgers University and was graduated from General Theological Seminary. An associate of the Order of the Holy Cross, he is survived by his mother, Agnes, and two sisters.

The Rev. Harold E. Hallett, retired priest of the Diocese of California, died of a heart attack on September 28 at the age of 78, in Sonoma, Calif.

Fr. Hallett was graduated from U.C.L.A. and Episcopal Theological School, after which he became curate at St. Stephen's, Lynn, Mass., from 1932 to 1935. From 1935 to 1938 he was rector of Messiah, Auburndale, Mass. He was rector of Christ Church, Quincy, Mass., from 1938 to 1941, and from 1942 to 1973 when he retired, Fr. Hallett was rector of St. John's, Ross, Calif., where he was named rector emeritus in 1973. He is survived by his wife, Helen, and two sons.

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POSITIONS OFFERED

THE INNER CITY CHURCHES OF VILLE, TENN., are looking for an executive to head an ecumenical Urban Ministry Center voted to ministering to the poor and homellicants must have a strong religious background and a demonstrated commitment to the profession preferred. Salary negotiable. Send references to: The Rev. Gary D. Jones, CI Search Committee, Knoxville Urban Center, P.O. Box 153, Knoxville, Tenn. 37901.

YOUTH MINISTER for large, renewed Florida, full-time, good salary and benefits. Co-reev plus experience required. Send resumé Lord, Trinity Episcopal Church, 2338 Granada Vero Beach, Fla. 32960.

DIOCESAN FIELD COORDINATOR for college ministries needed beginning 19, 1987. Diocese of South Carolina seeks Fieldian (clergy or lay) with college degree and training/experience in youth and/or colleges. Time to be divided 80% youth and 20% work. Salary commensurate with experience. Request complete job description from: Deputy for Program's Office, P.O. 2127, Charleston, S.C. 29403. (803) 722-4075

THE ANGLICAN CHURCH OF CANADA Diocesan Stewardship Development Officers of Brandon, Keewatin and Rupert seek applications for this new and challenging position. An information package is available from Ven. Allan Reed, The Diocese of Rupert's Island Nesbitt Bay, Winnipeg, Manitoba R3T 1 deadline for receipt of applications is December 1986.

VOLUNTEER wanted for Christian community Japan: teach English, perhaps cooking, crafts 1987 at KEEP (Kiyosato Educational Project). Call or write: Jeanette Harris 274-3461, 4310 Nakoma Rd. #4, Madison, Wis. by December 15.

WANTED: A full-time person to administer program funded by a permanent endowment provide supplementary services to elderly Fieldians in Schuylkill County, Pa. Experience, initiative and administrative ability most important commensurate with training and experience. Send inquiries before November 30th to: Trinity Episcopal Church, 2nd St. @ Howland Pottsville, Pa. 17901.

POSITIONS WANTED

PRIEST, currently part-time, seeks full-time position in parish setting. Experienced community teacher prior to recent ordination. Gifts: preaching, teaching, working with all ages of people. Willing to relocate. Resumé: Write: The Rev. Judith A. Moore, Grace I Church, 36200 Ridge Rd., Willoughby, Ohio (216) 942-1015.

VACATION/RENTAL

VACATION/RENTAL, Spanish study, Spanish Cuernavaca, Mexico. Contact: Fr. M. G. F. Meadownbrook, Ft. Worth, Texas 76103. (817) 4925.

*In care of The Living Church, Juneau Ave., Milwaukee, Wis. 53202.

CHURCH DIRECTORY



ANCISCO, CALIF.

HEDRAL California and Taylor Sts.
Sung), 11 (Cho); ES & Ser 3:30. Daily Office Mon-
(ES Thurs); Daily Eu Mon-Fri 7:30 & 12:10. Thurs
Thurs 4-5

IGTON, D.C.

2430 K St., N.W.
mon James R. Daughtry, r
7:45, 9, 11:15, Sol Ev & B 8. Masses Daily 7; also
:30; Wed 6:15; Thurs 12 noon HS; HD 12 noon &
15, EP 6; C Sat 5-6

UT GROVE, MIAMI, FLA.

N'S 2750 McFarlane Road
C 8, HC 10 & 5; Daily 7:15

JO, FLA.

. CHURCH OF ST. LUKE 130 N. Magnolia Ave.
v. Harry B. Sherman, dean; Robert J. Vanderau,
P. Walk, canons; Ashmun N. Brown, Ronald F.
loria E. Wheeler, deacons
), 11:15; 6 & 7:30 (Spanish). H Eu Mon 7, Sat 8.
5. MP 8:30, EP 5:15 Mon-Fri

JTA, FLA.

CE, Siesta Key 5615 Midnight Pass Rd.
D. McLean, III, r; the Rev. Welles Bliss, assoc;
Id Farrell, ass't; the Rev. John Lisle, d
, 9 & 11. Daily MP 8:45, Eu 9, EP 5. Thurs H Eu &

ALM BEACH, FLA.

IN-THE-PINES, Wellington
st Hill Blvd. 33411
v. John F. Mangrum, D.H.L., S.T.D.
9:30, MP & HC 11; Wed HC 8

APOLIS, IND.

URCH CATHEDRAL
Circle, Downtown
v. Roger Scott Gray, dean & r
(Cho), 11 (Cho Men & Boys). Daily Eu 7 (ex Wed
) HD 12:05

MASS.

THE ADVENT 30 Brimmer St.
Andrew C. Mead, r
, 8, 9 (Sung), 11 (Sol). Daily as anno

209 Ashmont St., Ashmont, Dorchester
Station on the Red Line (436-6370; 825-8456)
F. Titus Oates, r; the Rev. Jay James; c
w Mass, 10 Solemn Mass. Daily Mass 7

HE EVANGELIST 35 Bowdoin St.
nmett Jarrett, v; the Rev. Margaret Rose, c
10:30. Daily as announced

APOLIS, MINN.

PARISH 1917 Logan Ave., So. 55403
Stephen L. Brehe, r; the Rev. Barbara Ramna
: 8 & 10 377-1273

ght face type denotes AM, black face PM; add,
nno, announced; A-C, Ante-Communion; appt,
nt; B, Benediction; C, Confessions; Cho, Cho-
Church School; c, curate; d, deacon, d.r.e.,
religious education; EP, Evening Prayer; Eu,
Ev, Evensong; EYC, Episcopal Young Church-
except; 1S, 1st Sunday; hol, holiday, HC, Holy
n); HD, Holy Days; HH, Holy Hour; HS, Healing
U, Holy Unction; Instr, Instructions; Int, Interces-
-J, Laying On of Hands; Lit, Litany; Mat, Matins;
ng Prayer; MW, Morning Worship; P, Penance; r,
n, rector emeritus; Ser, Sermon; SM, Service of
l, Solemn; Sta, Stations; V, Vespers; v, vicar;
g People's Fellowship.

KANSAS CITY, MO.

ST. PAUL'S CHURCH & Day School 40th & Main Sts.
The Rev. Murray L. Trelease, r; the Rev. Marion W.
Stodghill, the Rev. Stephen L. McKee, the Rev. Donald D.
Hoffman, d
Sun 8 HC, 9:15 H Eu, 10:30 H Eu (1S, 3S, 5S), MP/H Eu (2S,
4S). Fri 12 noon H Eu & Healing

ST. LOUIS, MO.

CHURCH OF ST. MICHAEL & ST. GEORGE Clayton
The Rev. Edward L. Salmon, Jr., r; the Rev. Donald Arm-
strong III; the Rev. William A. Baker, Jr.; the Rev. C.
Frederick Barbee; the Rt. Rev. Michael Marshall, Director,
Anglican Institute
Sun 8, 9:15, 11:15, 5:30. MP, HC, EP daily

OMAHA, NEB.

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

NEWARK, N.J.

GRACE CHURCH 950 Broad St., at Federal Sq.
The Rev. George H. Bowen, r; the Rev. Bernard W. Poppe
Sun Masses 8 & 10 (Sol); Mon-Fri 12:10 Sat 10; C Sat 11-12

ALBUQUERQUE, N.M.

ST. MATTHEW'S 7920 Claremont, N.E. (at Texas)
The Rev. Thomas C. Wand, r
Sun H Eu 7:30, 9, 11:15. Wed HU & H Eu 9:30, 7

BROOKLYN, N.Y.

ST. JOHN'S—The Church of the Generals
Our 150th Year 9818 Fort Hamilton Parkway
Sun: HC 8 & 10; Wed HC 6:45 & 10; Fri HC & Healing Service
10. Eu scheduled with all services

LAKE RONKONKOMA, N.Y.

ST. MARY'S over-looking the Lake
The Ven. Edward A. Wisbauer, Jr., r; the Rev. Robert J.
Broessler, c
Sun H Eu 7, 8, 9, 10:30, Adult Scripture/Doctrine 10:30. Daily
MP 8:30; H Eu 9 & Wed 7:30. Reconcil. of Penitents 6:45 Wed

NEW YORK, N.Y.

CATHEDRAL CHURCH OF ST. JOHN THE DIVINE
112th St. and Amsterdam Ave.
Sun HC 8, 9:30; HC Eng & Span; Lit & Ser 11; EP 4; V 7. Mon-
Fri HC 7:15; Wed HC & Heal 12:15; EP Mon-Fri 4; Sung EP
Tues-Thurs (Choristers: in school year). Sat MP 7:15, HC
12:15; EP 4

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

EPISCOPAL CHURCH CENTER
CHAPEL OF CHRIST THE LORD 2nd Ave. & 43d St.
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), noontday 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

ST. THOMAS 5th Avenue & 53rd Street
The Rev. John Andrew, D.D., r; the Rev. Gary Fertig, v; the
Rev. Robert Stafford, c; the Rev. Stuart Kenworthy, c; the
Rev. Leslie Lang; the Rev. Gordon-Hurst Barrow; the Rev.
James P. Nicholls
Sun Eu 8, 9, 11, Choral Ev 4. Weekdays MP & Eu 8, 12:10, EP
& Eu 5:30. Tues HS 12:10, Choral Ev 5:30. Choral Eu Wed
12:10. Eu Sat 10

PARISH OF TRINITY CHURCH
The Rev. Robert Ray Parks, D.D., Rector
The Rev. Richard L. May, Vicar

TRINITY Broadway at Wall
Sun H Eu 8 & 11:15; HS (2S, 4S, 5S). Daily H Eu (ex Sat) 8, 12;
MP 7:45; EP 5:15. Sat H Eu 9. Thurs HS 12:30

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 Sung Mass & Ch S, 5 Ev & B, Sat 5 Vigil Mass

ASHEVILLE, N.C.

ST. MARY'S 337 Charlotte St.
The Rev. Edward Gettys Meeks, S.S.C., r
Sun Mass 8, 11. Tues-Sat Mass 5:30. Sat C 4

CHARLEROI, PA.

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

DALLAS, TEXAS

INCARNATION 3966 McKinney Ave.
The Rev. Paul Waddell Pritchard, r; the Rev. Joseph W.
Arps, Jr.; the Rev. C. V. Westapher; the Rev. Nelson W.
Koschek, Jr.; the Rev. Joseph N. Davis
Sun Eu 7:30, 9, 11:15; Daily Eu at several times; Daily MP 8:30
& EP 5:30 (ex Sat & Sun 12:40)

FORT WORTH, TEXAS

ALL SAINTS 5001 Crestline Rd.
732-1424
Sun Eu: 7:45, 9, 11:15, 5, Ch S 10:15. MP & H Eu daily 6:45
(Thurs 6:15, Sat 7:30). EP daily 6. H Eu Wed 10

LEXINGTON, VA.

R.E. LEE MEMORIAL W. Washington St.
The Rev. Nancy R. Taylor, ass't/chap college ministry to W&L
and VMI
Sun 8:30 & 10:30. Wed 12:35 Eu & HS

MADISON, WIS.

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

MILWAUKEE, WIS.

ALL SAINTS CATHEDRAL 818 E. Juneau
The Very Rev. Frederick F. Powers, Jr., dean 271-7719
Sun Masses 8, 10 (Sol High), Ev & B 6. Daily as anno

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