

**The Liturgical Music of Inner-City Melbourne  
Anglican Worshipping Communities**

by

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## Abstract

In 2000, church musician and scholar Geoffrey Cox made the following statement regarding the state of church music in the Anglican Diocese of Melbourne:

As in many other denominations, liturgical renewal has been accompanied by an increasing diversity of musical styles, which has too often been the cause of conflict between clergy and musicians, or between members of the same congregation. Perhaps there is nothing new about any of this! Most of the conflicts outlined in the Church of England's latest report on church music, *In Tune With Heaven: The Report of the Archbishops' Commission on Church Music* (1992), are evident in the local church, and there remains a diversity of musical approaches that sometimes suggests little common ground, especially between those who strive to maintain choirs and those who see most traditional church music as no longer relevant.<sup>1</sup>

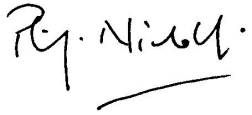
This thesis considers six themes drawn from this statement: what does Cox mean by 'traditional church music', and, once defined, is it no longer relevant to the Anglican Diocese of Melbourne? Does 'a diversity of musical styles' exist in the Diocese, and, if so, where has this diversity come from? Is this diversity necessarily a bad thing? And, does it matter if there is 'little common ground'? A review of relevant scholarship and a brief survey of church music history provide the bases for this study, which goes on to develop a questionnaire and catchment for a survey of current liturgical music praxis within a small geographical area of the Diocese. The results of the survey are presented and analysed critically to test Cox's claims. This thesis proposes a definition for Cox's 'traditional church music'; shows how this music is relevant to (at least the surveyed part of) the Anglican Diocese of Melbourne; highlights 'a diversity of musical styles' between worshipping communities and proposes sources for these styles; argues that this diversity is not a negative thing; and highlights the problems with, and proposes remedies for, the lack of musical common ground.

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<sup>1</sup> Geoffrey Cox, 'Church Music in the Anglican Diocese of Melbourne, 1847-1997', *People of the Past? The Culture of Melbourne Anglicanism and Anglicanism in Melbourne's Culture*, ed. Colin Holden (Melbourne: The History Department, University of Melbourne, 2000), 83.

## Declaration of Originality

I hereby certify that this thesis contains no material which has been accepted for the award of any other degree or diploma in any university or other institution, and affirm that to the best of my knowledge, the thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Handwritten signature of R. Nigam in black ink, consisting of the letters 'Ry' followed by 'Nigam' and a horizontal line underneath.

2 February 2017

## **Acknowledgements**

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Academically, the staff of the Leeper Library at Trinity College and the staff of the Dalton McCaughey Theological Library within the University of Divinity have helped me by discussing ideas, locating sources and forgiving me when they've been returned late. I'm grateful to those worshipping communities that were able to participate in the survey component of this project, and their representatives who took the time to complete the formalities.

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## **Introduction**

This thesis examines the notion that inner-city Melbourne Anglican worshipping communities have developed individual styles of worship that reflect the influence of broad theological and liturgical movements in the wider Anglican church. These worship styles may be partly defined by the way they employ music in worship. This diversity is important to the Anglican Diocese as it provides a range of liturgically varied communities, which attract members who share or agree with the style represented in each. Drawing on scholarship which makes claims about the liturgical music of parishes in the Diocese of Melbourne, this project utilises a qualitative survey to ascertain the diversity of liturgical music currently employed in a small section of the Diocese.

The style of music that accompanies worship and the way that it is performed have changed radically in many Christian communities since the late twentieth-century liturgical revolution. In the Anglican Diocese of Melbourne, some church leaders have removed pipe organs and choirs altogether, replacing them with worship bands. Others have introduced music groups leading worship songs to work alongside organists and choirs. Others still have resisted change altogether, maintaining organs and choirs and taking pride in maintaining and strengthening traditions considered outmoded by many.

The changes in the styles and performance of worship music in individual communities may be traced to their worshipping modes, all of which have developed in the wake of various movements in the wider church. Because of its date of establishment (1847), the Evangelical and Oxford Movements particularly influenced the Anglican Diocese of Melbourne and its worshipping communities. These movements within the Anglican Church strengthened the dichotomies that define the worshipping styles of individual Anglican communities: Evangelical or Anglo-Catholic? Liturgically traditional or progressive? High Church (Ritualist/Liturgical) or Low Church? Today, diversity in these traditions exists by degree wherever there is more than one Anglican church. This is certainly the case in the Diocese of Melbourne.

As worshipping styles changed from 1960 onwards, traditionalists bemoaned the demise of the traditional church choir, whilst progressives hailed the introduction of contemporary music. At the time, these two musical styles represented opposing sides of a cultural maturation that was taking place in Australia more broadly, heralded by the sexual revolution and the spread of 'popular' (as opposed to 'classical') music - and all

they represented. How much of these cultural shifts would Melbourne Anglicans allow to enter their churches, and their liturgies?

By the end of the twentieth century, scholars reported the diversity of approaches to worship music in the Anglican Diocese of Melbourne, and questioned whether any common ground remained. The implication of this questioning points to the ever increasing divides in churchmanship and teaching which have threatened to split the Anglican Communion. In these debates, it is unlikely that the Communion will soon agree on matters (mostly concerning the literality of Biblical texts) that divide it, but some musical common ground does remain, certainly in the inner-city worshipping communities of Melbourne: even those with vastly different traditions share a repertoire of scripture-based hymns. This repertoire, along with a nationally authorised contemporary prayer book, may be seen as the liturgical bases that unite Melbourne Anglicans, who are coming to accept that unity does not necessarily require uniform approaches to worship.

### **Relevant Scholarship**

In addition to reference works and biblical witness, the literature relevant to this project falls into three broad groups: texts outlining the history of the Church, churches, liturgy, and liturgical music; works considering liturgical music theologically and aesthetically; and texts advising communities on how their liturgical music might operate, some based on pure research, and others reporting and evaluating the results of applied research by surveys, questionnaires and the like. Many works may be categorised in more than one area, but are included under the most relevant heading. The breadth of literature available evidences the important role music plays in liturgy, and whilst this review does not claim to be exhaustive, it places this project in context and surveys important developments in thought and scholarship.

### **Reference Works**

Two annotated bibliographies of church music research are in existence, neither of which is particularly relevant to this study. In 2003 Fang-Lan Hsieh published *An Annotated Bibliography of Church Music* which includes entries on works from both the Protestant and Catholic traditions focussed on the period 1980 to 2002, 'but ... also

includes materials published before 1980 that are landmark works'.<sup>2</sup> The other, Avery T. Sharp and James Michael Floyd's *Church and Worship Music: An Annotated Bibliography of Contemporary Scholarship: A Research and Information Guide* (New York: Routledge, 2005) concentrates squarely on literature published in the United States from 1960 to early 2004, and so is of some relevance to this project. Partly for relevance's sake and partly for breadth of scope, whilst including landmark works for completeness' sake, this present review considers primarily works not included in these reference works, and/or published since 2004.

### **Biblical Witness**

In both the Old and New Testaments, references to music in the Bible broadly correspond in nature to the three categories of relevant scholarship identified above: historical; theological/aesthetical; and instructive. Whilst this survey will not consider the Scriptures in depth, examples are used to introduce the three categories considered below.<sup>3</sup>

### **Historical Works**

Of all the references to music in the Old Testament, those in the book of Psalms provide many accounts of how singing and music were intrinsic parts of the lives of the ancient Jewish people. Remembering that the psalms are themselves songs, one example of a psalm of lament illustrates that the Jews were known for their singing:

By the rivers of Babylon – there we sat down and there we wept when we remembered Zion. On the willows there we hung up our harps. For there our captors asked us for songs, and our tormentors asked for mirth, saying, 'Sing us one of the songs of Zion!' How could we sing the Lord's song in a foreign land? (Ps. 137:1-4).<sup>4</sup>

By contrast, Miriam's spontaneous song and dance of joy following the Exodus (Exod. 15:20-21) shows that music accompanied both the most exuberant as well as the most tragic moments for the ancient Jews.

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<sup>2</sup> Fang-Lan Hsieh, *An Annotated Bibliography of Church Music* (Lewiston, New York: The Edwin Mellen Press, 2003), 1.

<sup>3</sup> For a thorough musical survey of the New Testament (as well as texts from the Church Fathers) see James McKinnon, ed., *Music in Early Christian Literature* (Cambridge: CUP, 1987). There is no comprehensive source considering all the musical references in the Old Testament. Sections of the principal church music history volumes considered herein consider the different aspects of music in the ancient Hebrew world, most notably Paul Westermeyer, *Te Deum: The Church and Music* (Minneapolis: Fortress Press, 1998), Edward Foley, *Foundations of Christian Music* (Piscataway: Gorgias Press, 2009), and Erik Routley, *The Church and Music* (London: Duckworth and Company, 1950).

<sup>4</sup> Unless stated otherwise, all biblical quotations are taken from the New Revised Standard Version Bible.

The earliest quasi-historical report of music in Christian liturgy is found in the evangelist Mark's account of the institution of the Eucharist (14:26/par.): 'When they had sung the hymn, they went out to the Mount of Olives.' James McKinnon makes it clear that this hymn would most likely have been the Hallel, the hymn sung by the Jewish faithful at the Passover Seder,<sup>5</sup> thus placing the foundations of Christian music squarely in the Hebrew tradition. Edward Foley has explored the auditory environment of the first century CE, the worship of the Herodian Temple and first century synagogues, as contexts for the worship of emerging Christianity.<sup>6</sup> Similarly, Calvin Stapert admonishes contemporary Christians 'to listen again to earlier voices ... [to] enrich, broaden, and correct our thinking.'<sup>7</sup> A prime example of a work which could easily be categorized as historical and instructive, Stapert considers the early church alongside pagan societies of the same era, and compares those tensions to the perceived tensions between the sacred and secular of today. John Arthur Smith draws on the scholarship of Eric Werner,<sup>8</sup> which 'explor[ed] for the first time in extended format the common ground between Judaism and Christianity in late antiquity and the early Middle Ages.'<sup>9</sup> Smith seeks to bring Werner's area of scholarship up to date, and in so doing covers more ground than Foley's *Foundations of Christian Music* by considering musical practices into the third and fourth centuries CE. He concludes that some scholars have placed too much emphasis on the influence exerted upon early Christian chant by Jewish chant, and argues for an understanding and acceptance of a diversity of sources:

It [this diversity] was evident not only in the widespread geographical locations and the multifaceted cultural and social milieux in which Christianity became established, but also in the variety of forms of worship in early Christianity, and in the kaleidoscopic variety of shades of belief that underpinned them.<sup>10</sup>

Erik Routley (1917-1982) is still considered the doyen of church music scholarship. Of his many monographs, *The Church and Music* and *Twentieth Century Church Music* give thorough accounts of music and musical thought in the church from the early church until the early 1960s. In both these works (as in others) he alerts his readers to a concern common amongst conservative liturgical musicians that '[e]ntertainment and information are now universal, and the church finds itself a struggling competitor in fields, where for a

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<sup>5</sup> James McKinnon, ed., *Music in Early Christian Literature*, 13.

<sup>6</sup> Edward Foley, *Foundations of Christian Music*.

<sup>7</sup> Calvin Stapert, *A New Song for an Old World: Musical Thought in the Early Church* (Grand Rapids: Eerdmans, 2007), 4.

<sup>8</sup> Eric Werner, *The Sacred Bridge*, 2 vols (New York: Ktav, 1959, 1984).

<sup>9</sup> John Arthur Smith, *Music in Ancient Judaism* (Farnham: Ashgate, 2011), xviii.

<sup>10</sup> John Arthur Smith, *Music in Ancient Judaism*, 234.

millennium and a half it has held the monopoly.<sup>11</sup> He goes as far as to outline his rather depressed view of contemporary 'dispensable' or 'expendable' church music, joining the ranks of those prepared to cry out that 'academic', 'highbrow', and 'cultured' are indeed not 'reproachful' words.<sup>12</sup>

Of a similar mind to Routley, Paul Westermeyer presents a full survey 'stimulated by the need to understand church music itself',<sup>13</sup> discussing the nature of church music, the Old and New Testament musical material (psalms and canticles), and a history of church music and its main players and thinkers from the early church to the Salvation Army. He divides his discourse on church music of the twentieth century into 'Ecumenical Cooperation' and 'Sectarian Conflict'. He comes to similar conclusions as Routley, insofar as he sees that 'everything about church music is in conflict', but concludes hopefully:

God continues to be at work in church and world in spite of ourselves ... [calling] us together in the Spirit around one font, pulpit, and table where Christ is the host and where with one voice we sing a new song.<sup>14</sup>

The principal scholars considering specifically the music of the Church of England are Paul Chappell and Nicholas Temperley. Chappell surveys specifically English Anglican ceremonial (and musical repertoire where extant) from 597-1967, and Temperley considers the English parish church musical traditions from the English Reformation (1534) until 1970. Both scholars were sceptical of the impending liturgical reforms and their musical implications at their times of writing. Temperley avoids tendering his opinion overtly, preferring to speak of a time of transition:

We are thus in the middle of a period of flux, both in the liturgy and in the music that accompanies it. Presumably the experiments will be followed by a new settlement ... Until that time, it would not only be wrong, but virtually impossible, to judge the long-term significance of current developments in liturgical music.<sup>15</sup>

Chappell is more optimistic: although stopping short of referring to popular music, he reminds readers that '[a]s our Lord himself used the common things in life to express divine truth, so the Church of our present age must use ... folk-song ... to communicate the Gospel message'.<sup>16</sup> His opinion of those who oppose high musical standards, especially in Cathedral Music, is also clear:

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<sup>11</sup> Erik Routley, *The Church and Music* (London: Duckworth and Company, 1950), 204.

<sup>12</sup> Erik Routley, *The Church and Music*, 204.

<sup>13</sup> Paul Westermeyer, *Te Deum*, ix.

<sup>14</sup> Paul Westermeyer, *Te Deum*, 320.

<sup>15</sup> Nicholas Temperley, *The Music of the English Parish Church*, 2 vols (Cambridge: CUP, 1979), vol. 1, 336.

<sup>16</sup> Paul Chappell, *Music and Worship in the Anglican Church 597-1967* (London: The Faith Press, 1968), 118.

The spiritual value of the cathedral choral service has again been questioned in church circles. On the one hand, there are those Philistines who maintain that these sung services are irrelevant to the modern situation and form an expensive luxury to the esoteric few, if not a waste of the Church's limited finances that are needed for the missionary field and the training of candidates for the ministry.<sup>17</sup>

More recently, Temperley summed up the overall tone of the scholarship on church music history as pointing to a present state of strong diversity in praxis.<sup>18</sup> All scholars suggest that liturgical music generally has chartered a course through ridges, plateaus and troughs throughout the church's history, and are mostly agreed that ours are the most challenging times so far. This research project in Anglican communities in inner Melbourne maps these ridges, plateaus and troughs in a small part of the contemporary church's worship, to discover whether these challenging times are inspiring or hindering the singing of 'psalms, hymns and spiritual songs to the Lord' (Col. 3:16, c.f. Eph. 5:18-20).

### **Theological and Aesthetical Works**

In the Old Testament, many narratives emphasising the theological importance of music are apparent. As an example, witness God's power come upon Elisha only while the musician plays (2 Kings 3:13-19), allowing him to prophecy God's grace to the kings of Israel, Judah and Edom. Music as a conduit for the liberating and transforming power of God is also apparent elsewhere in the scriptures, epitomised in the vignette depicting Paul and Silas in prison in Philippi (Acts 16:25-34). Here, Luke implies that Paul's and Silas's 'praying and singing hymns to God' instigates an earthquake that liberates all the prisoners. When the jailer discovers not only this, but also that even though all the prisoners are free they have not taken the opportunity to escape, he and his entire family are 'baptized without delay.' Both these accounts evidence the Christian's belief that music has a key role to play in imparting and doing God's will, and, by extension, that it is right that Christians offer this music back to God in God's worship and praise.<sup>19</sup>

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<sup>17</sup> Paul Chappell, *Music and Worship in the Anglican Church 597-1967*, 111.

<sup>18</sup> Nicholas Temperley, 'Anglican and Episcopalian Church Music', *The New Grove Dictionary of Music Online*, [http://www.oxfordmusiconline.com.ezproxy.slv.vic.gov.au/subscriber/article/grove/music/46765?q=Anglican+and+Episcopalian+Church+Music&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.slv.vic.gov.au/subscriber/article/grove/music/46765?q=Anglican+and+Episcopalian+Church+Music&search=quick&pos=1&_start=1#firsthit) (accessed 23 September 2015).

<sup>19</sup> In this context, note that whilst Elisha's musician was a professional, employed to perform music in God's honour, Paul and Silas were praying and singing together, for God and each other. Whilst no assumptions need be made as to the quality of Paul's and Silas's 'performance', Elisha's musician presumably performed beautifully (after all, that was his profession), and so these two biblical texts help to inform questions not only of theology and aesthetics, but also professional performance and inclusive congregational song.

Part of Erik Routley's contribution to the field of liturgical music is discussed above. As a cleric, his historical works often broach the theological, and so in his final, posthumously published monograph, he does away with overmuch consideration of music history and focuses squarely on the theological and aesthetic elements of worship. He does this at the end of a life lived in pastoral ministry and study in Britain and the United States. *The Divine Formula* is a treatment of music, preaching, theology and liturgy, in which '[o]ur chief contention ... is to show that this artist in his communications is allowed to reflect the pattern of God in his; and that the communication work of the church in its preaching and liturgy is artist's work.'<sup>20</sup> His long-considered theology of liturgical music he couches characteristically in the form of a question, which he goes on to answer, seeming to invite all liturgical musicians to answer in their time:

If then the purpose of the music, whatever its form or style, is the same liberation which is the purpose of everything else in the liturgy, what limitations does this impose, and what fruitful disciplines does it offer?<sup>21</sup>

More recently, Jeremy Begbie's work has argued for a place for music and musicology in the discipline of systematic theology: not as much of a consideration of how music can convey God's power and presence (as above), but more how God conveys, or allows to be conveyed, all music, from the Pythagorean 'music of the spheres',<sup>22</sup> to strikingly contemporary experimental music, especially improvised. Begbie argues that improvised music mirrors the structured but evolving nature of liturgical repetition and the Christian year.<sup>23</sup>

In extending Begbie's ideas as to the inherent sacredness of all composed music, Christian Scharen argues that all artwork (and especially music), as the product of God's good creation, is equally worthy to be used in God's praise, whether specifically composed for that purpose or not. With particular reference to the works of the band U2, he argues effectively for the existence of strong theological strands in unexpected places.<sup>24</sup>

Considering more carefully the dichotomy between the perfect performance and the communally inclusive rendition, many scholars argue that when it comes to the worship of God, only the finest performances by a professional or semi-professional ensemble are

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<sup>20</sup> Erik Routley, *The Divine Formula* (Princeton: Prestige Publications, 1986), 58.

<sup>21</sup> Erik Routley, *The Divine Formula*, 117.

<sup>22</sup> Jeremy Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids: Baker Academic, 2007), 79.

<sup>23</sup> Jeremy Begbie, *Theology, Music and Time* (Cambridge: CUP, 2000), 170ff.

<sup>24</sup> Christian Scharen, *Broken Hallelujahs: Why Popular Music Matters to Those Seeking God* (Grand Rapids: Brazos Press, 2011).

good enough, and that congregational participation should be confined to hymns.<sup>25</sup> Conversely, other scholars argue that congregational inclusion is indispensable, because it ‘not only encourages and inspires, but helps form ... spirituality and shape ... theology’,<sup>26</sup> and although ‘we don’t have to sing in order to worship, it helps immensely if we do.’<sup>27</sup> Brian Wren’s argument follows, then, that if indispensable, congregational song in trouble must be helped in the same way as a squeaky door needs to be oiled.<sup>28</sup> Wren gives advice on practical matters (arrangement of singers, choice of songs, mixing the old with the new, and introducing new material); includes a conciliatory chapter on contemporary worship music (‘evangelical necessity calls us to give a critical welcome to contemporary worship music in congregational song’<sup>29</sup>); provides tools for the theological assessing of the texts of congregational song; considers matters of gendered and outmoded language in congregational song; and provides evidence for the theological teaching capacity of congregational song.

Frank Burch Brown finds a middle path between these two arguments. He makes incisive points about conflict of taste in worshipping communities, and proposes what he calls ‘ecumenical’ guidelines for music in liturgy, encompassing ‘the whole inhabited world’, and assuming that ‘there is some sense in which aesthetic and religious taste want ... to invite and include everyone.’<sup>30</sup>

Whilst both Burch Brown and Wren embrace the theological, aesthetical and instructive, one scholar in particular displays how an historical overview can unearth theological problems which need to be addressed. Much research assumes and affirms that music in liturgy is a ‘force for good.’<sup>31</sup> Anne Morris proposes that ‘for much of Christian history, music has been viewed with suspicion’,<sup>32</sup> and that it is only a relatively recent phenomenon to consider of music as being, in worship at any rate, a positive influence. Placing the use of music in a Postmodern context, she states, ‘given that music is

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<sup>25</sup> For a recent exposition of this view, see Peter Phillips, *Choral Music: The Case for Excellence* (Perth, W. A.: St George’s Cathedral, 2009), echoing (and from the same publisher as) Stephen Darlington’s *Church Music at the Cross Roads* (Perth, W. A.: St George’s Cathedral, 2001). This argument is often taken up in the Roman Catholic periodical *The Tablet*, most recently in a 2011 article by Roman Catholic professional musician Joseph Cullen, ‘Polyphony to Polyfilla’, *The Tablet* (9 April, 2011) 32, and a subsequent series of letters to the editor (16 April, 2011, 20, and 21 May, 2011, 18).

<sup>26</sup> Brian Wren, *Praying Twice: The Music and Words of Congregational Song* (Louisville: Westminster John Knox Press, 2000), 47.

<sup>27</sup> Brian Wren, *Praying Twice*, 48.

<sup>28</sup> Brian Wren, *Praying Twice*, 99.

<sup>29</sup> Brian Wren, *Praying Twice*, 166.

<sup>30</sup> Frank Burch Brown, *Good Taste, Bad Taste, and Christian Taste* (Oxford: OUP, 2000), 167.

<sup>31</sup> Anne Morris, ‘Music in Worship: The Dark Side’, *Practical Theology* 3.2 (2010), 203.

<sup>32</sup> Anne Morris, ‘Music in Worship: The Dark Side’, 203.

now used as an instrument of torture, it is time to have a debate about the use and abuse of music in worship.<sup>33</sup> She names the possibility that music in liturgy can potentially be used as a means of manipulating the faithful, but she is neither musician nor psychologist, and so is attempting to argue an important point without the tools to do so.

Pete Ward's scholarship also encompasses theological and historical critiques, whilst pointing towards the instructive. His is an Evangelical Charismatic perspective, rehearsing the history of this movement in the Church of England from 1950 to 2000. In his *Selling Worship*, he attributes the shift in Anglican liturgical music from hymn to worship song to the folk revival in Britain in the 1970s, and a conscious decision on the part of English evangelicals to incorporate the popular music of the day into worship: 'these cultural trends seemed to merge in the charismatic renewal with the Pauline theology of every member ministry.'<sup>34</sup> He notes that this incorporation of a new folk music into liturgy soon gave way 'to a more consumer based, commercial and media-related worship scene': literally 'from folk to fan'.<sup>35</sup> He suggests that this is not necessarily negative (it is not in fact selling worship) because it provides a conduit to carry the message of the church into an electronic and media-focused world.

This body of scholarship outlines the breadth of approaches to liturgical music considered theologically. It also displays the wide variety of styles of music and methods of performance available to every worshipping community. How then is each community to employ music in liturgy carefully, prayerfully and effectively?

### **Instructive Works**

The epistle to the Colossians admonishes the church to '[l]et the word of Christ dwell in you richly; teach and admonish one another in all wisdom; and with gratitude in your hearts sing psalms, hymns, and spiritual songs to God' (3:16, c.f. Eph. 5:18-20). Whilst much time and ink has been expended attempting to prove the difference between the epistle writer's three possibly distinct forms of song (and even that in admonishing his followers in this way he was somehow sanctioning the use of non-biblical material in liturgy), the main point is that the faithful are encouraged to sing with gratitude to God.

As we have seen, the discipline of liturgical music combines at least music, theology, and psychology. In order to address its multidisciplinary nature, in recent years scholars

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<sup>33</sup> Anne Morris, 'Music in Worship: The Dark Side', 203.

<sup>34</sup> Pete Ward, *Selling Worship: How What We Sing has Changed the Church* (Milton Keynes: Paternoster Press, 2005), 183.

<sup>35</sup> Pete Ward, *Selling Worship*, 184.

have been working together to study its musical, theological, and pastoral considerations separately, but concurrently. Emanating from a conference in June 1999 at Messiah College in Pennsylvania entitled 'Church Music: Looking Back into the Future', *Music in Christian Worship* is a series of essays by '[a] dozen skillful and seasoned authors'.<sup>36</sup> Its connecting theme considers liturgical music as 'sung prayer', requiring that it be treated academically from an interdisciplinary standpoint, requiring input from theologians, musicians, and pastors in order adequately to address its various facets.

Such a study (published in 2005) comes in the context of the ongoing period of settling following the liturgical innovations of the second half of the twentieth century. In all their writing, Charlotte Kroeker and her colleagues seek to help those responsible for the music programs of religious communities to see beyond these skirmishes, towards a future in which every member will be as happy as possible with their worship for as much of the time as possible.

Thomas G. Long surveys the beginning of these 'worship wars', outlines some of the conflicts, and proposes a 'third way' – a possible bright future as an alternative to the so-called traditional or contemporary. Although not specifically drawn upon in the composition of the survey instrument deployed in this research, Long's work goes some way towards bridging the divide between worship songs and traditional hymns, and those who lead them. This alternate path (he classifies communities which follow it as 'vital and faithful congregations') falls somewhere between those opposing 'worship war' forces he names the 'Hippolytus Force' and the 'Willow Creek Force':<sup>37</sup> the 'Hippolytus Force' named for the early church 'ecclesiastical writer and Doctor', strictly opposed to the modernisation of church practices and traditions;<sup>38</sup> and the 'Willow Creek Force' named for the non-denominational charismatic Willow Creek Community Church in Illinois USA, which expounds a 'biblical theology rather than a theology that is speculative, subjective, or merely rooted in tradition'.<sup>39</sup> He arrives at nine characteristics of 'vital and faithful congregations' by surveying the worship of approximately 20 handpicked worshipping communities. While not overtly scholarly, the strength of this study is in its author's ability to see genuinely good characteristics in both his 'Willow Creek Force' and

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<sup>36</sup> Charlotte Kroeker, ed., *Music in Christian Worship* (Collegeville: Liturgical Press, 2005), cover.

<sup>37</sup> Thomas G. Long, *Beyond the Worship Wars: Building Vital and Faithful Worship* (Bethesda, MD: The Alban Institute, 2001), 13.

<sup>38</sup> Frank Leslie Cross, ed., *The Oxford Dictionary of the Christian Church*, 3rd edition, ed. Elizabeth Anne Livingstone (Oxford: OUP, 1998), 773.

<sup>39</sup> 'What Willow Believes', Willow Creek Community Church, <http://www.willowcreek.org/aboutwillow/what-willow-believes> (accessed 20 February 2015).

'Hippolytus Force', and in that it provides a ready reference for communities wishing to make changes to their liturgy, but not knowing why to change, specifically what to change, or how to change it.

Linda J. Clark provides an earlier and more critical survey, which details and analyses careful field research from her 'Music in Churches' project. Clark develops 'a systematic way of asking the people in the pews and choir lofts what they thought and felt about [music in the church]'.<sup>40</sup> She publishes, critiques and analyses her survey sample, and discusses its limitations, as well as publishing, critiquing and analysing her own biases. She concludes that, as '[t]he particular musical practices of a congregation [belong] not only to the director of music but to all the people in that church', it is their collective responsibility 'to nourish these practices and pass them on to the next generation, refurbished and changed to include the voices of the present faithful.'<sup>41</sup>

Earlier still than Clark, in England the Archbishops' Committee's *In Tune with Heaven: The Report of the Archbishops' Commission on Church Music Appointed in 1988* (ITWH1992) was published in 1992. It contains a rationale for its existence; a series of theological and theoretical statements about music and the church; a summary of the evidence received from its survey; a series of statements regarding the resources available to the church musician; and a series of recommendations. Most importantly, ITWH1992 provides its questionnaire, which, in combination with the *Questionnaire for all RSCM Affiliates, Individual Members and Friends in Wales* (Conwy, Wales: RSCM, 2010) (Wales2010), and David Cole's study discussed below, have formed the basis for the compilation of the questionnaire for this research. In addition, a number of reviews and critiques of the methodology employed as part of ITWH1992 have been published, which have also informed the compiling of the questionnaire utilised in this study.

ITWH1992 also contains a concise series of statements about worship music that help to define clearly why music has a place in liturgy. It states that 'music is an integral part of God's great act of creation. ... With its place in his design, it has a purpose', which is communication. This communication is between the creation and its creator, through which may be glimpsed 'his majesty and his simplicity, his righteousness and his mercy, his power and his gentleness, his mystery and his love.' 'By music people are easily moved, inspired and uplifted', and therefore music must be employed by the church with

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<sup>40</sup> Linda J. Clark, *Music in Churches: Nourishing your Congregation's Musical Life* (Bethesda, MD: Alban Institute, 1994), xi.

<sup>41</sup> Linda J. Clark, *Music in Churches*, 79.

care, seeking always to avoid any 'manipulation of feelings'.<sup>42</sup> God communicates these many aspects of his nature through music; through the same music, the church communicates thanksgiving in worship to God. ITWH1992 goes on to point out that whilst music takes its part in adding to the worship as thanksgiving (worship's primary purpose), it has a role to play in liturgical teaching, fellowship and evangelism. Music imparts theological teaching through the singing of expository texts; fellowship through communal singing, binding 'the people together in solidarity and love'; and evangelism through 'a service and its music [having] the undeniable power to convert or inspire.'<sup>43</sup>

In Australia, David Cole undertook a research project in the Anglican Diocese of Newcastle in the mid 1980s. His findings were submitted as a doctoral thesis in 1990, 'Music-Making in the Contemporary Anglican Eucharistic Liturgy: A Theological and Practical Investigation, with Special Reference to the Liturgy of the Church in the Diocese of Newcastle, New South Wales, Australia' (Cole1990). There are two modern authorised Anglican prayer books in Australia: *An Australian Prayer Book* (1978) (AAPB); and *A Prayer Book for Australia* (1995) (APBA). Cole's project is particularly concerned with the use of music in The Holy Communion, Second Order of AAPB (the earlier book) and in helping to broaden the use of music in this liturgy in the Newcastle Diocese. AAPB is now largely out of use, however Cole's methodology is of particular interest in this project, which mirrors some of his aims.

Most recently, C. Randall Bradley has proposed a complete rethink of the liturgy's musical journey forward.<sup>44</sup> He argues that the 'worship wars' have largely ceased, but what we are left with now denies the cultural shifts that have taken place in society as a whole while the church has been fighting. He places 'memory' and 'imagination' as opposites, and argues that to be stuck in 'memory' (or, the past) is a sign of the church's brokenness. Similarly broken, though, is a focus on 'imagination' (the future) at the complete avoidance of 'memory'. Like Long's 'third way', noted above, Bradley likens reforming the Church's music to renovating an important but dilapidated house:

How much could we afford? Which infrastructures were solid, and which were too worn to sustain a renovation? ... we made decisions about the house's historical value to us and our community in tandem with our family's functional needs ... We

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<sup>42</sup>The Archbishops' Committee, *In Tune with Heaven: The Report of the Archbishops' Commission on Church Music* (London: Church House, 1992), 33-5.

<sup>43</sup>The Archbishops' Committee, *In Tune with Heaven*, 1992, 40.

<sup>44</sup>C. Randall Bradley, *From Memory to Imagination: Reforming the Church's Music* (Grand Rapids: Eerdmans, 2012).

were committed to a renovation that would both sustain us for the present and launch us into our imagined future.<sup>45</sup>

All the relevant literature points towards the contemporary church existing in a liminal but settling stage in the evolution of liturgy and liturgical music. It is a church embracing the liturgical innovations of the second half of the twentieth century, which seeks to find ways of worshipping God relevant to each worshipping community. This new way of worshipping must pay heed to its communal beliefs, look towards the future of 'performed' and 'communal' music in liturgy, and the heavenly worship it seeks to mirror. In order to place this scholarship in context, Chapter One comprises a brief history of Anglican liturgical music by considering key episodes in its establishment and development, identifying key issues and trends common throughout.

### **Methodology and Structure**

This thesis proposes that inner-city Melbourne Anglican worshipping communities have developed individual styles of worship and utilise liturgical music that reflect the influence of theological and liturgical movements in the wider Anglican church. It argues that this diversity is important, as it provides a range of liturgically varied communities, attracting different membership. This thesis does so by developing a qualitative survey and applies it to a small section of the Diocese.

Context is established by a brief history of liturgical reformations in Chapter One. Chapter Two contains a review and critique of other recent surveys of liturgical music to help develop the questionnaire used in this project. Chapter Three outlines the identification of a relevant and workable catchment, and provides an historical overview of the establishment and worship styles of each worshipping community that joined the sample (the subset of those in the catchment who agreed to participate). Chapter Four utilises theological reflection and contemporary liturgical music scholarship to critique and compare the replies received from each sample community.

The thesis concludes that worship music is important to the liturgies offered in each worshipping community in the sample in different ways, and that this diversity in tradition and practice is a good thing for the Church. It proposes that in order to remain unified, the Anglican Communion must mirror this commonality in diversity, shown here

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<sup>45</sup> C. Randall Bradley, *From Memory to Imagination*, 234.

on very small scale, and celebrate these differences, rather than be divided by individuals pejoratively comparing another's views with their own.

## Chapter 1: The Historical and Conceptual Bases of Anglican Liturgical Music

Music has been a significant part of the worshipping life of many Christian communities since their inception. Paul Westermeyer notes that '[u]ntil prone and Low Mass in the medieval West and parts of especially Zwinglian Protestantism or Quaker worship thereafter, worship was always sung.'<sup>46</sup> From the often quoted references in Colossians (3:16-17) and Ephesians (5:18-20) about singing psalms, hymns and spiritual songs, to the rubrics in modern prayer books encouraging song as part of worship, only a very few Christian communities have excluded music from their worship altogether. These scriptural and liturgical mandates suggest that the primary role for music in liturgy is to worship and praise God, but, this being the case, what texts should be allowed to be sung, and who should be allowed to sing them? And what about instrumental music in liturgy: should that be allowed?

In the Anglican Communion, significant historical theological shifts have shaped its contemporary liturgical music making. These shifts exert influence on the kinds of music played and sung, and the sung texts that they accompany. Debates over the singing of liturgical (as opposed to scriptural) texts (and in languages other than the vernacular), as well as the suitability of instrumental music for worship continue to be argued today. This chapter considers the shifts in thinking that gave rise to these debates, to place in context the liturgical music discovered in this project to be in use in contemporary Melbourne.

### Before the Reformations: The Development of English Church Music

At the time of the mandatory introduction of vernacular rites in England in 1549, the English Church boasted a liturgical history built up over more than 950 years since the arrival of Augustine in 597. Elaborate Latin rites with chant and polyphony to match had developed during the Middle Ages, which laid the foundations for the great flowering of Renaissance English Church Music that lasted for most of the sixteenth century. The Sarum Rite, 'stemming from the diocese of Salisbury ... had wider influence, and [was] followed in a number of neighbouring dioceses',<sup>47</sup> to the extent that, in 1543, Sarum was declared the official rite for the whole English realm.<sup>48</sup> Its liturgical heritage stems from Roman, and local Christian rites in use at the time of Augustine's arrival, when England

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<sup>46</sup> Paul Westermeyer, *Te Deum*, 27.

<sup>47</sup> Paul Bradshaw, 'Western Rites', *The New SCM Dictionary of Liturgy and Worship*, ed. Paul Bradshaw (London: SCM, 2002), 475.

<sup>48</sup> Gordon Jeanes, 'Cranmer and Common Prayer', *The Oxford Guide to the Book of Common Prayer*, eds. Charles Hefling and Cynthia Shattuck (New York: Oxford UP, 2006), 23.

was home to some Christian communities, set amongst a predominantly pagan Anglo-Saxon England.<sup>49</sup> In his *Ecclesiastical History of the English People*, Bede notes in a constructed question and answer session between Augustine and Pope Gregory I that although Augustine was bringing Roman teaching to England, Gregory insists that Augustine gather together an English rite, taking the best of the traditions extant in the already converted parts of Britain as well as the Roman, so that the English 'grow accustomed' to their new rite.<sup>50</sup> Charles Walker notes that 'from this amalgamation arose the use of Sarum, which thus unites in itself the three noble liturgical families, the Roman, the Gallican, and the Eastern.'<sup>51</sup> What did this liturgy look like though, and what was its music?

Gregorian Chant is so named in honour of Pope Gregory I, as he 'is said to have edited a *cantus anni circuli nobilis* (a famous cycle of chants for the year)'.<sup>52</sup> Willi Apel outlines the earliest forms of Christian liturgies as containing sung hymns, antiphons and responsorial psalms, which were chanted as part of the pre mass office; '[n]o chanting is mentioned in connection with the Mass, except for hymns sung after Mass by the monks'.<sup>53</sup> He provides evidence that there were responses to be sung by the congregation in the early church (before the beginning of the second century CE), but that by the time of Gregory's papacy (590-604), liturgy had become participatory for the clergy alone. It is highly probable that it was this Gregorian cycle of chants that came to England with Augustine, and was subsequently amended by local custom and singing technique.

The adapted Gregorian chant repertory can certainly be regarded as a distinctive repertory in itself by the eleventh century.<sup>54</sup> One can imagine that its use would have been

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<sup>49</sup> Gerald Bonner, 'Religion in Anglo-Saxon England', *A History of Religion in Britain: Practice and Belief from Pre-Roman Times to the Present*, eds. Sheridan Gilley and W. J. Sheils (Cambridge, Massachusetts: Blackwell Publishers, 1994), 24.

<sup>50</sup> Bede, *The Ecclesiastical history of the English people; The greater chronicle; Bede's letter to Egbert*, eds. Judith McClure and Roger Collins (Oxford: OUP, 1994), 43. Scholars share some uneasiness with aspects of Bede's writings, many of which are catalogued in *Beda Venerabilis: Historian, Monk & Northumbrian*, eds. L. A. J. R. Houwen and A. A. MacDonald (Groningen: Egbert Forstein, 1996). Even if one comes to the conclusion that Bede's writings have little historical basis, his question and answer session between Augustine and Pope Gregory shows, at least, that Bede understood that liturgical reform could be difficult for Christians, and provided a model to manage such reforms. This model he attributes to Pope Gregory. Although we cannot know specifically of what the English pre-Augustinian and/or Augustinian liturgy consisted, Bede would have us believe that the transition from one to another was made as easy as possible.

<sup>51</sup> Charles Walker, trans., *The Liturgy of the Church of Sarum* (London: Hayes, 1866), 4.

<sup>52</sup> Willi Apel, *Gregorian Chant* (Bloomington: Indiana UP, 1958), 42.

<sup>53</sup> Willi Apel, *Gregorian Chant*, 44.

<sup>54</sup> David Hiley dates the British Library manuscript known as Harley 1117 *Lives of Cuthbert* (the earliest extant English chant manuscript) from the 'second half of the 10th c.' See David Hiley, *Western Plainchant: A Handbook* (Oxford: OUP, 1993), 406. The British Library allows that it might have been a little later, in the '1st quarter of the 11th century'. See The British Library, *Detailed Record for Harley 1117*,

different from monastery to monastery, and although we cannot know exactly how it was sung, we do know that clergy alone sang it, one note at a time. This chant repertory from across England would come to be known, collectively, as Sarum chant: essentially Gregorian in heritage but affected by local variation and tradition. Obviously sung in ecclesiastical Latin, this repertory contains liturgical, scriptural and other texts.

The structure of the Sarum Mass requires the inclusion of the Ordinary of the Mass (the texts sung as part of every mass – not necessarily to the same music), and the Proper of the Mass (the texts which change from mass to mass), which include the Lectio (readings from scripture, sung in the Sarum and many Roman Rites), the Propers (shorter liturgical texts, based on the Lectio, which amplify the actions or constituent parts of the Mass), and the Hymns or Sequences (strictly neither scriptural or liturgical, but combining the themes of the Lectio, the Ordinary, and the Feast of the particular mass itself, such as Epiphany, or Michaelmas).<sup>55</sup> Sarum chant, like Gregorian chant, therefore set to music both scriptural and newly composed texts in ecclesiastical Latin. Chant is still sung today in liturgy and on recording, and, somewhat ironically, has increased in popularity since the Second Vatican Council greatly reduced its use in the liturgy of the Roman Catholic Church.<sup>56</sup> The Gregorian and Sarum chant traditions are often taught as the basis for a thorough education in Western music, as well as for musicians entering composition and performance disciplines,<sup>57</sup> and are regularly used as part of worship in two communities in the catchment for this survey.

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<https://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=7395&CollID=8&NStart=1117> (accessed 20 November, 2015).

<sup>55</sup> A full transcription of the Sarum Rite solemnities for the Mass of the Day on Easter Day in modern notation may be found in W. Thomas Marrocco and Nicholas Sandon, eds., *The Oxford Anthology of Music: Medieval Music* (London; New York: Oxford UP, 1977), 22-47.

<sup>56</sup> This popularity is presumed to be mainly amongst non church-goers, evidenced by the fact that recordings of European monks singing chant have sold millions of recordings worldwide since the 1990s. The head of the Classical Division of audio recording distribution company EMI in 1994, Roger Lewis, is reported to have speculated at the time that '25-45 year olds in the higher social classes' may have purchased recordings of chant and listened them as 'an antidote to stress'. See David Lister, 'Plainsong soars up the charts', *The Independent* (London: 29 March 1994), <http://www.independent.co.uk/news/plainsong-soars-up-the-charts-1432273.html> (accessed 30 October, 2015).

<sup>57</sup> Broad music history is often taught as the basis of a music degree, in which chant is often included. See works such as J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, Ninth Edition (New York: W. M. Norton and Company, 2014), and its associated *The Norton Anthology of Western Music*, Seventh Edition (New York: W. M. Norton and Company, 2014). Composition students are often taught the basics of counterpoint (polyphonic) composition with chant as its base. See Felix Salzer and Carl Schachter, *Counterpoint in Composition* (Columbia: CUP, 1989). Students of church music, vocal performance, and choristers are encouraged to study and will benefit from the recent Mary Berry and John Rowlands-Pritchard *The RSCM Guide to Plainchant* (Salisbury: The Royal School of Church Music, 2015).

Prior to the English reformation in abbeys, cathedrals, chapels and parish churches where there were many (priests) available to sing the chant,<sup>58</sup> localised variation in the performance of chant eventually led to the addition of drones and/or other melodic lines to the chants,<sup>59</sup> and thence to chant-based works of many parts and increasing complexity. Thus, polyphony, the beginning of the great flowering of Renaissance English Church Music that lasted for most of the 16th Century, was born.

This is how we find the musical situation of the church in England at the time of the introduction of vernacular rites in 1549: a widespread use of chant, with polyphony included in many liturgies in a diverse range of worshipping centres from abbeys to cathedrals to parish churches to collegiate chapels. Although enjoying a brief reprise during the reign of Mary Tudor, Sarum chant and the polyphony based upon it were in use until the Sarum liturgy was finally banned in England in 1559. With it, the entire repertory of chant and other chant-based works was relegated (where it survived) to manuscripts in libraries, and into the hidden world of the Catholic recusants' secret worship.<sup>60</sup>

## **The Reformations: Church Music in England**

One of the most significant changes in liturgy brought about by the Protestant Reformation was the banning of the use of texts in languages other than the vernacular. Musically, this shift created an unimaginable series of challenges, as Eamon Duffy makes clear:

[T]he switch from Latin to English immediately rendered obsolete the entire musical repertoire of cathedral, chapel, and parish church. Not least of the shocks brought by

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<sup>58</sup> Magnus Williamson's 'Liturgical Polyphony in the Pre-Reformation English Parish Church: A Provisional List and Commentary', *Royal Musical Association Research Chronicle* No. 38 (London: Taylor and Francis Limited, 2005), 1-43, lists 'parish churches at which liturgical polyphony can demonstrably be shown to have been sung ... before the Reformation' (23). In doing so he shows that lay boys and men were regularly involved in the singing of polyphony in many parish churches across England, and were often paid to do so.

<sup>59</sup> The earliest evidence for this in England is reproduced in Susan Rankin ed., *The Winchester Troper: Facsimile Edition and Introduction* (London: Stainer and Bell, 2007). Rankin dates the production of the manuscript at the end of the eleventh century.

<sup>60</sup> The leading contemporary researcher in this field is Hector Sequera. His 'House Music for Recusants in Elizabethan England' (Unpublished PhD dissertation, University of Birmingham: 2010) acknowledges Philip Brett's 1960s research and Francis Knights's 1990s research into the collection of Edward Paston (1550-1630), the patriarch of a large recusant Catholic family in Norfolk closely connected with William Byrd. Paston's collection of part books comprise 'one hundred and fifty-seven bound volumes distributed throughout various libraries in the US and the UK' (90), which contain contemporary and historical choral and lute works from England and the Continent. Kerry McCarthy's *Byrd* (Oxford: OUP, 2013) makes clear that the family of John Petre in Essex and its clandestine masses were the inspiration for a significant amount of Byrd's later liturgical works with Latin texts from 1589 onwards (103, 155). Paston's collection, and these later works by William Byrd display the musical riches in worship that were available to at least two Catholic families in East Anglia during the ban on Catholicism.

the prayer-book at Whitsun 1549 must have been the silencing of all but a handful of choirs and the reduction of the liturgy on one of the greatest festivals of the year to a monotone dialogue between curate and clerk.<sup>61</sup>

In addition to the shock of silence experienced by most churchgoers, liturgical composers were now faced with the challenge of learning how to set to music early modern English texts so that the silence could be broken. The Church of England's 1549 *Book of Common Prayer* rubricates that 'After the Gospell ended, the Priest shall begin, I beleue in one God. The clerks shall syng the rest.'<sup>62</sup> Other than a monotone (as suggested by Duffy above), to what notes were they to sing the Nicene Creed in English? Settings in Latin were now officially banned, and the use of the Creed in the vernacular was previously unheard of. Paul Chappell notes that Thomas Cranmer had adapted the Latin plainsong tones to the English text of the Litany in 1544,<sup>63</sup> but it was John Marbeck who compiled the first significant publication of liturgical music in English, *The Booke of Common Praier Noted*, in 1550.<sup>64</sup>

The second prayer book of 1552 did much to anger those who had approached a reluctant acceptance of the 1549 rites. The shift in the sacramental theology of the communion rite between 1549 and 1552 and the evidence of it in the 1552 book is not of relevance musically, although its implications spread throughout the liturgy and had a musical effect. The removal of the introductory psalm and the nine-fold 'Lord, have mercy', the relocation of the 'Glory be to God on high' to the conclusion of the service, the instruction that the Nicene Creed should be 'sayd',<sup>65</sup> and the removal of the 'Blessed is he' and 'O Lamb of God' all represent theological and liturgical arguments which resonate in prayer books of today.<sup>66</sup> Significantly, Leaver notes that the 1552 book 'rendered Marbeck's book obsolete and the reversion to Roman Catholicism under Mary Tudor that began the following year eliminated any need to issue a new edition'.<sup>67</sup>

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<sup>61</sup> Eamon Duffy, *The Stripping of the Altars* (New Haven: Yale UP, 1992), 465.

<sup>62</sup> The Church of England, *The First and Second Prayer Books of Edward VI* (London: Dent, 1968), 214.

<sup>63</sup> Paul Chappell, *Music and Worship in the Anglican Church*, 32.

<sup>64</sup> Robin Leaver, 'Marbeck [Merbecke], John', *Grove Music Online*, <http://www.grovemusic.com> (accessed 24 October, 2014) notes some common misunderstandings about *The Booke of Common Praier Noted*, most importantly that it was not meant to be for congregational singing, nor was it composed primarily for parish churches, but for the clerks of all religious communities, including the cathedrals.

<sup>65</sup> The Church of England, *The First and Second Prayer Books of Edward VI*, 379.

<sup>66</sup> APBA omits the introductory psalm; allows the 'Lord, have mercy' to be omitted; either omits the 'Blessed is he' (or includes it in smaller type between square brackets); and omits the 'O Lamb of God' altogether from the liturgy, but includes it in two translations in a section headed 'Additional Prayers and Anthems' (99-180).

<sup>67</sup> Robin Leaver, 'Marbeck [Merbecke], John', (24 October 2014).

The accession of Mary Tudor in 1553 saw England return to Catholicism, and to the Sarum Rite in particular, thus restoring a swathe of traditions, including music, that had been lost in reform. Such a seemingly backwards step in practice and doctrine could hardly allay the strong tide of Protestantism. This tide was no doubt strengthened by Mary Tudor's often murderous actions in England, as she created a great wave of doctrinal refugees headed for (and reinforcing) the great European centres of reformation,<sup>68</sup> and to the New World. Following Mary's death in 1558, the court of her successor (her sister Elizabeth) moved quickly to replace the 1534 Act of Supremacy, which had been repealed by Mary following her accession, and so the 1558 Act of Supremacy became law in 1559. Effectively making Roman Catholicism illegal once again, the Act ensured that all Catholic worship was pushed back into the secrecy it had endured between 1534 and 1553, and unwittingly created an ideal environment for the composition of some of the finest English liturgical chamber music ever penned.

The music of Thomas Tallis and his student William Byrd dominate this period, primarily because they were granted a royal patent in 1575, exclusively 'to edit and publish music in England for the next twenty-one years.'<sup>69</sup> And it would be to these composers and their contemporaries that future Anglicans would look for their musical heritage. Elizabeth and her court tolerated the publication of musical works with Latin texts, and regularly accepted dedications of such works to her, but there was no place for this music in public English liturgy for at least the next 270 years until the Catholic emancipation of 1829. These composer musicians were members of the Chapel Royal, and composed works for the reinstated (but slightly changed) 1552 BCP to be sung as part of liturgy in their chapels and cathedrals. For parish churches, the musical diet was largely restricted to metrical psalms, metered paraphrases of psalm texts set, at first, to basic melodies, and later to four-part harmonisations.<sup>70</sup>

The Bishops' Wars on the Scottish borders in 1639 heralded the period of Puritan hegemony that was to lead to the desecration of church artworks and practices (including organs and the choral services) deemed to be idolatrous. Stanford Lehmborg makes clear that the English Civil War, quite apart from all its other causes, was, for the Church at

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<sup>68</sup> Timothy Duguid discusses this in his *Metrical Psalmody in Print and Practice* (Burlington, Vermont: Ashgate, 2014) showing how the English Protestant exiles, armed with their vernacular prayer books, scriptures, and books of metrical psalms, strengthened both their own and Continental Reformation zeal and practices.

<sup>69</sup> Kerry McCarthy, *Byrd*, 54.

<sup>70</sup> For a thorough treatment of metrical psalmody, see Timothy Duguid, *Metrical Psalmody in Print and Practice*.

least, a religious war, between ‘the King and his followers ... fighting to preserve the Church of England ... [and] [t]heir Puritan opponents, ... [who sought to] put an end to the centuries-long tradition of cathedrals and sacraments, possibly even pull down the cathedral buildings themselves.’<sup>71</sup> This culminated in the abolition of cathedral officers, the placing of cathedral estates into the hands of trustees, and the suspension of Anglican worship.<sup>72</sup> Bishops too were abolished in 1646. The Puritans’ Calvinist approach to all things demanded the primacy of God’s word. Anything in the Church (as well as in worship) that was not scriptural was to be removed, as was anything that obscured God’s word. Between 1644 and 1660 instrumental music in churches was officially banned, and reformed liturgies according to the *A Directory for Public Worship*<sup>73</sup> were adorned by the unaccompanied singing of metrical psalms.<sup>74</sup>

The Book of Common Prayer had enjoyed an increased level of acceptance by 1645, when the *Directory* was introduced. Judith Maltby notes that, in parish churches at least, ‘[t]he evidence on the ground is that the *Directory* did not have anything like the impact that the Prayer Book had ... There is much more evidence of ... use of the banned Book of Common Prayer during this period than there is for the use of the *Directory*.’<sup>75</sup> As noted, the Cathedrals were not so fortunate in being able to continue with clandestine Common Prayer liturgies, and so the great musicians of the time were significantly curtailed in their output and income. Thomas Tomkins (1572-1656) was a leading church musician of the time, Organist and Master of the Choristers at Worcester Cathedral and Gentleman of the Chapel Royal. Peter Le Huray notes that choral services ended at Worcester Cathedral on 23 July 1646, but that ‘Tomkins none the less stayed on at his house in College Green.’<sup>76</sup> The worship of the Chapel Royal had obviously also ceased by this time, and so the impetus to compose and the performance possibilities for the great church musicians of the day were removed, along with their incomes. Combined with the relatively short lives of Tomkins’s leading contemporaries,<sup>77</sup> this generation of English composers was rendered unable adequately to pass on their skills to the next generation of composers,

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<sup>71</sup> Stanford E. Lehmberg, *Cathedrals Under Siege: Cathedrals in English Society 1600-1700* (Pennsylvania: Pennsylvania State UP, 1996), 26.

<sup>72</sup> Stanford E. Lehmberg, *Cathedrals Under Siege*, 41f.

<sup>73</sup> See Horton Davies, *The Worship of the English Puritans* (Westminster: Dacre Press, 1948), 142ff.

<sup>74</sup> See Horton Davies, *The Worship of the English Puritans*, 162f.

<sup>75</sup> Judith Maltby, ‘The Prayer Book and the Parish Church: From the Elizabethan Settlement to the Restoration’, *The Oxford Guide to the Book of Common Prayer*, eds. Charles Heffling and Cynthia Shattuck (New York: Oxford UP, 2006), 23.

<sup>76</sup> Peter Le Huray, *Music and the Reformation in England* (London: Herbert Jenkins, 1967), 276.

<sup>77</sup> Such as Thomas Weelkes (1576-1623), Orlando Gibbons (1583-1621), and Adrian Batten (1591-1637).

with the result that almost a hundred years elapsed until other composers as skilful and distinguished as Tomkins and his contemporaries emerged. Typified by the music of composers Pelham Humphrey (1647-74) and Henry Purcell (1659-95), this next period of the Restoration of the Monarchy brought to an end this most Calvinist period of English worship. The ban on the use of instruments in liturgy and the singing of liturgical texts was undone, and the Religious Settlement of 1662 heralded the prayer book that dominated Anglican liturgy for centuries to come. The reinstatement of the Book of Common Prayer reauthorised the Cathedrals to use their pre-Interregnum liturgies and customs, thus allowing and supporting the composition of new music for the liturgy.

The two main shifts in English worship music throughout the entire period of the English reformations were in the texts of worship (from Latin into English), and in the participatory nature of the liturgy. Liturgical and biblical texts being read or sung in the vernacular had encouraged the laity to take more of an interest and their part in the liturgy. The hymns and sequences with freely composed texts that were once prescribed to particular liturgies and sung by clergy only (in the Roman and Sarum Rites), were replaced with metered psalm texts, appended to liturgy according to local custom, and sung by all. Certainly the restrictions upon composers imposed by liturgical reform did much to alter the course of compositional development, but composers did finally adapt their skills to allow for the new language of liturgy. The next period in the life of the church, one of revival and renewal, would reintroduce hymns with freely composed texts, and to be sung by all.

### **The Evangelical Revivals and the Oxford Movement**

The Evangelical revivals promoted a call to many reformed churches to reexamine and reiterate the zeal and earnestness of the protestant reformers, and to rediscover salvation in Jesus Christ alone. The early evangelicals felt that many within the established churches had become humdrum in their passion for salvation and the Gospel, and sought ways to encourage others to share their newfound passion. Encouraging more regular celebrations of Holy Communion, impassioned biblical preaching, and singing to match prompted the composition of hymn texts expounding biblical concepts, often to be sung to already familiar tunes – a new hymnody to complement the scriptural paraphrases and liturgical sequences.

David Bebbington argues for 1734 as the beginning of the movement that became Evangelicalism.<sup>78</sup> First in Massachusetts, then in South Wales, then England and beyond, a marked in-breaking of the Holy Spirit converted people to a more devout Christianity through the message of justification by faith in salvation by Jesus Christ. Comforted by this experience of forgiveness and fuelled by the power of the Holy Spirit, many of its converts embarked on outdoor preaching tours, which were well attended and popular. The movement was not bound by denominationalism, but was experienced across protestant modes. Bebbington notes that it was a great source of revival to the non-conformist traditions at a time when they were at a seriously low ebb.<sup>79</sup> Within the Church of England, the chief proponents of Evangelicalism were John Wesley (1703-91), and his brother, Charles (1707-88) whose many hymns had a profound effect on English church music and liturgy.

The Wesleys put words of faith into the mouths of thousands by matching their new devotional theological texts to widely known secular tunes, and by encouraging people to sing them. Non-scriptural hymns had previously been composed for personal or household devotions (such as Thomas Ken's early *Glory to thee, my God, this night*) but these were not authorised for use in public liturgy. The Wesleys encouraged spirited singing in any forum, even whilst lining up for communion.<sup>80</sup> Eventually the singing of these and other hymns became accepted as part of liturgy, even if they were not specifically authorised by the prayer book.

The focus primarily on the word and worship of God (and not on the order of God's house), spirited expository preaching, and sometimes raucous and emotional congregational singing led to the rise of a new conservatism: the Oxford Movement. Its champions sought a new future for the Church, by promoting a newfound respect for God's house (as well as God's church – the people), a return to well-ordered worship, and the re-examination of the traditions of the English Church.

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<sup>78</sup> See David Bebbington, *Evangelicalism in Modern Britain: A History from the 1730s to the 1980s* (London: Unwin Hyman, 1989), 20ff.

<sup>79</sup> David Bebbington, *Evangelicalism in Modern Britain*, 21

<sup>80</sup> For a full account of their causes, composition, reception, and dissemination see J. Ernest Rattenbury, *The Eucharistic Hymns of John and Charles Wesley* (London: The Epworth Press, 1948). Regarding their use during the reception of communion, Rattenbury quotes numbers of communicants from John Wesley's diaries (5) (between 500 and 1700), and a letter to John Wesley by his ministry colleague John Fletcher (6), in which Fletcher suggests the singing of hymns during the necessarily protracted distribution of communion.

Musically, the Oxford Movement was manifest in the rediscovery of an earlier chant repertoire (Marbeck, and even earlier),<sup>81</sup> and a reappraisal of the music of the Elizabethan and Jacobite composers, including Tallis, Byrd, and Gibbons in the Cathedrals at least, but increasingly in the parish churches. The parishes now sought to imitate this particularly formal style of worship: 'the surpliced choir in the chancel would be accepted by the Tractarians, it suited their desire for congregational participation less than it suited the low-church liking for paid professional singers.'<sup>82</sup> In favour, and reflecting the conservatism and order of its age, by the late 1830s, the surpliced choir accompanied by pipe organ became the aim for most worshipping communities throughout the Anglican communion. In 1835 at this point in the Church's history, a settlement, later known as Melbourne, was established on Port Phillip Bay in the continent now known as Australia.

### **The Church of England in Melbourne**

Early Anglican churches in Melbourne established and continued contemporary English practices. The Diocese was established in 1847, four years before the discovery of gold in the region and the subsequent Gold Rush. This great increase in wealth helped to provide for the building of a great many grand churches, many of which developed musical traditions to match. Organs and surpliced choirs abounded to the extent that to find an Anglican church, in the city or the country, without a pipe organ (or at least a harmonium) was rare.<sup>83</sup>

Again mirroring the experience of the Church of England, grand parochial choral worship developed, and was subsequently decimated by a succession of historical events and social shifts. First, many lives were lost in the World Wars, which not only had a direct effect on the numbers of men able to sing in choirs, but also changed people's attitudes towards the Church in general.<sup>84</sup> Second, the resultant decline in church attendance (and therefore in church finances) left many of the grand churches of Victoria

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<sup>81</sup> Nicholas Temperley, *The Music of the English Parish Church*, vol. 1, 247-8.

<sup>82</sup> Nicholas Temperley, *The Music of the English Parish Church*, vol. 1, 243.

<sup>83</sup> For a full list, see John Maidment et al., *Gazetteer of Pipe Organs in Australia* (Melbourne: Society of Organists, 1970-76), which lists 98 pipe organs in Anglican churches in Melbourne and suburbs.

<sup>84</sup> Tom Frame, *Losing my Religion: Unbelief in Australia* (Sydney: University of New South Wales Press, 2009), 61 evidences the loss of (particularly, but not exclusively) men from the churches leading up to the Wars as the result of "'the Church [being] out of touch with the people"; "services are too dull and monotonous, and in many cases conducted in a lifeless manner"; "too much exhortation from the ignorant to the ignorant"; and, "want of interest by the clergy in individuals except of a particular class". Following the First World War, Frame believes that the church was blamed for effectively 'sanctioning violent conflict. The limited evidence available suggests that churchgoing declined in the five years after the war ended. Australian society had been profoundly affected by the loss of so many men in battle ... God was indicted for indifference to mortal suffering and inactivity in the face of human evil.' 62.

struggling to survive. Third, as technological advances made more free time available, other developments would ensure that new found free time was soon spent, or used in support of other secular organisations and pursuits, even amongst those who still met together for worship on Sundays.<sup>85</sup> Fourth, musical participation in the home also fell away as families now gathered around the radio (and later the television) rather than the piano. These passive (rather than active) entertainments contributed to a lessening of musical literacy in society more broadly, which also contributed to a drop in parish choral standards. Fifth, falling musical standards also contributed to parish choir attendance falling away to the point that many choirs were gone by the 1950s. In some cases, there were few enough worshippers in the church as a whole let alone the vacant choir stalls. Apart from the odd hymn from *Ancient and Modern* or the *English Hymnal* (and, in a very few places, Marbeck led by the dedicated remnant), not much was left.<sup>86</sup>

Up until this point, the only official liturgical resource for the Church of England in Australia was the BCP (although unauthorized, some used *The Shorter Prayer Book* of 1947, 'based on the commonly used material of 1928').<sup>87</sup> This rigidity of liturgy was viewed as another cause of declining church attendances. The first, failed, attempt to change the course of this decline was a pastoral push to reform the BCP in the 1920s.<sup>88</sup> Primarily played out in the British parliament, this new conservatism also had its supporters in Melbourne, but it was a new Evangelical revival in the late 1950s that would renew the Anglican Church in Melbourne (and elsewhere). As in many places, Christians who had lost touch with churches were encouraged to reconnect as a result of attending the Billy Graham Crusades.<sup>89</sup> This revival of zeal resulted in a new call for liturgical reform and increased freedom.

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<sup>85</sup> Tom Frame suggests seven reasons for the decline of belief in the late 1950s: the growth of community organisations and clubs; the breakdown of the Sunday schools and Christian youth groups; the loss of respect for clergy and the Sunday Sabbath observance; the rising awareness of the possibility of a purely scientific world view; the church's poor, pluralistic, and confused response to the possibility of a purely scientific world view; the increasing societal acceptance of atheism and agnosticism due in part to a weariness of sectarianism and skepticism of rising religious extremism; and an increasing societal realisation that plurality in religious beliefs points to their being humanly contrived, without much necessity of revelation from any god or higher being. *Losing my Religion: Unbelief in Australia*, 292-3.

<sup>86</sup> This decline will be detailed in Chapter 3 in relation to the worshipping communities that make up the sample for this project.

<sup>87</sup> Bryan Spinks, 'The Prayer Book "Crisis" in England', *The Oxford Guide to the Book of Common Prayer*, eds. Charles Hefling and Cynthia Shattuck (New York: Oxford UP, 2006), 243.

<sup>88</sup> Bryan Spinks, 'The Prayer Book "Crisis" in England', 239-243.

<sup>89</sup> Melbourne's first was in 1959: 'Those who made decisions for Christ were referred back to the local church of their denomination. Understandably, most of those attending were present or former church members but almost without exception those who attended were strengthened or renewed in the faith.' James Grant, *Episcopally Led and Synodically Governed* (North Melbourne: Australian Scholarly Publishing, 2010), 254.

More than a decade of trial liturgies (following a General Synod which allowed such experimentation for the first time) precipitated a new national Anglican prayer book in 1978,<sup>90</sup> and church leaders' acceptance of a broad diversity in worship. In one sense, church leaders' understanding of the importance of local diversity in church worshipping practices was not a new concept, as shown earlier by Augustine in the consolidation of the Christian Church in England.

The words of *An Australian Prayer Book* (AAPB) are more modern than the BCP, certainly, and the central acts of the eucharistic liturgies were reordered and placed together in the liturgy (mirroring Gregory Dix's 'four-action shape of the liturgy'<sup>91</sup>). By far the most major change was in what was now made possible alongside these central acts. Unlike in the BCP, hymns, sung psalms, anthems, and settings of the so-called Ordinaries of the Holy Communion were now expressly allowed, even encouraged by rubric in the liturgies. These allowances led to many taking further liberties, such as sung Eucharistic Prayers and the like in more Anglo-Catholic parishes, and the almost complete abandonment of ordered ceremonial in others.

Informality had hit: "'Worship in the round", westward-facing celebrations and nave altars were tried',<sup>92</sup> and no doubt attitudes towards liturgical dress lightened up – at both ends of the candlestick. Grant notes further, that 'the average parish choir found it hard to maintain membership', and 'in Evangelical and charismatic parishes, American-style Gospel songs and choruses came into general use.'<sup>93</sup> The prayer book rubrics had enabled the use of many different types of music, as well as many different instruments. Choruses, which many semi-professional organists refused to lead, came to be accompanied by amateur parish bands. The 1977 AAPB was updated in 1995 and published as *A Prayer Book for Australia* (APBA), just in time for the 150th birthday of the Diocese, which prompted the publication of Geoffrey Cox's 'Church Music in the Anglican Diocese of Melbourne, 1847-1997'. He states that:

As in many other denominations, liturgical renewal has been accompanied by an increasing diversity of musical styles, which has too often been the cause of conflict between clergy and musicians, or between members of the same congregation. Perhaps there is nothing new about any of this! Most of the conflicts outlined in the Church of England's latest report on church music, *In Tune With Heaven: (The Report of the Archbishops' Commission on Church Music)* (1992), are evident in the local church, and there remains a diversity of musical approaches that sometimes suggests little

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<sup>90</sup> James Grant, *Episcopally Led and Synodically Governed*, 268.

<sup>91</sup> Gregory Dix, *The Shape of the Liturgy*, int. Simon Jones (London: Continuum, 2005), 48.

<sup>92</sup> James Grant, *Episcopally Led and Synodically Governed*, 268.

<sup>93</sup> James Grant, *Episcopally Led and Synodically Governed*, 269.

common ground, especially between those who strive to maintain choirs and those who see most traditional church music as no longer relevant.<sup>94</sup>

Published in 2000, this statement raises a number of questions worthy of further research. First, what does Cox mean by 'traditional church music', and, once defined, is it no longer relevant to the Anglican Diocese of Melbourne? Does 'a diversity of musical styles' exist in the Diocese, and, if so, where has this diversity come from? Is this diversity necessarily a bad thing? And, does it matter if there is 'little common ground'? This project provides answers to these questions in the chapters which follow.

## Summary

The historical and conceptual bases of Anglican liturgical music considered here show that the people of God constantly seek to define and refine what they believe God wants for the Church. Is music acceptable in worship? If so, what kind? Should music without a sung text be allowed? What language should sung texts be in? Who should sing and/or play it? What should they be wearing? When put together in this way, one might question why arguments have raged over such trivialities across centuries; in some cases reconsidering past arguments thought won or lost once and for all. Fundamental to Anglican church music today, and the strands of commonality to all the shifts in Anglican polity since the Reformation, are orthodoxy and clarity of theology. Perhaps it was ever thus, although today most scholars agree that deliberations about styles of music (contemporary, traditional, instrumental, vocal) and liturgical dress are mostly irrelevant, regardless of local spats. Orthodoxy and clarity of theology still lead some to believe that sung texts should only be in the vernacular. Disagreements about some aspects of theology lead to arguments about what texts may or may not be sung. These are the two primary arguments which remain, apart from the very conservative and somewhat circular argument, first articulated by Erik Routley, which holds that music that its supporters know to be transitory is not appropriate for worship.<sup>95</sup>

Such a consideration of Anglican Liturgical Music and the literature reviewed in the Introduction to this thesis combine to help answer the first of the questions for research raised by Cox's statement quoted above: what does he mean by 'traditional church music'? Nowhere does he specifically define it, but a little can be gleaned from the quote itself, as he sets 'those who strive to maintain choirs' against 'those who see most

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<sup>94</sup> Geoffrey Cox, 'Church Music in the Anglican Diocese of Melbourne, 1847-1997', 83.

<sup>95</sup> This argument is considered in the Conclusion to this thesis.

traditional church music as no longer relevant.' Taken together, all of these elements help in defining 'traditional church music', for the purposes of this project, as including but not limited to music composed before 1950, performed as part of liturgy by a choir and possibly a keyboard instrument. In order to research the remaining questions, the chapters which follow propose a survey instrument, develop a catchment, and provide evidence of the liturgical music praxis in a small area of the Diocese. These results and their analysis propose answers to the remaining research questions.

## Chapter 2: A Review and Critique of Recent Surveys of Liturgical Music Praxis

In order to test whether the churches of the Anglican Diocese of Melbourne are experiencing, as Cox suggests, an 'increasing diversity of musical styles', 'conflict between clergy and musicians ... [and] members of the same congregation', and 'little common ground',<sup>96</sup> a questionnaire was compiled in reference to other questionnaires developed for similar projects, and a survey catchment was established to which to apply the questionnaire. Whilst there have been many surveys which bear relevance to this present project, this chapter reviews and critiques three previous surveys that are particularly relevant, and contributed to the compilation of the present questionnaire and methodology. This chapter shows that the present project sits within a tradition of surveying worshipping communities in order to assess and compare their liturgical music. The first to be considered is that published as part of the 1992 publication *In Tune with Heaven: The Report of the Archbishops' Commission on Church Music* (ITWH1992). The second is David Cole's 1990 doctoral project 'Music-Making in the Contemporary Anglican Eucharistic Liturgy: A Theological and Practical Investigation, with Special Reference to the Liturgy of the Church in the Diocese of Newcastle, New South Wales, Australia' (Cole1990), which includes a questionnaire that he distributed to churches in that diocese. And the third is a survey developed and applied in 2010 by the Royal School of Church Music in Wales, *Questionnaire for all RSCM Affiliates, Individual Members and Friends in Wales* (Wales2010). The first to be considered itself falls within a long tradition of the Church of England reporting on its church music, beginning in 1922.

### Surveys and Reviews undertaken by the Archbishops' Commission on Church Music and its Predecessors

The Archbishops of Canterbury and York formed committees to consider and report on liturgical music in 1922, 1948, and 1988. The first two followed world wars that had impacted significantly upon all aspects of life throughout much of the Anglican Communion. The third came in the midst of the liturgical reform movement known as the worship wars: a period of significant liturgical reform sparked by massive societal changes and increasing secularisation following the Second World War. Christians now needed different reasons to go to church and were seeking new ways to worship God, both for

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<sup>96</sup> Geoffrey Cox, 'Church Music in the Anglican Diocese of Melbourne, 1847-1997', 83.

themselves and for those outside the Church, to whom they are charged to bring the Gospel.

Casualties of the First World War accounted for more than 3% of the population of the British Empire, and significantly more young men than women. Second World War casualties were numerically higher, but significantly lower in percentage of population due to the reallocation of sovereignty after the First World War. At a time when worship was offered almost exclusively by men, cathedrals, colleges and parish churches lost a significant proportion of two generations who were, or who would have gone on to be, the lay and ordained leaders of the church. As a result of this, and an understandable loss of focus on standards of church music in wartime, by 1922 and 1948 respectively, the Archbishops were spurred into action to arrest any further decline.

### *Music in Worship, 1922*

In 1922 the Archbishops appointed a committee '[t]o consider and report upon the place of Music in the Worship of the Church, and in particular the Training of Church Musicians, and the Education of the Clergy in the Knowledge of Music as a branch of Liturgical Study.'<sup>97</sup> The committee reported within a year by publishing *Music in Worship* (MIW1922), which considers the place of music in the church's worship and what music is 'worthy' for the church's worship. The study reports on the music of small town, village and larger town churches, as well as cathedral and collegiate churches, for which the committee relies on 'a good deal of correspondence.'<sup>98</sup> No further discussion of its methodology is evident.

The MIW1922 committee notes that all was not perceived to be well in liturgical music of the Church of England in the years leading up to 1922. It reported that '[a] low standard, both in the choice of music and in its performance, has been habitually accepted even by those who would not be satisfied with such a standard elsewhere than in church'.<sup>99</sup> There was, however, a 'widely spread dissatisfaction with the present state of things,' and an 'earnest desire ... to raise the standard of public taste.'<sup>100</sup> The report makes evident that whilst the Archbishops appointed the committee to consider and report as stated above, the committee found that its primary concerns were threefold. First, it

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<sup>97</sup> The Archbishops' Committee, *Music in Worship: The Report of the Archbishops' Committee Appointed in 1922* (London: The Press and Publications Board of the Church Assembly, 1925), 3.

<sup>98</sup> The Archbishops' Committee, *Music in Worship, 1922*, 3.

<sup>99</sup> The Archbishops' Committee, *Music in Worship, 1922*, 4.

<sup>100</sup> The Archbishops' Committee, *Music in Worship, 1922*, 6.

addressed the matter of the persistent employment of music 'to attract the hearers,' rather than music '[fit] to be the vehicle of devotion'.<sup>101</sup> Second, it considered who was and who ought to have been responsible for choosing the music for liturgy; and third, how this music should be performed. These three main concerns it sought to remedy (where required) by the musical training of clergy, the liturgical training of musicians, relations between clergy and musicians, and the setting up of diocesan structures to support and regulate them.

One important result of this report was the foundation by Sydney Nicholson (a member of the Committee, and Organist of Westminster Abbey) of the School of English Church Music (SECM), later the Royal School of Church Music (RSCM), in 1927.<sup>102</sup> Nicholson led the early work of this robust organisation, having relinquished his post as Organist of Westminster Abbey to do so. It focused primarily on the education and support of parish musicians, as John Henderson and Trevor Jarvis make clear:

Nicholson's vision of establishing a School of English Church Music, together with a College, certainly dates back to the time of this report's recommendations, but ideas were probably forming in his mind before that committee even met. St Michael's College, Tenbury, founded in 1856 by the Rev Sir Frederick Arthur Gore Ouseley, had captured the imagination of Nicholson as a young man ... but, whereas St Michael's College had been set up to demonstrate the best practice in cathedral music, the concept behind the founding of St Nicolas College was for it to be 'the headquarters of a campaign against everything slack and slovenly in the world of parochial church music.'<sup>103</sup>

Nicholson's language in the above quote borders on the militaristic. He and the SECM were evidently attempting to wage war against the 'slack and slovenly' aspects of parish music making in a similar way that St Michael's Tenbury had aided Cathedral music making half a century before.

St Michael's Tenbury closed in 1985, but the RSCM is now an international body supporting church music and musicians from parishes and cathedrals the world over. Its structure is markedly different (its residential organisations have closed), as are aspects of its ethos. It now focuses on 'offering face-to-face and distance education and training through its programmes, published resources, courses and activities', by supporting 'a world-wide membership of churches, schools and individuals, and is sustained by

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<sup>101</sup> The Archbishops' Committee, *Music in Worship*, 1922, 4.

<sup>102</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 19.

<sup>103</sup> John Henderson and Trevor Jarvis, *Sydney Nicholson and the College of St Nicolas: The Chislehurst Years* (Swindon: John Henderson Publishing Ltd, 2011), 2.

thousands of donors and volunteers worldwide.<sup>104</sup> Nicholson's work for the SECM and for the cause of church music in general was in full swing when St Nicolas College closed:

[C]losure was forced at the outbreak of war in 1939 when most students were called up for military service. During those first ten years major choral festivals were held triennially in London (1930 at the Royal Albert Hall, 1933 and 1936 at the Crystal Palace) and the number of affiliated churches rose to 1300 worldwide. Throughout the war Sir Sydney continued his itinerant teaching at diocesan and parish level ...<sup>105</sup>

Despite his efforts, standards once again began to slip, primarily evidenced by the desire of the Archbishops to commission amendments to the report in 1948.

### *Music in Church, 1951*

As the Archbishops' Committee had been formed in 1922 (just over three years after the end of the first World War), in 1948 it was recreated 'to amend and alter the 1922 Report.'<sup>106</sup> The result, *Music in Church* (MIC1951), was a far wider reaching and more informative report than its predecessor, despite its deficiencies in evidential grounding: '[o]ther than a round-the-world tour by the Director of the RSCM, no mention is made of the sources of its evidence.'<sup>107</sup> Broadly speaking, MIC1951 outlines many of the same concerns as MIW1922 and suggests similar remedies, whilst noting, 'a significant advance in the standards of secular music ... declining attendance at public worship, the difficulties of recruitment to choirs, and the shortage and inadequacy of the training of church musicians.'<sup>108</sup> As to the sources of its evidence, one can only assume that the 'nineteen whole-day meetings'<sup>109</sup> of the members of the committee provided a forum for the discussion and agreement on what they knew to be the musical landscape of the church in England at the time, and their proposals to strengthen and reform it.

MIC1951 reads, much like its predecessor MIW1922, as the conglomeration of the opinions of its eminent authors and their recommendations on everything from the placement of the 'Office Hymn' to the religious needs of children'.<sup>110</sup> Recognising this

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<sup>104</sup> The Royal School of Church Music, 'About us', <http://www.rscm.com/about-us/> (accessed 7 January, 2016).

<sup>105</sup> The Royal School of Church Music, 'History of the RSCM', <http://www.rscm.com/about-us/history-of-the-rscm> (accessed 7 January, 2016). See also Henderson and Jarvis, *Sydney Nicholson and the College of St Nicolas*, 62-3. More regarding the RSCM and its relevance to this current project is explored in the Conclusion to this thesis.

<sup>106</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 19.

<sup>107</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 19.

<sup>108</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 20.

<sup>109</sup> The Archbishops' Committee, *Music in Church: A Report of a Committee Appointed in 1948 by the Archbishops of Canterbury and York* (Westminster: The Church Information Board, 1951), v.

<sup>110</sup> The Archbishops' Committee, *Music in Church*, 1951, 84.

method as somewhat lacking in rigour does not lessen the importance of MIC1951 as a manual, but one must point out that, as a report, its scope is limited. It makes no claim to be more than 'A Report of a Committee',<sup>111</sup> but its evidence, rather than being surveyed or collected in any structured manner, as one would imagine, is informed, but anecdotal. This kind of approach (which allowed a learned Church of England committee to make all-encompassing statements and propose courses of action without much research or consultation) was more acceptable then than it would be now, as many of the societal modernisations mentioned above demand clear and complete consultation, and evidence- as well as intuition-based research and action plans. The 1992 review would honour these expectations.

### *In Tune with Heaven, 1992*

In 1988, the Archbishops of Canterbury and York called once again for the committee to be reformed as a Commission on Church Music, '[t]o consider the place of music in the Church's worship and life; to survey the present situation with regard to music and musicians in the Churches both in Britain and world-wide; and to make recommendations.'<sup>112</sup> The Commission reported in 1992, publishing *In Tune with Heaven: The Report of the Archbishops' Commission on Church Music* (ITWH1992). This report contains evidence of a strong and rigorous methodology, comprising a survey completed by a statistically selected sample, a call for submissions (which was published in various identified publications), letters seeking submissions sent to representatives of all British Church of England dioceses and cathedrals, as well as letters sent to ecumenical partners and correspondents the world over. ITWH1992 also clearly identifies and lists its evidence.

The compilers of ITWH1992 were aware that their model of reporting needed to be more evidence-based than that which had been employed by the previous two committees. This statement is evidenced by prefatory material on pages 18 and 19 of ITWH1992, quoted above, which points out the shortcomings of both MIW1922 and MIC1951. Their method for ITWH1992 'attempted to be as comprehensive and as accurate as possible ... [trying] to place as much weight on authenticated fact as on hearsay and opinion, and [seeking] to take a rounded and impartial view of the evidence at [their] disposal'.<sup>113</sup> The compilers were therefore keen to produce a survey that was methodical,

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<sup>111</sup> The Archbishops' Committee, *Music in Church*, 1951, iii.

<sup>112</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 261.

<sup>113</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 77.

and which provided an accurate assessment of what was actually going on in church music, rather than what they thought was, or ought to be going on. This approach ensured that ITWH1992 employed a far more rigorous methodology than its predecessors, whilst acknowledging that the report could not be free from the opinions of its compilers, and hearsay to which they may have been exposed.

Whilst it is laudable for it to note such biases, published criticism of the Commission's methodology is the best marker of its perceived success or failure. As noted above, its evidence-gathering strategy comprised a survey sent to a statistically selected sample, a call for submissions (which was published in various identified publications), letters seeking submissions (which were sent to representatives of all British Church of England dioceses and cathedrals), as well as letters sent to ecumenical partners and correspondents the world over. It received 183 responses from individuals around the world, 158 from Church of England organisations (excluding parishes), 11 responses from English organisations of other Christian denominations, and a response from 524 of the 680 parishes who were sent the survey. This evidence is summarised and comprises part three of the report, which informs its remainder: Part 4: Resources; Part 5: Into the Future – Reflections and Comments by the Commission; and Part 6: Conclusion and Recommendations. The report's thorough methodology ensured that published criticism was minimal. What criticism was published fell into two areas: first, a perceived lack of survey breadth; and secondly, a focus on liturgical music that is described as 'traditional'.

The first area of relates primarily to the survey sample. The Church of England states that (in 2015) it has 'more than 16,000 churches'.<sup>114</sup> The report states that '[i]n order to keep costs to a minimum, the Commission decided to make use of an earlier sample which had been constructed in 1986'.<sup>115</sup> The sample was generated by the Statistics and Computer Department of the Central Board of Finance of the Church of England, and consisted of '4% of the parishes in the Church of England',<sup>116</sup> that is, 680 parishes (4% of 17,000) producing 545 returns, of which 524 could be analysed.<sup>117</sup> Colin Buchanan somewhat sarcastically criticises the Commission for what he perceives as a lack of surveying breadth in its sample, stating that, 'these [parish churches] were polled with a questionnaire which went to 4% of all the parishes (apparently scientifically selected as a

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<sup>114</sup> The Church of England, 'Facts and Statistics', <https://www.churchofengland.org/about-us/facts-stats.aspx> (accessed 20 February, 2015).

<sup>115</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 273.

<sup>116</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 77.

<sup>117</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 273.

cross-section of every main variation – theological, sociological etc.).<sup>118</sup> The Commission can be forgiven for wanting to limit the size of the survey sample, especially to one that it, as well as the Church of England, perceived to be representative. Buchanan states that the sample was ‘apparently scientifically selected’, hinting that the Commission’s approach may have been interpreted as haphazard. Although not specifically argued by critics, the size of the survey sample may also have contributed to the second area in which the report is criticised, that it focuses too much on one type of church music.

Colin Buchanan, Simon Heathfield and Jane Sinclair<sup>119</sup> all criticise the Report’s recommendations for focusing too squarely on more traditional types of liturgical music, thereby avoiding much consideration of contemporary music groups. They also criticise the Commission itself for omitting input from any amateur liturgical musicians, or, for the most part, leaders of contemporary music groups. Specifically, Heathfield claims that the Commission had an ‘agenda that the report follows ... in linking music with community, evangelism, witness and mission, but then failing to engage with any aspect of mass, contemporary culture from which most congregational members are drawn, the report assumes that people must change their culture make-up on entering the building’.<sup>120</sup> He believes that society is ‘marked by a decline in formality in worship and individual or corporate singing, with an aging church population and a growing “radio 1” musical literacy’.<sup>121</sup>

Surely Heathfield’s ‘aging church population’ and ‘most congregational members’ who are apparently drawn from ‘contemporary culture’ are at odds and cannot be the same people? And to allege without evidence that the Commission had the agenda he suggests is unfair, especially since the report analysed and critiqued the evidence it received from the representative sample it chose, and it does not seek to recommend one particular type of music over another, or one particular model for music in church over another. Heathfield does go on to clarify his concerns, stating that, ‘there are no amateur parish musicians involved, other than through the distance of the parish survey, or any significant presence from the “guitar” based culture, that is fast becoming the norm for

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<sup>118</sup> Colin Buchanan, ‘Editorial’, *News of Liturgy* 209 (Bramcote, Nottinghamshire: Grove Books Ltd, 1992), 1.

<sup>119</sup> Jane Sinclair, *Keeping in Tune with Heaven: A Response to the Report of the Archbishops’ Commission on Church Music* (Bramcote, Nottinghamshire: Grove Books Ltd, 1992).

<sup>120</sup> Simon Heathfield, ‘Review Article – “In Tune With Heaven”’, *News of Liturgy* 209 (Bramcote, Nottinghamshire: Grove Books Ltd, 1992), 5.

<sup>121</sup> Simon Heathfield, ‘Review Article’, 4. BBC Radio 1 is the broadcaster’s popular music station.

many services at parish level.<sup>122</sup> In fact, the report itself states that only '20% of the sample had a separate music group',<sup>123</sup> a far cry from 'the norm'.

Sinclair, a member of the Commission herself, is able to make the same point without uncited claims, stating, in relation to music groups, that 'there is little overt discussion of their purpose or particular needs'.<sup>124</sup> This is fair criticism, as nowhere does the report clearly discuss the importance of the amateur music group or its needs, whilst it spends much time on the needs of organists, directors of music, and parish choirs. She also states that the report makes no mention of the 'great pain, when the advent of a music group has marked the demise of the dominance of a robed choir and organ.'<sup>125</sup> Her suggestion is that such music groups can work harmoniously 'alongside more traditional forms',<sup>126</sup> and provides examples of communities in which this is taking place, but not any tools or strategies to enable such a relationship. Attempting to address this need, John Leach's *Hymns and Spiritual Songs: The Use of Traditional and Modern in Worship*, despite its tantalising title, pays no attention to the use of 'Traditional ... in Worship', but instead focuses squarely on the 'Modern', perhaps to redress the perceived imbalance in ITWH1992.

Leach defines worship songs and/or choruses as the opposite of traditional hymns, and argues that they have different roots, musical styles and instrumentation, as well as their employment of different rhythm and harmony, use of improvisation, musical notation, and the skills required to perform them. He goes on to state:

Not only are the songs and hymns musically different, but they are designed to be used in completely different ways. ... This is one of the most fundamental but most rarely understood differences. Even *In Tune With Heaven*, which is otherwise very positive towards renewal music and musicians, is spoilt and loses credibility because it simply does not recognize this fact.<sup>127</sup>

It is true that there is little discussion of the difference between worship songs and traditional hymns in ITWH1992, but it certainly covers much of the same ground in explaining how worship songs are used on pages 103-5 that Leach does on pages 10-13. Surely even the brief discussion in ITWH1992 of worship songs and the ways in which they are used cannot be equated to what Leach describes as a lack of recognition? Leach's

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<sup>122</sup> Simon Heathfield, 'Review Article', 5.

<sup>123</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 274.

<sup>124</sup> Jane Sinclair, *Keeping in Tune With Heaven*, 12.

<sup>125</sup> Jane Sinclair, *Keeping in Tune With Heaven*, 12.

<sup>126</sup> Jane Sinclair, *Keeping in Tune With Heaven*, 12.

<sup>127</sup> John Leach, *Hymns and Spiritual Songs: The Use of the Traditional and Modern in Worship* (Bramcote, Nottinghamshire: Grove Books Ltd, 2nd ed. 1999), 10.

frustration with ITWH1992 is shared by its other critics, all of whom hint at what they believe is a missed opportunity in ITWH1992.

Buchanan, Heathfield, Sinclair, and Leach give the impression that they believed that ITWH1992 should have considered in depth the place of the mostly amateur music group (Heathfield's 'guitar based culture') and the value of worship songs to the contemporary church. It is true that ITWH1992 does spend more time on the classical repertoire of the Church and the needs of its exponents than on worship songs and their players and singers, but it also shows that at the time it gathered the evidence it considered, far more worshipping communities were employing more traditional repertoire. Its recommendations completely support the role of worship songs in liturgy, commend the use of contemporary music alongside the classical, and propose good working relationships between those who lead them.

To sum up the criticisms, although the terms of reference of ITWH1992 were viewed as well-defined and adequate for its purposes, its survey sample was representative, but possibly too small. Critics bemoan the lack of representation from the "'guitar based" culture' amongst the membership of the Commission, which is perhaps why there is little discussion of the influence of music groups, although at the time of the compiling of ITWH1992, only '20% of the sample had a separate music group'.<sup>128</sup> Given the scope of the research, the amount of criticism it received, and the scope of that criticism, ITWH1992 must be considered a successful report and a useful tool. Given the history of such reports though, one might question, as report follows war (whether world war or worship war), whether the response to the 1992 Report has engendered any real changes in practice. Certainly its predecessors' recommendations were largely ignored (with a notable exception being the formation of what has become the RSCM following the 1922 Report).

ITWH1992 makes 56 recommendations, which are listed in Appendix 1 to this thesis. Collectively they call for 'fresh consideration to the place and value of music in the services of the Church';<sup>129</sup> the utilisation of music as an ecumenical tool; strict adherence to copyright laws; good working relationships between clergy and musicians; an increase of congregational singing; systems for receiving congregational feedback; care in the choice of music, taking varying tastes into consideration; care and teaching of children of both sexes; the use of instruments in addition to the organ; the commissioning of new church music; the musical education of clergy, and the theological education of musicians.

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<sup>128</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 274.

<sup>129</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 252.

They provide a useful blueprint for best practice in liturgical music making in parishes, cathedrals, and dioceses. Some of the recommendations may be read as no more than common-sense, whilst others were considered radical at the time, especially those calling for a recognition of differences in individual tastes and a system for congregational feedback.<sup>130</sup> Whether and how these recommendations have been taken up in the present survey sample is of primary importance to this study, and so the survey responses as a whole will be compared with these recommendations later in Chapter Four.

Most significantly, ITWH1992 was the first report to provide a summary of the evidence it gathered, as well as the questionnaire it employed, which has formed the basis for the questionnaire used in this research, although updated, adapted to local conditions, and influenced by two other studies: David Cole's in Newcastle, Australia, and one developed and applied in 2010 by the Royal School of Church Music in Wales. As ITWH1992 states that '[t]he Questionnaire had been drawn up by members of the Commission'<sup>131</sup> and makes no mention of any sources, it is assumed that the Archbishops' Commission and Cole's questionnaires were developed independently, despite their similarities.

### **Anglican Liturgical Music in the 1980s in Newcastle, Australia**

An earlier investigation than the last of the Church of England's detailed above, David Cole undertook a research project in the Anglican Diocese of Newcastle in the mid 1980s. His findings were submitted as a doctoral thesis in 1990, 'Music-Making in the Contemporary Anglican Eucharistic Liturgy: A Theological and Practical Investigation, with Special Reference to the Liturgy of the Church in the Diocese of Newcastle, New South Wales, Australia' (Cole1990).<sup>132</sup> His project is particularly concerned with the use of music in 'The Holy Communion, Second Order' of *An Australian Prayer Book* (1978) and in helping to broaden the use of music in this liturgy in the Newcastle Diocese. Although 'The Holy Communion, Second Order' of *An Australian Prayer Book* is the obvious forerunner to 'The Holy Communion, Second Order' of *A Prayer Book for Australia* (1995),

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<sup>130</sup> See Tony Cummings, 'In Tune With Heaven: Looking at the Church Of England report on music', [http://www.crossrhythms.co.uk/articles/music/In\\_Tune\\_With\\_Heaven\\_Looking\\_at\\_the\\_Church\\_Of\\_Engl\\_and\\_report\\_on\\_music/36802/p1](http://www.crossrhythms.co.uk/articles/music/In_Tune_With_Heaven_Looking_at_the_Church_Of_Engl_and_report_on_music/36802/p1) (accessed 6 May, 2016).

<sup>131</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 273.

<sup>132</sup> David Cole, 'Music-Making in the Contemporary Anglican Eucharistic Liturgy: a Theological and Practical Investigation, with Special Reference to the Liturgy of the Church in the Diocese of Newcastle, NSW, Australia' (Unpublished PhD dissertation, San Francisco Theological Seminary, 1990).

and now largely out of use, Cole's methodology is of particular interest in this project, which mirrors many of its aims.

Cole's surveying methodology employs three questionnaires: one for parish priests; one for parish musicians; and another for congregation members. He received permission from the diocesan Bishop to conduct the survey, and included a letter of recommendation from the Bishop to parish clergy to highlight this. The project makes no mention of any official codes of ethics relating to research on human beings. The questionnaires have some common elements (a rating of music alongside other aspects of the liturgy, the subject's perception of the role of music in liturgy, and attitudes towards church music are common to all three), whilst the parish priests' and church musicians' questionnaires require more factual evidence, such as the demographic makeup of the parish, who chooses the music and how, the qualifications of clergy and musicians, and questions about the musical resources available in the parish and how they are employed. He pretested all questionnaires in a particular parish, and all participants in the pretest were interviewed afterwards to gauge their responses. These responses helped to refine the questionnaires prior to their distribution to 25 randomly selected parishes from a total of 64 in the diocese (39% of all parishes). Addressing the risks involved in mailed questionnaires, he quotes Robert Travers,<sup>133</sup> noting that mailed questionnaires, even of interest to the recipient, may only elicit a 20% return. Cole achieves an overall 58% return, including 17 out of 25 parish priests, 16 out of 25 church musicians, and 83 out of 150 congregation members.

It is incredible enough that all those parishes surveyed should use the same liturgy for their main Sunday service, let alone that Cole's findings show a remarkably homogenous picture of a survey sample almost united in its liturgical music practice: congregational hymns are included in the service, mostly accompanied by organ; just under half had a regular choir that lead the hymns and sang some anthems on its own (all but one used *The Australian Hymn Book*). It is a fair statement that 39% of randomly selected parishes in the Diocese of Newcastle were broadly in agreement in their liturgical musical outlook in late August 1986.

Cole's methodology allowed for an investigation of the attitudes towards church music held separately by clergy, musicians, and congregation members. This was a valuable research angle to compare and contrast the responses he received, but also one

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<sup>133</sup> Robert M. W. Travers, *An introduction to Educational Research* (New York: Macmillan, 1969), 200.

which helped greatly in the formation of a series of workshops that were proposed for the Diocese following his study. The attitudes of these three separate groups provide a broad but mostly unsurprising picture: '[i]n all three questionnaires, respondents indicated that the words of the service were the most important aspect ... all selected hymns as the most important aspect of worship music ... [l]ow priorities were given by all groups to the sung psalm.'<sup>134</sup> As broad convergence was evident in liturgical musical praxis between parishes, Cole evidences a similar convergence in attitudes towards music, and its role in liturgy amongst his survey sample.

In the absence of any known criticism of Cole's methodology, it is clear that his project provided important information for the Diocese of Newcastle in 1990. It displays the breadth (or lack of breadth) of diversity in its parishes' liturgical musical praxis, its members' and leaders' attitudes towards music and its role in liturgy, and proposes that a series of workshops be held to strengthen the evidently already strong place of music in its liturgy.

### **Wales in 2010**

The final survey to be considered is that compiled by the Royal School of Church Music in Wales, and applied to all Welsh RSCM members of all denominations in 2010 by mail and via its website. Many of the questions are similar to those posed by the Church of England's most recent survey (ITWH1922), although questions specifically related to the RSCM Wales and its publications and events are included.

This survey elicited 94 responses, which show that '[t]he organ is still the main instrument of musical accompaniment (97%)';<sup>135</sup> two thirds have choirs; some have a music group; and that most had a regular organist or pianist to help lead their worship. Helpful to an organisation such as the RSCM in Wales, the survey also asked questions specifically related to what resources RSCM Wales could provide to aid music making in the parishes. The responses to these questions were published and made available in the full results, in which the RSCM Wales representative answered many of the requests. Often these answers pointed to resources already available, or suggested contacting a regional officer for more specific advice.

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<sup>134</sup> David Cole, *Music-Making in the Contemporary Anglican Eucharistic Liturgy*, 312-3.

<sup>135</sup> The Royal School of Church Music, *Wales Church Music Survey 2010/2011 Summary of Results* (Conwy: RSCM, 2011), 1.

This survey's purpose was 'to take a snapshot of what is going on, and to give ... an idea of how [members] make use of [their] membership.'<sup>136</sup> It reveals a conservative picture of liturgical music making, with many respondents seeking resources that were already available (such as organist training courses), or that were made available to RSCM members through a regional officer (such as specific advice on recruiting and retaining choristers). Of particular note is the wording of the report noted above, that '[t]he organ is *still* the main instrument of musical accompaniment (97%)'<sup>137</sup> (emphasis added), as if a different outcome was expected, or the author is expressing surprise, relief, disappointment, or some mixture of these. Whilst noting that only 8% of parishes that responded had music groups, these groups consist of a wide variety of instruments performing together.

The snapshot provided by this survey's methodology and results is difficult to critique, as nowhere is it made clear what percentage of members responded. Clearly, its main intention was to provide information to those who needed it, to point members towards resources that might already exist, and to refine the resources that RSCM Wales provided to its members. From all published material available (all of which was produced by RSCM Wales) the survey was deemed successful insofar as it provided the snapshot it required (but one that was slightly different from what they might have expected, given its response to the organ's continuing dominance of liturgical accompaniment), and its representatives were able to respond to specific requests as requested and point out preexisting resources.

### **How can these surveys inform that which is used here?**

Chronologically and geographically, in critiquing these projects and reports, we have taken a journey through church music in England throughout the twentieth century, with a brief side trip to Newcastle (New South Wales, Australia) in the 1980s, and back to Wales in 2010. The following questions emerge: What can be drawn from these studies? Are there significant holes in the research? What impact has any of these studies had? And what is their purpose?

Both Cole1990 and ITWH1992 show concern for their sample sizes, as both seek to make empirical statements as to the state of church music amongst congregations over a

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<sup>136</sup> The Royal School of Church Music, *Questionnaire for all RSCM Affiliates, Individual Members and Friends in Wales* (Conwy: RSCM, 2010), 1.

<sup>137</sup> The Royal School of Church Music, *Wales Church Music Survey 2010/2011 Summary of Results*, 1.

particular area: in Cole's case, the Diocese of Newcastle; and in the case of ITWH1992, far more broadly: certainly England, but, also further afield as there were also others who responded to their world-wide call for submissions. Wales2010 provides helpful information here because the Welsh RSCM was able to make empirical statements about its members, but no communities outside its membership.

The present Melbourne-based project is limited in size and scope, whilst seeking to test whether the churches of the Anglican Diocese of Melbourne are experiencing an 'increasing diversity of musical styles', 'conflict between clergy and musicians ... [and] members of the same congregation', and 'little common ground'.<sup>138</sup> In order to allay the concerns regarding the catchment sizes of Cole1990 and CofE1992, Chapter Three of this thesis details the limiting of the catchment used for this project to a small geographical area. Although this means no general empirical statements can be made based upon the results of a limited study, it will help to define broad trends extant in the Diocese of Melbourne, and to present a picture which may have wider relevance to its leaders, pastoral and musical.

The questionnaire used in this project (included as Appendix 2 to this thesis) was developed primarily in reference to the ITWH1992 questionnaire in order to determine diversity in musical styles between communities, and to gather information regarding any conflict between clergy and musicians. Once the results were collected, these could be compared to test for common ground between communities. Bound by human research ethics guidelines, this project could not test for conflict between members of the same congregation, but Chapter Four makes certain conclusions drawn from the answers to other questions included.

## **Summary**

This chapter has reviewed and critiqued a series of projects cataloging the liturgical music of various communities over the past 90 years and has shown how the current project falls within this canon. All firmly within the cultural constraints of the British Isles and rural Australia, these previous studies provide a picture of worship emerging from the turmoil of world wars, societal upheavals, and revolutions in the worship of the Church. Collectively, these projects helped to shape the parameters of the current study by raising questions regarding suitable catchment sizes, and the content of the questionnaire

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<sup>138</sup> Geoffrey Cox, 'Church Music in the Anglican Diocese of Melbourne, 1847-1997', 83.

to be used. Chapter Three outlines the development of the survey catchment area, then explores those communities which make up the sample (those within the catchment which agreed to participate in this project): their historical and musical bases are discovered, and their worshipping traditions and styles are documented.

### Chapter 3: The Sample Communities

The previous chapter outlined the methods employed in other studies which have helped to develop a method and suitable questionnaire for this project to test Cox's hypotheses. This chapter traces and interrogates the development of an appropriate survey catchment to which to apply the questionnaire. Once established, the communities that comprise the survey sample are explored historically and musically, setting the scene for the present survey.

#### Establishment of a Survey Sample

The three most recent projects scrutinised in Chapter Two (ITWH1992, Cole1990, and Wales2010) each use a different method for the creation of their survey sample: ITWH1992 utilised a scientifically selected sample of hand-picked and random worshipping communities comprising 4% of parishes in the Church of England; Cole1990 employed a random selection of 39% of all parishes in the Diocese of Newcastle; and the Wales2010 survey was sent to all its members (exactly how many is unspecified), and was made available on its website, eliciting 94 responses. It is the aims of each of these studies by which the success and suitability of their survey samples must be tested.

As was shown in the previous chapter, a significant proportion of the criticism levelled at ITWH1992 was aimed at the smallness and perceived lack of breadth of its survey sample. This survey sample was generated by the Statistics and Computer Department of the Central Board of Finance of the Church of England, and consisted of '4% of the parishes in the Church of England',<sup>139</sup> that is 680 parishes (4% of 17,000) producing 545 returns, of which 524 could be analysed.<sup>140</sup> The report explains that the sample had been created only two years prior to the Commission's employment of it in 1988, and that its creators used 'a selection method which combined stratified and random sampling to provide a balanced sample of all parishes in England'.<sup>141</sup> The Commission also issued a call for non-surveyed, freely written submissions (which was published in various identified publications), letters seeking submissions were sent to representatives of all British Church of England dioceses and cathedrals; in addition, letters were sent to ecumenical partners and correspondents the world over seeking comment. The call for submissions received well over 200 responses which it considered alongside the analysis

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<sup>139</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 77.

<sup>140</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 273.

<sup>141</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 273.

of the results of its survey in preparing ITWH1992. This breadth and scope of input is necessary to the Commission, as its brief was '[t]o consider the place of music in the Church's worship and life; to survey the present situation with regard to music and musicians in the Churches both in Britain and world-wide; and to make recommendations.'<sup>142</sup> In order to fulfil this brief, the Commission needed to attain the authority to achieve its aim to make statements which represented the pursuits and ideals of the 'Churches both in Britain and world-wide'.<sup>143</sup> ITWH1992 aims to provide recommendations to many levels of the Church's hierarchy as to what they might do to increase standards and participation in liturgical music.

The method employed by David Cole is particularly relevant to the aim of his project, which is 'to investigate the possibilities for new and creative uses of music in the main Sunday eucharistic liturgy as celebrated in the parishes of the Anglican Diocese of Newcastle'.<sup>144</sup> This he achieves by first surveying a sample of parishes (a random selection of 39% of all parishes in the Diocese). The survey itself 'was designed to determine current practices and attitudes to music in eucharistic liturgical worship in the Diocese of Newcastle'.<sup>145</sup> Cole goes on to make statements about the entire diocese based on this survey sample. The question is, what percentage of a whole needs to be surveyed before one can make such statements with any confidence?

Wales2010 was circulated to all its members, friends and affiliates either electronically or by mail, and made available on its website. This survey elicited 94 responses, but it is impossible to know what percentage response this indicates, as almost anyone could fill in the survey accessed online, and no data is provided as to how many members, friends and affiliates the Welsh RSCM has. Indeed 33% of respondents claimed not to be affiliated with the RSCM at all.<sup>146</sup>

A report such as ITWH1992, which responds to such a wide brief, can never hope to fulfil the desires of so many communities. Whilst the report does anticipate 'two criticisms in particular',<sup>147</sup> both relate to content rather than methodology, and nowhere does the

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<sup>142</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 261.

<sup>143</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 261.

<sup>144</sup> David Cole, *Music-Making in the Contemporary Anglican Eucharistic Liturgy*, 2.

<sup>145</sup> David Cole, *Music-Making in the Contemporary Anglican Eucharistic Liturgy*, 236.

<sup>146</sup> The Royal School of Church Music, *Wales Church Music Survey 2010/2011 Summary of Results*, 2.

<sup>147</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 14. The first criticism it anticipates is the belief that some readers may find part 2, 'Worship and Music – Some Theological and Theoretical Background to the Report', unnecessary. The second is a concern that because sections of the report were written by different members of the Commission, that 'differences in style and content, levels of writing, attitudes and assumptions' are present.

report point out that its findings and recommendations, regardless of their breadth of evidence and thoroughness of their methodology, can never address all concerns. Its intention to provide advice as to what others might do puts it at odds with the aims of the two other studies considered, which seek to clarify what it is that the researchers themselves (and/or their commissioners) might do to assist worshipping communities to increase standards and participation in liturgical music within smaller, defined areas.

The aim of this present survey is neither to provide advice as to what others might do, nor to seek advice as to what I might be able to do to help increase standards and participation in liturgical music within a defined survey sample. Nor does it seek to make statements about any group wider than the survey sample. The aim of this survey is to provide a snapshot in time of the liturgical musical engagement and involvement within a defined number of worshipping communities, in order to compare this snapshot with Cox's claims of growing diversity and scant musical common ground from 2000.

With this particular aim in mind, a workable sample to be studied was sought from amongst Anglican worshipping communities in Melbourne. According to its 2012 *Yearbook*,<sup>148</sup> the Diocese of Melbourne comprised a total of 294 worshipping communities (including parishes, schools, and colleges) – obviously too great a number to be surveyed to the level of depth required for the scope and nature of this project. And so a smaller sample needed to be determined, but by what criteria could this be selected?

In their various articles, both Cox (cited above) and Albert McPherson list parishes and other communities which have been described as 'successful' in their liturgical music,<sup>149</sup> but surely any notion of success should not be a criterion for inclusion in the present study. Freed from the necessity of attempting to claim authority by the size of the sample and breadth of evidence collected (as ITWH1992 had), also from the desire to seek advice to provide resources (as had Cole1990 and Wales2010), and limited by the scale of the present project, I decided to focus initially on the eight Anglican worshipping communities within a two-kilometre radius of the Melbourne General Post Office: to my knowledge they represented a wide variety of styles of Anglican worship. This survey catchment includes St Mary's North Melbourne, St James' Old Cathedral, St Jude's Carlton, City on a Hill, the Chinese Mission of the Epiphany, St Paul's Cathedral, St Peter's Eastern Hill, and Holy Trinity East Melbourne.

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<sup>148</sup> *Yearbook of The Diocese of Melbourne 2012* (Melbourne: The Anglican Diocese of Melbourne, n.d.).

<sup>149</sup> Albert McPherson, 'Architecture, Music, Art and Liturgy in the Diocese of Melbourne', *Melbourne Anglicans: The Diocese of Melbourne, 1847-1997*, ed. Brian Porter (Melbourne: Joint Board of Christian Education of Australia and New Zealand, 1997), 49-82.

I acknowledge that the sample is small, not ethno-culturally diverse, and focussed solely on urban, inner-city congregations. The benefit though of such a sample limits methodological criticism because of any perceived 'hand-picking' of communities, and no congregation within the catchment was prevented from being involved (unless they choose not to participate). Additionally, the sample presents a workable one for the size and scope of this study to place alongside Cox's claims of the church music of the entire Diocese. Whilst Cox's claims relate to the liturgical music praxis of the Diocese as a whole, this thesis does not contend that the present participants represent the whole Diocese. Although I was initially hopeful that all eight would agree to be involved in the research, responses were received from five: St Mary's North Melbourne, St James' Old Cathedral, St Jude's Carlton, St Paul's Cathedral, and Holy Trinity East Melbourne. These worshipping communities that responded are considered below, and include Melbourne's two Anglican cathedrals; and three parish churches, established as Melbourne grew to the north west along gold rush routes; to the east towards leafy residential developments; and further north, beyond the University of Melbourne. These are some of the earliest Anglican communities established in Melbourne, and some brief historical material regarding their establishment sheds light on common difficulties and successes.

## **Historical Overview of Survey Sample Communities**

### **St James' Old Cathedral**

The church now known as St James' Old Cathedral now stands on the corner of King and Batman Streets, within sight of Melbourne's first burial ground, which is located immediately south of Flagstaff Hill. It was the first burial here (a child) a year into the settlement of Melbourne in 1836 that prompted a subscription to build a house of prayer.<sup>150</sup> The funeral was conducted adjacent to where the Old Cathedral would eventually end up. A weatherboard building, used as a multi-denominational church on Sundays and a school on weekdays, was constructed near the corner of what would become William and Little Collins Streets and was opened on 11 February 1837.<sup>151</sup> Garryowen (Edmund Finn) notes that it was built where a sheep-pen belonging to John Batman had previously stood. This building accommodated 'about 100 persons ... the convicts by themselves at one side, and in an opposite corner, screened by a curtain, were

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<sup>150</sup> Sydney Smith, 'Some Notes and Sidelights on the St. James' Old Cathedral', *The Victorian Historical Magazine* (Melbourne: The Royal Historical Society of Victoria, May 1963), 442-453.

<sup>151</sup> Hilary Lewis, *A History of St James Old Cathedral Melbourne* (Canberra: Acorn Press, 1982), 4.

the singers'.<sup>152</sup> Following the reservation of this land for an Anglican church, a subscription was begun to raise funds for the building of a more enduring church building.

Garryowen reports on the laying of the foundation stone of St James' Church on 9 November 1839. Although he doesn't report exactly what was sung,<sup>153</sup> 'the service was characterised by a somewhat unusual vocal display of psalms and hymns, accompanied throughout by a Mr. Puller, who worked a seraphine [small harmonium] with the most praiseworthy perseverance.'<sup>154</sup> Building progress was slow, and the incomplete church finally opened for services on 2 October 1842.<sup>155</sup> Garryowen later reports the installation of an organ and the formation of a choir, 'and the services began to assume a respectable and comfortable aspect'.<sup>156</sup> Enid Matthews states that the imported organ arrived on 22 July 1842, and that the likely builder was Henry Bevington of London.<sup>157</sup> So much had the conduct of services been improved by the works on the building and the liturgical benefits of an organ and choir to lead the music making, that mirth was raised on 17 November 1844, when heavy rain during the previous night had poured into the organ through the roof, 'and when the organist tackled to his instrument, ... he found the pipes ... filled with water, and all his music washed away.'<sup>158</sup> Work continued and in 1848, Charles Perry was installed as Melbourne's first bishop, his Letters Patent declaring that St James' Church was to become his cathedral.<sup>159</sup> The church building was finally complete and consecrated (blessed and set apart for use as a place of worship, and free from debt) as St James' Cathedral in 1853.

### **St Mary's North Melbourne**

Two years earlier, discoveries of gold led to the opening of the Mount Alexander and Bendigo goldfields in late 1851. Melbourne was overrun with those on the way to the goldfields to seek their fortunes, as well as those administering the taxes from these newly made fortunes. New residential land was sought, and so the lieutenant governor, Charles La Trobe, was petitioned to survey and sell land northwest of Melbourne. John Rickard

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<sup>152</sup> Garryowen [Edmund Finn], *The Chronicles of Early Melbourne* (Melbourne: Fergusson and Mitchell, 1888), 119.

<sup>153</sup> In *A History of St James Old Cathedral*, Hilary Lewis reports the singing of The Old Hundredth on page 8.

<sup>154</sup> Garryowen [Edmund Finn], *The Chronicals of Early Melbourne*, 121.

<sup>155</sup> Garryowen [Edmund Finn], *The Chronicals of Early Melbourne*, 123.

<sup>156</sup> Garryowen [Edmund Finn], *The Chronicals of Early Melbourne*, 124.

<sup>157</sup> Enid Matthews, *Colonial Organs and Organbuilders* (Carlton: Melbourne UP, 1969), 112.

<sup>158</sup> Garryowen [Edmund Finn], *The Chronicals of Early Melbourne*, 124.

<sup>159</sup> James Grant, *Episcopally Led and Synodically Governed*, 23.

notes that 'La Trobe acted quickly and North Melbourne ... officially came into being' in 1852.<sup>160</sup> As is often the case, religious services were most likely held in the open air of the new development, but by November 1853, a temporary zinc building had been opened ('the Dutch Oven, as it came to be called in the heat of the Australian summer'<sup>161</sup>), again serving as a church on Sunday and a school during the week. A new timber building replaced the zinc one in May 1854. Now known as St Mary's, the timber church continued to be used as a school during the week until the new bluestone church could be used for services on 11 March 1860.<sup>162</sup> Rickard regularly points to the relatively impecunious nature of the district at that time, resulting in the acquisition of an organ being a later priority than it was to be in other pioneer Melbourne churches. Accompanied by a harmonium, a choir is evident in 1862,<sup>163</sup> which was certainly surpliced in the 1920s.<sup>164</sup> An organ was built and installed by local organ builder William Anderson in 1879.<sup>165</sup>

### **Holy Trinity East Melbourne**

The establishment of St Peter's, the first parish church to the east of Melbourne, pre-dates that of St Mary's North Melbourne by seven years. Robert Hoddle had planned the Yarra settlement, including what would come to be known as East Melbourne, in 1837. Winston Burchett notes that 'Captain William Lonsdale, Superintendent Charles La Trobe and Bishop Charles Perry, with their wives, families and servants, were the first officials to reside in East Melbourne.'<sup>166</sup> Lonsdale had a pre-fabricated cottage put up for him in 1837 and La Trobe's house was assembled (another pre-fabricated building) in 1840; as noted above, Bishop Perry arrived in 1848 and took rooms at the old Southern Cross Hotel, prior to occupying one of La Trobe's cottages on his Jolimont estate until 1853.<sup>167</sup> A plot of land was reserved in 1849 for a bishop's residence in East Melbourne, and, adjacent to this site, 'Perry ... arranged for the provisional reservation of a Cathedral reserve in Hotham

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<sup>160</sup> John Rickard, *An Assemblage of Decent Men and Women: A History of the Anglican Parish of St Mary's North Melbourne* (North Melbourne: St Mary's Anglican Church, 2008), 2.

<sup>161</sup> John Rickard, *An Assemblage*, 4.

<sup>162</sup> John Rickard, *An Assemblage*, 11.

<sup>163</sup> John Rickard, *An Assemblage*, 22-3.

<sup>164</sup> John Rickard, *An Assemblage*, 79.

<sup>165</sup> Enid Matthews, *Colonial Organs and Organbuilders*, 141.

<sup>166</sup> Winston Burchett, *East Melbourne, 1837-1977* (Hawthorn: Craftsman Press, 1978), 3.

<sup>167</sup> Elizabeth Rushen, *Bishopscourt Melbourne: Official Residence and Family Home* (Preston: Mosaic Press, 2013), 30, 46.

Street'.<sup>168</sup> Thus, the well-heeled Government and Church officials made East Melbourne their home from the earliest days.

Served first by St James' church (on the other side of town), then by St Peter's church (from 1846, on the corner of Gisborne and Albert Streets), the residents of East Melbourne first pushed for a new Anglican church east of St Peter's in 1857. This push was heralded by the need to hold services in school buildings on the corner of Victoria Parade and Hoddle Street in that year, in order to accommodate more East Melbourne Anglicans, who were by now too numerous to fit into St Peter's. Just prior to the move to the purpose-built church building, a report in 1863 of a farewell function for the cleric who had served the early East Melbourne congregation (the Revd Whitmore Carr) notes that "'a varied programme of musical selections was gone through."<sup>169</sup> From this report, it is reasonable to suggest that this community had access to some kind of accompanying keyboard instrument in the school buildings.

Towards the end of the next year, the Holy Trinity church building was dedicated on 20 November 1864. An organ was installed in 1869, which had originally been imported from Smith & Co., Bristol, England, in 1853 for the Philharmonic Society.<sup>170</sup> Significant works were carried out on the organ in 1900 prior to the consecration of the church in 1903; it served the parish until the church building was destroyed by fire on 1 January 1905.<sup>171</sup> A new building was quickly built, opened for services in April 1906 and consecrated in October 1907.<sup>172</sup> An organ by an unknown builder was rented from local builder George Fincham and installed for the opening of the church.<sup>173</sup> Enid Matthews notes that this organ was leased for an initial term of three years. Evidence suggests that this organ remained in place until 1913, when a new organ built by an enthusiastic amateur organ builder, Henry M. Boom, was installed – it is this organ which is in the church today.<sup>174</sup> Published information regarding the choir is scant, but certainly one was in existence prior to the fire,<sup>175</sup> and the diocesan financial returns (see Appendix 3 to this

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<sup>168</sup> James Grant, *St Paul's Cathedral Melbourne* (Melbourne: Australian Scholarly Publishing, 2014), 4.

<sup>169</sup> *The Story of the Century 1864-1964* ([East Melbourne]: [Holy Trinity Anglican Church], n.d.), 5.

<sup>170</sup> Enid Matthews, *Colonial Organs and Organbuilders*, 130.

<sup>171</sup> *The Story of the Century 1864-1964*, 12.

<sup>172</sup> *The Story of the Century 1864-1964*, 10-11.

<sup>173</sup> Enid Matthews, *Colonial Organs and Organbuilders*, 130.

<sup>174</sup> Holy Trinity East Melbourne, 'About us', <http://holytrinitymelbourne.org.au/about-us> (accessed 2 August, 2015).

<sup>175</sup> *The Story of the Century* quotes a 1901 letter from the Vestry to the (unnamed) choirmaster detailing a litany of complaints about questionable choral behaviour, ranging from late arrivals to and early exits from Divine Service, to '[t]alking, laughing and other irreverent behaviour, during service, and in the vestry,' which he is instructed, 'is to be studiously avoided by all.' *The Story of the Century 1864-1964*, 8.

thesis) show that expenses (listed as 'Expenses of Divine Service' in 1893, and 'Organist and Choir' in later returns) were made for liturgical music until the most recent returns surveyed. From the evidence surveyed in the writing of this thesis, surpliced choirs singing to the accompaniment of organs were the norm in a great majority of parishes in the Diocese.

### St Jude's Carlton

Expansion due north was a slower process than that which Melbourne had experienced to the fashionable east, and northwest towards the gold diggings. Don Chambers and Alan Mayne note that '[t]he part of the City of Melbourne that we know as South Carlton appeared on the maps of the early 1850s as "City Extension"'.<sup>176</sup> They also note that Robert Hoddle had laid out this area due north of the Central Business District (CBD) 'as a response to unprecedented immigration that followed the discovery of alluvial gold in 1851'.<sup>177</sup> The first residents of the area, which would later be known as Carlton, settled in permanent buildings in 1852, and places of worship began to be built by the Presbyterians (1855), Roman Catholics (1856), and Churches of Christ (1865),<sup>178</sup> all preceding the Anglicans, who held their first service in the area in a 'temporary building for Church and school purposes'<sup>179</sup> on Easter Day, 1 April 1866.<sup>180</sup> On Tuesday 18 October, Bishop Perry laid the foundation stone for the new brick church, St Jude's, which was ready for services on 3 March 1867.<sup>181</sup> An organ built by George Fincham was installed in 1872,<sup>182</sup> and although it was not purpose built for St Jude's (it had previously been hired to St John's Toorak), it must have served the church well, as it was maintained in good working order until being severely damaged by fire on 18 October 2014. A choir is recorded as having sung in the temporary building in 1866,<sup>183</sup> which presumably moved

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<sup>176</sup> Don Chambers and Alan Mayne, 'An Ill-Defined Suburb', *Carlton: A History*, ed. Peter Yule (Carlton: Melbourne UP, 2004), 13.

<sup>177</sup> Don Chambers and Alan Mayne, 'An Ill-Defined Suburb', 13.

<sup>178</sup> Renate Howe and Tom Hazell, 'Diverse Places of Worship', *Carlton: A History*, ed. Peter Yule (Carlton: Melbourne UP, 2004), 294.

<sup>179</sup> Harry W. Bentley, *St Jude's Church of England, Carlton: A Short History* (East Brunswick: Harry W. Bentley, 1956), 5.

<sup>180</sup> Prior to this, Anglicans in Melbourne's north were served by St John's church, La Trobe Street, which had been established in 1849. See Enid Matthews, *Colonial Organs and Organbuilders*, 113. In fact, St Jude's Carlton now claims to be a so-called 'church plant' emanating from St John's La Trobe Street. See St Jude's Anglican Church, 'Our History: A Church Plant in Carlton', <https://stjudes.org.au/blog/our-history-a-church-plant-in-carlton> (accessed 12 July, 2015).

<sup>181</sup> Harry Bentley, *St Jude's*, 7.

<sup>182</sup> Enid Matthews, *Colonial Organs and Organbuilders*, 126.

<sup>183</sup> Sydney Smith, *1866-1966: The Centenary History of St. Jude's Church, Carlton* (Carlton: St Jude's Church, 1966), 2.

into the new brick St Jude's with the rest of the congregation the next year. Sydney Smith notes that 'the organ and choir were removed from the gallery to the chancel in 1900, and the choir surpliced.'<sup>184</sup> Similarly, the choir of St Paul's church on the corner of Swanston and Flinders streets Melbourne had been surpliced (men, boys, and women) since 1866,<sup>185</sup> but the arrival of the new bishop would soon ensure that St Paul's' days as a parish church were numbered.

### **St Paul's Cathedral**

Bishop James Moorhouse succeeded Bishop Charles Perry in 1876. Many sources reveal his instant and distinct dislike of St James' Cathedral and the standards of liturgy and preaching he found there, primarily evidenced by the fact that, '[w]ithin days of his arrival, Moorhouse announced his intention of commencing theological education at Trinity College and of reviving the cathedral project.'<sup>186</sup> Bishop Perry had first proposed building a cathedral at the corner of Flinders and Swanston Streets within three years of his arrival: many scholars propose that Perry was no fan of St James' either. Instead of a new cathedral, St Paul's church was built on the Flinders/Swanston site, its foundation stone laid on 21 September 1850, and the church almost complete and opened on 5 December 1852.<sup>187</sup> By the time of Moorhouse's arrival, St Paul's was a thriving parish church, boasting a large bluestone building able to accommodate 1088 people; a large dwelling facing Flinders Street for its incumbent and his family; and a prominent schoolhouse facing Swanston Street, able to teach 300-400 pupils.<sup>188</sup> Grant states that, 'Moorhouse preferred St Paul's [to his own cathedral], ministering there regularly, and it was the venue for his enormously popular Lecture and Sermon Series.'<sup>189</sup>

This series Moorhouse had mounted in 1877, soon after his arrival, and Grant states that its popularity and success 'had convinced him that the [new] Cathedral had to be located centrally and near to public transport.'<sup>190</sup> From the four possible sites proposed ('St

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<sup>184</sup> Sydney Smith, *1866-1966: The Centenary History of St. Jude's Church, Carlton*, 11. By this time, the wearing of surplices by choirs had become less of a point of contention as it had been in the 1860s. Under Bishop Perry, the clergy of many parishes were publicly reprimanded for allowing parts of the service to be sung which should, by rubric of BCP, have been said together. See Cox, 'Church Music in the Anglican Diocese of Melbourne', 73, and later in this chapter.

<sup>185</sup> Geoffrey Cox, 'Church Music in the Anglican Diocese of Melbourne', 73.

<sup>186</sup> James Grant, *St Paul's Cathedral Melbourne*, 11.

<sup>187</sup> James Grant, *Old St Paul's: The Story of St Paul's Church Melbourne and its Congregation 1850-1891* (Melbourne: Friends of St Paul's Cathedral, 2000), 3.

<sup>188</sup> James Grant, *Old St Paul's*, 5.

<sup>189</sup> James Grant, *Old St Paul's*, 7.

<sup>190</sup> James Grant, *St Paul's Cathedral Melbourne*, 13.

James' parsonage and school in William Street; St Paul's church, schools and parsonage in Flinders Street; a site on Eastern Hill, either at St Peter's or the Model School in Spring Street; the Cathedral reserve in East Melbourne<sup>191</sup>) the Church Assembly voted for the St Paul's site.

St Paul's Cathedral was built between 1880 and 1891 with many pauses: pauses for thought to consider selling the site with the building half finished; and pauses in building activities, as money trickled into the Building Fund. In 1887 the Cathedral Chapter (its governing body) decided to prepare a choral foundation of boys and men similar to that found in British cathedrals. This choir was formed in 1888 and based at All Saints' church East St Kilda,<sup>192</sup> where it was prepared for the consecration of the new Cathedral on 22 January 1891 by its organist and choirmaster Ernest Wood (formerly 'Organist of St John's Church, Wilton Road, in the Parish of St Peter's, Eaton Square, London'<sup>193</sup>). Wood had been appointed in 1887 and arrived in Melbourne in 1889 to take over from the interim director, Charles Truelove (organist and choirmaster of All Saints' church, East St Kilda).<sup>194</sup> An organ had been commissioned from the London builder T. C. Lewis, and '27 stops out of 50 were playable'<sup>195</sup> at the consecration. With the consecration of St Paul's Cathedral, St James' became a parish church once again, as '[t]he Cathedral congregation and its activities moved ..., and St James was left with a small congregation of a faithful few.'<sup>196</sup>

### Similarities and Differences

This brief account of the establishment of the worshipping communities that responded to this survey shows that, as in many of Melbourne's other early churches, organs and choirs were the norm amongst Anglican settlers. Albert McPherson clarifies the point, stating that, at least in the English speaking parts of the world, 'the 19th century was the era when the organ became dominant over all other forms of musical accompaniment, and instrumental music almost entirely disappeared from regular services.'<sup>197</sup> Melbourne's early churches were being built while significant renewals were underway in liturgical customs and music in the Church in England resulting from the

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<sup>191</sup> James Grant, *St Paul's Cathedral Melbourne*, 12.

<sup>192</sup> James Grant, *St Paul's Cathedral Melbourne*, 131-2.

<sup>193</sup> James Grant, *St Paul's Cathedral Melbourne*, 132.

<sup>194</sup> James Grant, *St Paul's Cathedral Melbourne*, 132.

<sup>195</sup> James Grant, *St Paul's Cathedral Melbourne*, 150.

<sup>196</sup> Hilary Lewis, *A History of St James Old Cathedral Melbourne*, 19.

<sup>197</sup> Albert McPherson, 'Architecture, Music, Art and Liturgy in the Diocese of Melbourne', 62.

Oxford Movement. The parish bands which had led the hymns of the Wesleys in the musicians' galleries for the past 50 years were making way for a greater sense of decorum, epitomised by the character and conduct of the new Queen, Victoria, and embodied in music and poetry in the repopularised metrical psalms. Hence, accounts of early church ceremonies in Melbourne include references to the singing of psalms, such as the so-called 'Old Hundredth', a metrical paraphrase of Psalm 100 by the once exiled William Kethe (d.1592).<sup>198</sup> Melbourne's early churches also benefitted from the singing education which was open to all who attended Melbourne's principal denominational schools.<sup>199</sup> The Denominational School Board had appointed the effective vocal teacher George Leavis Allan (and later Melbourne's music retail magnate) as its singing master in 1853.<sup>200</sup> This formal musical and vocal tuition at school meant that there was a steady supply of able musicians for the churches, and the injection of money from the gold rush and its resultant trades and taxes fuelled and supplied a taste for the best of the emerging ritualism in the Church. The Oxford Movement was beginning to have influence over various worshipping communities in Melbourne (most notably St Peter's, and All Saints' East St Kilda),<sup>201</sup> but apart from order in church, cassocks, surplices and stoles, its impact upon communities in the present sample, to this point, was minimal.

There is very little discernable difference in the particular flavour of worship in the early years of these pioneering worshipping communities. We can be sure that in 1926 they all shared a prayer book (which before 1928 was as yet to undergo its first attempted revisions since authorised for use in the Church of England in 1662), all had organs and choirs (definitely surpliced choirs at North Melbourne, Carlton, and the 'new' cathedral,

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<sup>198</sup> Hilary Lewis, *A History of St James Old Cathedral Melbourne*, 8.

<sup>199</sup> 'The denominational schools were part of the dual system of education ... that bedeviled Victorian education at the time. There were Church schools run by the Denominational School Board; and secular schools run by the National Board of Education,' ... 'Both systems were subsidised by the Government and often engaged in antagonistic and wasteful rivalry. Probably only about half the colony's children attended school'. Peter Game, *The Music Sellers* (Melbourne: The Hawthorn Press, 1976), 16-17.

<sup>200</sup> Peter Game, *The Music Sellers*, 15. George Leavis Allan was a Sunday School teacher and singing leader in his native London prior to emigrating to Victoria in 1852. He had come to seek his fortune in gold (at which he enjoyed limited success), but instead succeeded in amassing great wealth from musical education, examination, and retail - mainly pianos. Despite regular threats to its continuance, high-level vocal education would continue in the denominational schools until the Denominational School Board and the National Board of Education were abolished. Allan's services were no longer required after 1862, leaving him free to use his fame as a singing teacher, and musical and social influence on the church-going population, to guarantee sales and success for his firm Allan and Co., a force in Melbourne music retail from 1881 to the present day.

<sup>201</sup> See Colin Holden, *'Awful Happenings on the Hill': E. S. Hughes and Melbourne Anglo-Catholicism Before the War* (Melbourne: St Peter's Church, 1992), and Stuart Soley, *The highest of the high in marvellous Melbourne: All Saints, East St Kilda as Melbourne's original high church, 1858-1908* (East St Kilda: All Saints Anglican Parish, 1998). All Saints' was George Leavis Allan's parish church from 1872. See Peter Game, *The Music Sellers*, 69.

and probably at East Melbourne and the Old Cathedral too), and, for the most part, regular worship was Morning and Evening Prayer, with Holy Communion offered from time to time. Obviously worship at the 'new' cathedral (and more than likely in some of the parishes with surpliced choirs) would have included the additions and variations possible in *The Book of Common Prayer* for 'Quires and Places where they sing',<sup>202</sup> but apart from this, there was much in common between the worshipping practices of all five communities. From 1920, declining attendances and therefore finances were to exert the greatest impact upon these communities (now considered inner-city, due to suburban development), to the extent that by 1960, 12 people attended the main Sunday service at St Jude's.<sup>203</sup> Similar pictures of decline are illustrated in all the parish churches in this study by a perusal of parish statistics and finances in particular years, chosen for their proximity to major church or local events, to years relevant to this study, and other less significant years, chosen for comparison.

Appendix 3 to this thesis includes statistics from 1893 (two years after the consecration of St Paul's Cathedral), 1917, 1950 (the year St Jude's entered the Melbourne Diocesan Centre, discussed below), 1974, 2000 (the year of the publication of Cox's statement, which provided the impetus for this project), and 2012 (the year the surveys were completed). Many scholars note the dangers of working with these statistics, collected annually and published as part of the Melbourne diocesan yearbooks due to inconsistencies in reporting requirements and techniques, and reliance upon estimates. Paul Nicholls notes this when comparing all statistics of a particular parish from 1887 to 2002. He notes in relation to 'pastoral statistics' that although 'different incumbents may have had differing approaches to estimating numbers, the general trends ... are probably reliable.'<sup>204</sup> Similarly, in regards to financial statistics, Nicholls notes that '[w]hile these figures may therefore be in some respects incomplete, general trends can be clearly discerned.'<sup>205</sup>

These statistics taken collectively show a general downward trend in church attendance and finances in these worshipping communities from 1893 to 1974, then slight recovery to 2012. As outlined in Chapter One, a succession of historical events, social shifts, and liturgical renewal contributed to the overall trends, both down and then up.

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<sup>202</sup> *The Book of Common Prayer* (London: Eyre and Spottiswoode, n.d.), 24.

<sup>203</sup> Sydney Smith, *1866-1966: The Centenary History of St. Jude's Church, Carlton*, 42.

<sup>204</sup> Paul Nicholls, *Highs and Lows: The Anglican Parish of Christ Church Brunswick 1855-2002* (Brunswick: Christ Church Press, 2007), 288.

<sup>205</sup> Paul Nicholls, *Highs and Lows*, 293.

More specific to St Mary's and St Jude's downward trends were the changing demographics of their suburbs.<sup>206</sup> <sup>207</sup> Although there was no discernable demographic change for St Paul's, Holy Trinity, or St James', their attendance records follow the same general trends.

Following the liturgical renewal that played out in churches across Australia,<sup>208</sup> the slight recovery from 1974 to 2012 was due in part to individual communities being enabled and encouraged to develop their own nuanced approaches to worship and community through worship (liturgy and music) and social interactions. They looked to major historical reforms in Anglican polity to form their particular styles of liturgy, and to inform their community's stance on theological points of difference in contemporary Anglicanism. As will be shown in Chapter Four, each of the communities which took part in this study has a distinct way of worshipping within an obviously Anglican tradition. Some are stricter on Reformation principles than others (for example, not allowing music to be sung with texts other than in English); some favour the Arminian Evangelical approach to music making (employing a range of instruments), whereas others are more Calvinist in their approach (limiting, or restraining the use of varied musical resources); some offer a relaxed style of worship (stemming from the Evangelical Revivals of both the eighteenth and twentieth Centuries), whereas others provide more formal liturgies (mainly stemming from the influence of the Oxford Movement, but with roots reaching back through Anglican history to before the Reformations).

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<sup>206</sup> St Mary's sources note the industrialisation of the area, with 'large blocks of homes being absorbed from time to time for new factories' (*St Mary's Church of England North Melbourne 1853-1953 Centenary Souvenir* ([North Melbourne: St Mary's Church of England], n.d.), 11). St Jude's decline is attributed to the clearing of many houses for high rise government housing, and the idea that 'it was clear that traditional church activities held little attraction for the new residents of the parish' (*St Jude's 1966-86* ([Carlton: St Jude's Anglican Church], n.d.), 2.)

<sup>207</sup> The Melbourne Diocesan Centre (later known as the Anglican Inner-City Ministry) was formed by the Melbourne Diocesan Centre Act 1946 based in the Parish of St Mary's North Melbourne: 'A centre is hereby constituted which shall include the Parish of St. Mary (including the Sub-District of St. Albans) and such other Parishes or portions of Parishes as may from time to time be included in the said Centre by the Archbishop-in-Council with the consent of the Incumbent or Incumbents respectively'. See *Acts of the Synod of the Diocese of Melbourne at 31 December, 1960* (Melbourne: The Anglican Diocese of Melbourne, 1961), 1. This organisation was largely responsible for the survival of St Mary's and St Jude's, as well as a number of other inner city parishes.

<sup>208</sup> And across the world, but especially in Australian Anglican churches between 1962-77, as detailed in Chapter 1. Liturgical renewal has since become an ongoing task, at least in minor week-to-week services, in the communities considered in this project, as will be shown in Chapter 4.

## **Summary**

As has been shown, at the beginning of the twentieth century the participants in this study (as well as much of the Anglican church) shared a common liturgical style, and a relative wealth of resources for liturgical music. Following significant shifts in religious observance, attitudes towards the church, and social upheaval, by 1950 many churches were facing a crisis of low membership and finances, which resulted in many churches considering closing. At least two of this study's participants were certainly in that position: St Mary's and St Jude's. An increase in participation since the 1950s can be attributed to a new Evangelical Revival (personified in Billy Graham) and to sweeping liturgical reform, which has allowed individual worshipping communities to develop their own styles of worship, based on their responses to matters that have always been important to Anglicans. Chapter Four details the responses to the survey conducted as part of this study: it shows the different liturgical styles of five communities within a small geographical distance, and how they utilise music in their worship.

## Chapter 4: Critical Analysis of the Survey Results

The previous chapter traced the development of an appropriate survey catchment to which to apply the survey instrument, and then explored the foundations and history of those which responded, and looked at the liturgical directions each has taken since the liturgical renewals. This chapter presents the survey conduct, an analysis of the survey results including a consideration of the similarities and differences between the music of the worshipping communities. The chapter goes on to consider the survey results as a whole in relation to the findings and recommendations of the surveys of liturgical music praxis considered in Chapter Two.

### Survey Conduct

Having established the survey questionnaire and catchment, a Participant's Information and Consent Form and covering letter for distributing the survey materials to the communities in question was prepared. The project was then submitted to the Human Research Ethics Committee of the University of Divinity for consideration. Once clearance was received,<sup>209</sup> a covering letter, Participant's Information and Consent Form, and a copy of the questionnaire were sent to the registered addresses of the eight worshipping communities in the catchment on 12 November 2012, requesting a reply by 18 January 2013. All responses that were returned were received by the due date. The covering letter also requested that '[i]f you know now that you are unwilling to be part of my research, then please simply place this letter and all the enclosed material into the stamped envelope and post it back to me.' None was returned in this fashion.

Responses were received from five of the eight communities within the catchment: St Paul's Cathedral, St James' Old Cathedral, St Jude's Carlton, St Mary's North Melbourne, and Holy Trinity East Melbourne. These responses (summarised and tabulated) are included as Appendix 4 to this thesis. As demanded by the Human Research Ethics Committee, the full results were scanned and lodged with the University of Divinity, which will retain the data for five years (until February 2022), then have it physically destroyed. During this period, access to this data is limited to the researcher and the examiners of the thesis, although others may seek to examine the data by applying to the University.

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<sup>209</sup> Human Research Ethics Committee Application No. 261/12 was approved, with minor amendments, on 26 October 2012.

As a whole, the responses received portray, as Cox suggested in 2000, 'a diversity of musical approaches that sometimes suggests little common ground, especially between those who strive to maintain choirs and those who see most traditional church music as no longer relevant.'<sup>210</sup> Amongst those which maintain choirs are St Paul's Cathedral (a choir of boys and men, wholly within in the English Cathedral Tradition); St James' Old Cathedral (a small professional choir); and St Mary's North Melbourne (an amateur choir of 12 members). Holy Trinity and St Jude's do not 'strive to maintain choirs' at all. The lack of choir in some, and their existence in others, goes some way to help describe the liturgical aims of each community, or that which each community offers as an example of the different expressions of Anglicanism in Melbourne.

The communities which responded were the diocesan cathedral, the former diocesan cathedral (now a parish church), and three parish churches. All communities have a distinct way of worshipping within an obviously Anglican tradition: the diocesan cathedral, St Paul's, worships strictly according to the prayer book tradition with a marked 'cathedral use' – traditional, but central on the evangelical–catholic scale; St James' Old Cathedral worships according to the prayer book tradition in what is described as a traditional evangelical style; St Jude's has developed a markedly contemporary evangelical style of worship; St Mary's may be described as both traditional and modern (traditional in its approach, but modern in some aspects of its liturgy), catholic in tradition, and according to the prayer book; and Holy Trinity, which is similar to St Mary's, but draws on non prayer book tradition sources for some of its liturgical material.

### **St Paul's Cathedral**

As one would expect, the diversity evident in the responses received as part of this study enable an extrapolation of what Melbourne Anglicans would expect of their Cathedral, the 'home church for Anglicans in Melbourne and Victoria.'<sup>211</sup> As a diocese which has been recognised by many scholars as being at the forefront of the Anglican push for the recognition of the ministry of women,<sup>212</sup> one might have expected that its cathedral might have had a mixed choir since soon after the diocese ordained women in

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<sup>210</sup> Geoffrey Cox, 'Church Music in the Anglican Diocese of Melbourne, 1847-1997', 83.

<sup>211</sup> St Paul's Cathedral, 'Welcome', <http://www.stpaulscathedral.org.au> (accessed 24 July, 2015).

<sup>212</sup> See Muriel Porter, *Women in the Church: the Great Ordination Debate in Australia* (Melbourne: Penguin, 1989), and another view in Peter Sherlock, 'Leader or Follower? Melbourne and the Ordination of Women 1968 to 1977', *People of the Past? The Culture of Melbourne Anglicanism and Anglicanism in Melbourne's Culture*, ed. Colin Holden (Melbourne: The History Department, University of Melbourne, 2000), 1-17.

1986. It became possible for a female to join the Choir of St Paul's Cathedral Melbourne in 2016.<sup>213</sup>

From its inception, the Cathedral has set apart funds for its music program, which now comprise almost a quarter of its annual budget.<sup>214</sup> These funds (40% of which are provided from philanthropic support) provide for an organist/choir director and assistant organists, and the robed and surpliced choir of boys and men (and part scholarships for the boys to attend a private Anglican boys' school, the Cathedral's own choir school having closed in 1929),<sup>215</sup> who offer music at eight of the 17 services held each week.

Those who established the Cathedral and its choir in the late nineteenth century held certain presumptions and pretensions as to its intended role in the diocese. They aspired to emulate the Cathedrals of the Church of England throughout the British Empire. James Grant states, that 'from the first, it was taken for granted that Melbourne's new cathedral would have a choir and organ, "after the type of those at home"'.<sup>216</sup> The Cathedral was to be 'the mother church of the diocese, whose services are expected to be decently ordered and disciplined.'<sup>217</sup>

This tradition of Cathedral Worship continues today, with a diet of Sunday morning Choral Eucharist (according to *A Prayer Book for Australia* 1995 (APBA)) as well as Sunday and Tuesday to Friday Choral Evensong (according to *The Book of Common Prayer* (BCP) 1662, revised 1928); music is also provided at a Healing Service on Tuesday evenings (a more contemporary liturgy including Bible readings, extemporised prayers and preaching, and the laying on of hands, with music for a singing group with piano or organ accompaniment), and a parish-style Sunday morning Sung Eucharist (also according to APBA, also with a singing group with piano or organ accompaniment). The repertoire of music extends from the traditional Cathedral Choral repertory (in English and other languages) to include works by Australian composers, mainly represented by the Cathedral's Organist and Choir Director from 1973 to 2013, Dr June Nixon AM.

Congregational singing at the Cathedral includes hymns, songs, choruses, and settings of the Ordinaries of the Holy Communion liturgies (the *Lord, have mercy, Glory to*

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<sup>213</sup> St Paul's Cathedral, 'Sermons,'

[http://www.stpaulscathedral.org.au/worship/sermons/full/andreas\\_loewe\\_consecrated\\_to\\_tear\\_down\\_barriers\\_that\\_divide](http://www.stpaulscathedral.org.au/worship/sermons/full/andreas_loewe_consecrated_to_tear_down_barriers_that_divide) (accessed 29 January, 2016). Female lay clerks (adults) sang for the first time in April 2016, and the Girls' Voices sang publicly in August of the same year.

<sup>214</sup> In fact this percentage, with some minor fluctuation, has been accurate since 1893, soon after the consecration of the Cathedral in 1891. See the Statistics and Finances tables in Appendix 3 to this thesis.

<sup>215</sup> Ian Burk, *Goodbye 'til Next Time: A Critical Biography of A. E. Floyd* (Melbourne: Lyrebird Press, 2012), 92-3.

<sup>216</sup> James Grant, *St Paul's Cathedral Melbourne*, 130.

<sup>217</sup> Paul Chappell, *Music and Worship in the Anglican Church 1597-1967*, 111.

*God in the highest, Holy, holy, holy, and Blessed is he*), as dictated by the liturgy. From the orders of service submitted as part of the survey, St Paul's follows the lectionary (list of scripture readings appointed to be read) related to *APBA*, and the seasons of the Church's year. During choral services, the congregation sings with the choir only during hymns, although responsorial psalmody is sometimes used. As in many other parish churches and cathedrals, in the choral service at St Paul's Cathedral, the choir sings the Ordinaries of the Holy Communion, the psalm (or at least part of the psalm), an anthem during communion, and provides leadership in the hymns. The choices of congregational music are made also as dictated by the liturgy: more traditional hymns are selected for use during more formal choral services, and some contemporary ones are included in the less formal services. Music is chosen by a worship committee: a note appended to this question reads, 'Cathedral liturgy is necessarily built by a team of staff.'

The questionnaire asked the respondent to estimate attendance levels at all services, including those without music. From the figures listed, certainly services which include music are better attended than those which do not: the main service of Choral Eucharist at 10.30am on a Sunday morning has its regular attendance estimated at 200, whilst weekday choral evensong is estimated at 60; Monday evening prayer (without music) attracts a regular estimated attendance of only five. Weekly attendance across all services in 2012 was 803. Due to its status as a diocesan cathedral and its location on the busiest junction in Melbourne, one might expect attendance rates to be higher, especially at the main Sunday services. When its figures are compared to other respondents to the survey, the Cathedral's figures are certainly higher overall, but it does hold more than double the number of weekly services than any other respondent.

St Paul's Cathedral Melbourne provides a type of worship that is based on the English cathedral style, uses the prayer book in a way befitting an Anglican diocesan cathedral, and is central in liturgy, tradition and location. As part of this range of worship, its music program is both predictable and somewhat innovative: predictable in the genres of music performed, but innovative in the composers represented. Its predecessor as cathedral, St James' Old Cathedral, maintains a slightly older *Book of Common Prayer* tradition, in which liturgical texts are never sung, and all that is sung is in the vernacular.

## St James' Old Cathedral

Like St Paul's, St James' also maintains a professional choir, which sings at the 10am Sunday morning service, one of the two services held each week. The survey returned identifies the worship of this parish church as traditional, moderate evangelical, and not at all influenced by the Renewal/Charismatic Movement.

The parish's flagship service is held at 10am on Sundays. It excludes a celebration of Holy Communion one Sunday per month. There is one other service in the week, at 12.30pm on Wednesdays, which includes music within the context of a 30-minute service of Holy Communion. The senior minister alone takes responsibility for the community's policy in worship and therefore there is no worship committee. The parish has a maintained pipe organ, and a professional choir with members who do not wear liturgical garments. The choir (called The Old Cathedral Voices) comprises up to 15 professional singers who sing according to a roster, administered by the senior minister; it is directed by one of its members. A professional organist is employed for the flagship service, at which approximately 60 people attend. Weekly attendance across all services is 70.

The music of the parish includes choral anthems and congregational hymns only to English texts, and organ music. Anglican chant is not used, neither is recorded music, and the psalms are never sung. Some of the anthems and hymns are by Australian composers and/or members of the community, which may have been donated to or commissioned by the community. Its music is identified as being responsible for drawing people into the community, and the congregation is supportive of innovations in the music of the church. The music of the parish is funded as six per cent of its annual operating budget, none of which is derived from investments or annuities, but 60% of the music budget comes from philanthropic support. The written answer to the question, 'If you could change anything about the music program of your worshipping community, what would it be, and why?', is, 'Nothing ... I already changed it!!'

The submitted orders of service collectively reveal that the eucharistic liturgy used at services with music is largely drawn from 'The Holy Communion: Second Order' of *APBA* (although some elements are derived from elsewhere in that prayer book), and that *The Australian Hymn Book (AHB)* is used (if not provided to the congregation, as all hymn texts are included in the orders of service). The hymns chosen for congregational singing are traditional, but use some contemporary language, as set in *AHB*.

In the orders of service provided, the Ordinaries of the Eucharist are in bold print, and therefore to be read aloud together (only the Sanctus appears consistently). Similarly, the psalms included as part of The Ministry of the Word are read alternately by leader and congregation: the leader reads to the colon, then the congregation responds. The choices of music for choir alone display a mix of works, ancient and modern, ranging from the sixteenth to the twentieth centuries. Some are quite virtuosic, especially Handel's 'For unto us a child is born' and Ireland's 'Greater love', which would have taxed the professional singers – especially at one or two per part at most.

From the evidence provided in the returned survey, St James' Old Cathedral maintains a vibrant and varied musical life. Although the choices of what is sung as part of liturgy are made by one person alone, the range of styles of music offered by the musicians of the parish is broad. The congregation is encouraged to take part in the music making via the hymns, and the commissioning of new works to be used as part of the liturgy is an outstanding feature.

In contrast, then, to St Paul's Cathedral, the music of St James' includes only congregational hymns, as well as what the compilers of *BCP* would consider as anthems: extra-liturgical works with texts in English. The psalm included at each communion service is not embellished by music of any kind, even though the psalms are the songs of the Jewish people and were the first songs used in Christian worship. Similarly, liturgical texts (such as the Ordinaries of the Holy Communion liturgies: the *Lord, have mercy, Glory to God in the highest, and Holy, holy, holy*) are never sung. *BCP* makes no allowance for them to be sung, and the singing of them has traditionally been associated only with cathedrals and other worshipping communities of a more Anglo-Catholic tradition. *APBA* allows for the singing of many sections of its liturgies by the inclusion of General Note 4: 'Where parts of the service are sung to a musical setting, the words for which these settings were composed may be used.'<sup>218</sup> This note allows for the widest possible interpretation, and therefore the widest possible variety in liturgy in the Anglican Church of Australia, even allowing for them to be sung in languages other than English.

It appears, therefore, that those who compile the liturgies of St James' Old Cathedral seek to ensure that all absolutely necessary elements of the liturgy are proclaimed without music, and only things added to the fundamentals of the liturgy may be accompanied by music. This is certainly in accord with the great Reformation (and, to some extent, *BCP*)

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<sup>218</sup> The Anglican Church of Australia, *A Prayer Book for Australia* (Alexandria NSW: Broughton Books, 1995), x.

principle that the liturgical texts of the church, and the Scriptures should be proclaimed and heard as clearly as possible, and in the vernacular language. The inclusion of music in the service is, therefore, purely to adorn the liturgy. The music and the words which the music sets are not at all necessary to the action of the liturgy, but aptly (and only) amplify the words of the liturgy and the narrative associated with the church's calendar. Should the music be removed from the liturgy, all the necessary liturgical elements would remain, and therefore, the music is extrinsic, not intrinsic to the liturgy. What are the benefits and disadvantages of this liturgical style?

The obvious benefit is that the liturgical words are immediately intelligible, and where there are texts to be said altogether, this may be done easily and without excluding anybody who either cannot sing, or who is encouraged to remain silent whilst a choir sings on their behalf. The exclusion of texts in other languages is an important (but possibly outmoded) Reformation trope, which is in itself both a benefit and disadvantage. The benefit is that most if not all of those present will speak or at least understand the English vernacular texts sung by the choir: the disadvantage is that the choir could never help to lead a hymn in a language other than English that is spoken by some members of the congregation. A further disadvantage here is that this exclusion renders a fair proportion of the Church's music unavailable for use at St James', whilst remembering that much of this music sets texts which might be unacceptable in worship for some Anglicans. Similarly, the exclusion of the professional choir's singing of the texts of the Ordinaries of the Eucharist also renders much music typically associated with the Church and its liturgy unavailable for use at St James'.

A consequence of maintaining the recitation and 'corporateness'<sup>219</sup> of the liturgical texts (especially the Ordinaries of the Eucharist), in order to include music as part of their liturgy, those compiling the liturgy at St James' must include more extra-liturgical material than those parishes which allow the singing of the Ordinaries – whether by choir or by all. Neither hymns, anthems, nor settings of the Ordinary were officially part of the liturgy of the Anglican Church until bishops began authorising trial liturgies supplementary to *BCP* in the 1950s,<sup>220</sup> apart from those anthems sanctioned 'in Quires and Places where they

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<sup>219</sup> That is, their belonging to the whole congregation 'in corporate'.

<sup>220</sup> In relation to hymns, Bishop Moorhouse of Melbourne (1876-86) had used 'the tacit allowance of the Bishops' in regards to hymns in services as an argument in his favour in the so-called 'Exchange of Pulpits Controversy' in 1883. Some prominent Melbourne Anglicans pursued the Bishop into litigation for allowing the Minister of the Scots Church, a Presbyterian (that is, not an Anglican), to preach in St Paul's Church, the site of the future cathedral. Moorhouse's point was that he could, either by choice or compulsion, ban hymns, many of which were composed by so-called nonconformists. He believed that the teaching of hymns

sing',<sup>221</sup> following the third collect at the Office.<sup>222</sup> In hymns and anthems, as in other extra liturgical elements included in services, those choosing them must ensure that they are theologically sound, as well as relevant to the liturgy as a whole.

St James' Old Cathedral continues a moderate evangelical tradition that values the Bible and the Anglican prayer books. Unlike St Paul's Cathedral, where liturgical texts may be sung, and in any language, St James' maintains the *BCP* tradition that liturgical texts are said in the vernacular. Its choir leads hymn singing, and sings anthems in English. St James' commissions new musical works to extend its traditions, thereby regularly breathing new life into its liturgical practices.

### **St Mary's North Melbourne**

St Mary's maintains a very different kind of choir to that of either of the cathedrals. The survey returned from St Mary's North Melbourne identifies the worship of this parish church as both traditional and contemporary, adhering to catholic traditions, and not at all influenced by the Renewal/Charismatic Movement. Some worshipping communities, like St Mary's, regard their worship as both traditional and contemporary because they employ a contemporary prayer book, use contemporary hymns and songs (and contemporary versions of hymns and songs), and carry out their liturgies in traditional ways.

The parish employs a director of music for one-and-a-half days per week. She is a qualified professional musician whose duties are laid out in an agreed position description and who is remunerated between \$15000 and \$20000 per annum. The vicar and director of music both have more than an adequate knowledge of liturgical music and enjoy a comfortable working relationship. The parish's policy in worship is the responsibility of the vicar and director of music together, a worship committee having been disbanded.

The parish has a maintained pipe organ, and its choir members wear liturgical garments. The director of music has responsibility for 16 volunteer auditioned and/or interviewed musicians. 12 sing in the choir, none is under the age of 19, and the majority are female. The musicians of the parish provide music for the weekly main Sunday 10am Eucharist, for one other service per month, and join with musicians from other

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'in habitual use is not fleeting and soon forgotten, like that of a single sermon', and therefore that he was justified in allowing the Presbyterian to preach. See The Church Assembly, *Abstract of Proceedings and Address of the President* (Melbourne: Church of England Book Depot, 1883), 15.

<sup>221</sup> *The Book of Common Prayer*, 24.

<sup>222</sup> 'The Office' is a collective term used for the services or offices of Morning and Evening Prayer.

communities for liturgical occasions. Approximately 60 people attend the Sunday 10am Eucharist, with 120 attendances at worship each week, across all services.

The music of the parish is varied, including settings of the eucharist for choir alone, and for congregation and choir, anthems for the choir alone, hymns for all to sing, responsorial psalms and psalms sung in other styles, and music with texts in Latin, Greek, German and French. Plainsong and settings from the Taizé Community are included, as are solo organ and instrumental music by many composers, including Australians, and members of the community, some of which have been commissioned. Anglican chant is not used, neither is recorded music. The music of the parish is identified as being responsible for drawing people into the community, as well as a reason that some have left, whilst the congregation is supportive of innovations in the music of the church. The music of the parish is funded as 11% of its annual operating budget, none of which is derived from investments, annuities or philanthropic support. The written answer to the question, 'If you could change anything about the music program of your worshipping community, what would it be, and why?', is, '[h]ave a higher standard of choral music.'

The submitted orders of service are as follows: The Baptism of our Lord, Sunday 13 January 2013; Easter Day, Sunday 8 April 2012; Great Vigil of Easter, Saturday 7 April 2012; and Midnight Mass of Christmas, Tuesday 25 December 2012. Collectively they reveal that the eucharistic liturgy used at these services with music is always 'The Holy Communion: Second Order' of APBA, that a hymn book is provided (*Together in Song: Australian Hymn Book II*) and used, and that other incidental music is often typeset and included for congregations to join in, including responses for psalms.

The hymns chosen for congregational singing are traditional (for example, 'Hail to the Lord's anointed'; 'Once in royal David's city'; 'Yours be the glory, risen, conquering Son'; 'Jesus Christ is risen today'), but use contemporary language, as set in *Together in Song*, displaying one way in which the worship of this parish church can be considered both traditional and contemporary at the same time. There is a notable exception in the order for The Baptism of our Lord, Sunday 13 January 2013: Bernard Braley's hymn 'When he was baptized in Jordan' to the tune 'Glenfield' by Ian Sharp was chosen, illustrating how the vicar and director of music program contemporary hymns when they are appropriate and approachable, and with exceptional text and music.

In all the orders of service provided, the settings of the eucharist are congregational. Given that these include the flagship Easter and Christmas services (undoubtedly amongst

the most important of the year), it would be fair to conclude that settings of the eucharist sung in this parish are almost always congregational. The choices of music for choir alone display a mix of works, ancient and modern, ranging from works in Latin (and translated from Latin to English) by Felice Anerio, Jacob Handl and Joachim Neander, to the contemporary 'Easter Morning' by Paul Christiansen.

From the evidence provided in the returned survey, St Mary's North Melbourne has a vibrant and varied musical life, evidenced by the range of styles and types of music offered as part of liturgy by the musicians of the parish, amongst whom may be included the congregation, who are encouraged to take part in the music making. There may be a desire to increase the standard of choral music, but the choir of amateur singers led by a professional director of music is obviously valued and supported by the parish.

The musical tradition maintained at St Mary's is very similar to that of St Paul's Cathedral, with the exception that the singing of the people's part in the liturgical texts is often done by all present. A major tenet of the Parish and People movements of the 1950s is that members of the congregation join in with much of the liturgy; this extends to the musical parts of the service, among which the congregation is excluded only from the choral anthems.

### **Holy Trinity East Melbourne**

Holy Trinity does not maintain a choir; sometimes led by a cantor, the congregation is encouraged to take a leading role in liturgical singing. The parish employs a director of music for one day per week. He is a qualified professional musician who donates his remuneration to the parish. The director of music has an adequate knowledge of liturgical music and enjoys a comfortable working relationship with the minister. The parish's policy in worship is the responsibility of the minister and director of music together. The respondent notes that in addition to the director of music, eight others are involved in leading the music of their community. The musicians of the parish provide music for the weekly main Sunday 10am Eucharist. Approximately 45 people attend the Sunday 10am Eucharist, with 55 attendances at worship each week, across all services.

The music of the parish is limited by budget. However the music offered is varied, including congregational settings of the eucharist, hymns for all to sing, responsorial psalms led by cantors and psalms sung in other styles. Plainsong and settings from the Taizé Community are included, as are solo organ and instrumental music by many

composers, including Australians, and recorded music is sometimes used. Anglican chant is not used, although the congregation is able to sing in harmony. The music of the parish is not identified as being responsible for drawing people into the community, neither is it a reason that any has left, whilst the congregation is supportive of innovations in the music of the church. The music of the parish is funded as 0.001% (excluding the donated remuneration of the director of music) of its annual operating budget, none of which is derived from investments, annuities or philanthropic support.

In answer to the question, 'If you could change anything about the music program of your worshipping community, what would it be, and why?', the respondent notes that the parish is keen to have a choir drawn from its members, but organisation (mainly finding a suitable rehearsal time) is difficult. He also notes that 'it would be good to have more instrumental music in the service. (Strings, woodwinds etc).'

The submitted orders of service reveal that the liturgies of the parish are compiled from a variety of sources, that a hymn book is provided (*Together in Song: Australian Hymn Book II*) and used, and that other incidental music is often handwritten or typeset and included for congregations to join in, including responses for psalms. The hymns chosen for congregational singing are varied in style and genre, from the old with modernised texts (for example, 'Sing my tongue the Saviour's glory'; 'O sacred head sore wounded'; 'Once in royal David's city'; 'Brightest and best of the stars of the morning') and the old with unaltered texts (such as 'It came upon the midnight clear' and 'Thine be the glory') to strong, more contemporary offerings (such as Richard Connolly's 'Where love and loving kindness dwell', and Fred Pratt Green's 'An upper room did our Lord prepare'). The hymn choices rarely seek to be popular (neither 'O come, all ye faithful' nor 'Hark! the herald angels sing' are included in the Christmas orders, both of which must be considered to be particularly popular Christmas hymns), but are clearly well thought through and appropriate.

From the evidence provided in the returned survey, Holy Trinity East Melbourne has a strong tradition of congregational singing, with a wide and eclectic repertoire offered as part of liturgy. Its tradition is not unlike that of St Paul's and St Mary's, except that the lack of choir encourages even more congregational input. The inability to muster a choir drawn from the members of the congregation is attributed to difficulty in finding a suitable rehearsal time. The emergence of new or reinvigorated church choirs in Melbourne in recent years has twice been achieved by awarding small payments to one

trained chorister in each voice part. Once this nucleus is operational, others from the parish keen to be involved in its choir have often rallied to join. Although this approach requires funding, personnel, and someone to direct progress, it has been shown to be successful.<sup>223</sup> Some resistance to pay for adequate musical resources for liturgy has been noted (by McPherson,<sup>224</sup> amongst others), but a full time music student or professional musician, especially a baptised Christian, should surely be offered some small remittance for leading God's people in music, as clergy are similarly remitted. Holy Trinity obviously has a director, but access to funds and personnel are the challenges faced in adopting this model, should they seek to.

### **St Jude's Carlton**

Like Holy Trinity in some respects, St Jude's has no choir, nor does it use *APBA* as its principal source of liturgy – although, also like Holy Trinity, St Jude's liturgy does use many texts that are included in *APBA*. The survey returned identifies the worship of this parish church as contemporary and evangelical, and somewhat influenced by the Renewal/Charismatic Movement.

The parish employs a director of music for two days per week. He is an unqualified but trained and experienced amateur musician. His duties are laid out in an agreed position description, and he is remunerated between \$15000 and \$20000 per annum. The vicar has an adequate knowledge of liturgical music and enjoys a comfortable working relationship with the director of music.

In response to the question 'Who in practice takes responsibility for your worshipping community's policy in worship?', the vicar has marked 'A worship committee (or equivalent)', and added 'strongly led by the minister'. The vicar continues, 'We have 8 congregations, and there are several committees that take responsibility for the different congregations.' Four of these congregations meet at the church itself (at 9am, 11am, 5pm and 7.30pm), and four meet elsewhere (at 10am and 5pm at 170 The Avenue Parkville, at 11.30am at 530 Lygon Street Carlton, and at 5pm at an unidentified location – the 'Urban Soul' congregation) on Sundays. The vicar has added, '8 congregations: 1 has

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<sup>223</sup> I used this model at Christ Church South Yarra. Beginning in 2001 with a nucleus of choral scholars (some remunerated and some honorary), a choir soon built up around it. The same model has been tried more recently at St John's East Malvern. Similar models are in place in many parishes in the Diocese (Albert Park, Brunswick, Camberwell, Canterbury, Fitzroy, Malvern, Toorak to name a few) with the desire to seed participatory church music.

<sup>224</sup> Albert McPherson, 'Architecture, Music, Art and Liturgy in the Diocese of Melbourne', 69.

HC [Holy Communion] fortnightly, 7 have HC once per month ... All services have music.' According to the parish website, other activities take place on weekday evenings, but no mention (either in the survey response or on the parish website) is made of worship during the week, apart from a monthly 'Renew Prayer' meeting, at which 'St Judeans ... will gather to pray to God for our church and the ministries we are participating in. Join us as we pray'.<sup>225</sup>

The Parish has a maintained pipe organ,<sup>226</sup> and a number of bands. The vicar notes that, in addition to the director of music, 116 others are involved in leading the music amongst the different congregations. Selected musicians of the parish provide music for each service. On average, 110 attend on Sundays at 9am, 107 at 11am, 60 at 5pm, 70 at 7.30pm; the four congregations meeting elsewhere number 75 at 10am and 75 at 5pm in Parkville, 25 at 11.30am in Lygon Street, and 30 at 'Urban Soul' at 5pm. Combined average Sunday attendance totals 552.

The music of the parish includes choruses, songs and/or hymns for all to sing, and psalms sung in other styles, all in English, even though, like St James' Old Cathedral, the parish has members who speak other languages in their homes. Solo organ and instrumental music by many composers, including Australians and members of the community, and recorded music is used. The words for congregational singing and responses are projected onto a screen by a data projector. The music of the parish is identified as being responsible for drawing people into the community, as well as being cited as a reason that some have left, whilst the congregation is supportive of innovations in the music of the church. The music of the parish is funded as 1% of its annual operating budget, none of which is derived from investments, annuities or philanthropic support.

In answer to the question, 'If you could change anything about the music program of your worshipping community, what would it be, and why?', the vicar writes, 'Generally very happy with it. Probably I would like to see more variety. I think having one service that is a little more traditional with a mixture of hymns (and) choruses with occasional organ, would complement our style which is relaxed informal (and) contemporary.'

The submitted orders of service are as follows: Service Outline Christmas Day 2011 8am; Service Outline Easter Day 2012 10am; and Service Outline 18 November 2012 10am.

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<sup>225</sup> St Jude's Anglican Church. 'Events,' <http://stjudes.org.au/blog/category/events> (accessed 3 July, 2014).

<sup>226</sup> During the writing of this thesis, St Jude's church building was badly damaged by fire on 18 October 2014. The organ was also badly damaged, and it is not clear at this stage whether it can be rebuilt or replaced, or if there is any desire to do so. See St Jude's Anglican Church, 'Welcome,' <http://www.foundingourfuture.com.au/#!the-fire/xx6c2> (accessed 14 February, 2016).

The songs chosen for congregational singing are varied in style and genre, from traditional hymns (for example, 'O little town of Bethlehem', and 'O come, all ye faithful') to more contemporary songs (such as Stuart Townend and Keith Getty's fine 'In Christ alone', and Michael Morrow's 'We belong to the day'). The song choices seek to be popular and inclusive, and are clearly carefully made, well thought through and appropriate. From the provided liturgical outlines, like St James' Old Cathedral, the music is not intrinsic to the liturgy, but adds to and comments upon it. The songs are always sung in English (so as for the texts to be understood in the vernacular language), even though there are members of the congregation who speak a variety of other languages. Liturgical action is outlined rather than scripted, the worship leaders using *APBA* or other sources as required for the more formal sections of the liturgy (such as the Lord's Supper).

From the evidence provided in the returned survey, St Jude's Carlton has a strong tradition of worship band-led congregational singing, with a relatively small repertoire offered as part of liturgy.

### **A Comparison of the Survey Material**

[A] diversity of musical approaches that sometimes suggests little common ground, especially between those who strive to maintain choirs and those who see most traditional church music as no longer relevant.<sup>227</sup>

Noted earlier in Chapter Two were the findings and recommendations proposed by the three recent surveys considered in the preparation of this current study, and the statement that the present survey results as a whole would be compared with these findings and recommendations. Cole's research submitted in 1990 found very little breadth or diversity in worship styles, and recommended holding workshops on church music to broaden the musical experience of the diocese he studied. The Welsh RSCM study in 2010 found a similar lack of breadth, using its survey as a tool to develop strategies for its own organisation; no recommendations as such were made, and no further related publications have been forthcoming. *In Tune with Heaven* makes 56 recommendations, and it is to these that the present survey results will be compared.

As can be seen from the above summary of the responses received, this survey shows breadth and diversity in worship music styles, and, indeed, each community has a different approach to worship music. St Paul's and St Mary's maintain robed choirs with organ accompaniment, sometimes on their own, and sometimes leading the congregation.

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<sup>227</sup> Geoffrey Cox, 'Church Music in the Anglican Diocese of Melbourne, 1847-1997', 83.

St James' maintains a similar model, although the choir is professional, is not robed, and has a different liturgical role to the St Paul's and St Mary's choirs. Neither St Jude's nor Holy Trinity has choirs: Holy Trinity maintains a strong tradition of congregational singing accompanied by organ or piano; whilst St Jude's has a very active musical life, supported by a number of worship bands serving multiple congregations.

It is true that this diversity does suggest 'little common ground', and for those who see the demise of 'traditional church music' as a tragedy, the scene drawn by this survey might indicate that these are indeed tragic times. Traditional church music, comprising robed choir, organ, and hymns, flourishes at St Paul's Cathedral, and St Mary's North Melbourne maintains a robed choir, but other communities have moved away from this model by necessity and/or design. Should it be a surprise, though, to find that the worship of God is never fixed in one time and place, or offered in one way, to the detriment of all others? Certainly, the authors of the 39 Articles of BCP expected, and therefore made allowances for, this diversity in praxis.<sup>228</sup>

In Chapter Two, the ITWH1992 recommendations were collectively defined as calling for 'fresh consideration to the place and value of music in the services of the Church';<sup>229</sup> a utilisation of music as an ecumenical tool; strict adherence to copyright laws; good working relationships between clergy and musicians; an increase of congregational singing; systems for receiving congregational feedback; care in the choice of music, taking varying tastes into consideration; care and teaching of children of both sexes; the use of instruments in addition to the organ; the commissioning of new church music; and for the musical education of clergy, and the theological education of musicians.<sup>230</sup> As a whole, the results collected from the survey sample of this project compare favourably with these recommendations. This survey's responses show that all regularly consider the place and value of liturgical music; good working relationships exist between clergy and musicians; congregational song makes up a high proportion of all music offered as part of worship;

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<sup>228</sup> Article 34 states that '[I]t is not necessary that Traditions and Ceremonies be in all places one, or utterly like; for at all times they have been divers, and may be changed according to the diversity of countries, times, and men's manners, so that nothing be ordained against God's Word. Whosoever through his private judgment, willingly and purposely, doth openly break the Traditions and Ceremonies of the Church, which be not repugnant to the Word of God, and be ordained and approved by common authority, ought to be rebuked openly, (that others may fear to do the like,) as he that offendeth against the common order of the Church, and hurteth the authority of the Magistrate, and woundeth the consciences of the weak brethren. Every particular or national Church hath authority to ordain, change, and abolish, ceremonies or rites of the Church ordained only by man's authority, so that all things be done to edifying.' *The Book of Common Prayer*, 625-6.

<sup>229</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 252.

<sup>230</sup> The full list of recommendations is included as Appendix One to this thesis.

music is chosen with care; no distinction was made between the sexes in care and teaching;<sup>231</sup> some communities (St Jude's and Holy Trinity) make good use of instruments in addition to the organ; the two cathedrals commission new church music; some of the musicians have theological training, and some of the clergy have musical training.

The present survey did not test adherence to copyright laws, nor did it question specific ecumenical links. From the published orders of service provided, where there was potential for copyright to be infringed in the reproduction of texts and music, all were compliant to current Australian laws. The diversity evident in the responses, whilst not considering links with other Christian denominations, points towards there being much truth in Cox's claim, that there indeed is 'little common ground', at least musically, between these worshipping communities. And so, whilst aiming towards the employment of music as a tool for building bridges between the denominations, the Conclusion to this thesis will posit that Anglicans in Melbourne have the opportunity to employ music as a tool for building bridges across Melbourne's central business district.

Regarding congregational feedback, whilst none of the communities surveyed has any formal process in place for receiving feedback, three questions from the questionnaire measure congregational support: '13(k) Is the music of your community one of the things that attracts people into it?'; '13(o) Has the music of your community ever been given as a reason for individuals leaving your congregation?'; and '27. If you could change anything about the music program of your worshipping community, what would it be, and why?' The respondents' answers reveal a broad satisfaction with the music of each community, at least in the minds of the respondents. All but one respondent agreed that their music attracted people into their communities, highlighting the missional possibilities of a broad range of music. Of particular interest is that the respondent from St Jude's noted that 'having one service that is a little more traditional with a mixture of hymns and choruses with occasional organ, would complement our style which is relaxed informal and contemporary', because there is no reported desire from other communities to provide anything in a different style to what they are currently providing, only to provide more of the same or at a higher standard. This highlights a palpable desire at St Jude's (or at least in the respondent) to provide a different kind of worship in order to reach out to those who are not currently members of their community, and reveals this community's understanding and/or expectation of music's missional possibilities.

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<sup>231</sup> Noting here, as previously on page 60, that '[i]t became possible for a female to join the Choir of St Paul's Cathedral Melbourne in 2016.'

Another method of gauging how successful these worshipping communities' music programs are perceived to be was demonstrated in David Cole's project, 'Music-Making in the Contemporary Anglican Eucharistic Liturgy', outlined in Chapter Two. Unbound by human research ethics restrictions, Cole constructed three different questionnaires: one for the leader of each community he surveyed; one for the Director of Music of each community; and a third, which was applied to several other members of the community, not directly related to the music program. The size and scope of the project, as well as human research ethics constraints, rendered this technique unable to be used, preventing a fuller picture of each community's satisfaction or otherwise with their music programs. A broader base in many areas of this project would obviously have resulted in more data, and therefore provided more information on the music programs of those communities studied, as well as the possibility of a wider catchment.

### **Summary**

When compared with the whole of the Diocese of Melbourne, the present survey sample of five out of a catchment of eight is very small. Nevertheless, each of these five communities offers an example of some of the different expressions of Anglicanism in Melbourne. Any two worshipping communities will almost never worship or interact in the same way, as their members come from different backgrounds and they collectively have different traditions. The traditional music of St Paul's offers a full cathedral experience, which would be familiar to a member of a cathedral congregation from almost any part of the Anglican world. The slightly more contemporary music of St Mary's and Holy Trinity offer an Anglo-Catholic parochial experience, the former slightly more formal than the latter. The mostly contemporary music of St Jude's supports a worship life firmly planted in the Anglican Evangelical tradition, whilst St James' conservative musical traditions are very similar to those that were in place in many cathedrals and parish churches prior to the Oxford Movement.<sup>232</sup>

The experiences which one has when attending church in all these different communities will appeal to each individual based on her or his previous experiences and personal preferences. Thus, the five communities studied here, which provide different modes of Anglicanism, are held together by their identification as Anglican, and their

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<sup>232</sup> The three communities that did not respond also provide markedly different worship from any other within the catchment: the Chinese Mission of the Epiphany worships in a similar style to St Jude's, although in Mandarin; City on a Hill worships in an Evangelical Charismatic style; and St Peter's Eastern Hill falls within the High-Church Anglo-Catholic tradition.

bishops recognising them as Anglican. What they have in common are the scriptures (possibly in different translations), the prayer books (including the Creeds and the two sacraments of Holy Communion and Baptism), and a locally adapted traditional episcopate, which recognises the properly consecrated bishops as being teachers and custodians of the traditions and authority of the Church. This should come as no surprise as it defines almost precisely the so-called Lambeth Quadrilateral. But what musical common ground do they share, if any, and why is this important?

From the evidence collected as part of this project, the musical ground common to all is scarce and limited to hymns and worship songs with texts that are biblically based and expound reformed theology. This common ground was obviously important to McPherson and Cox, whose writings place emphasis on this presumed unity of identity between disparate worshipping communities through common musical repertoire.<sup>233</sup> Since Cox's statement in 2000 there has been a growing recognition and acceptance that an increased diversity in worshipping styles (as well as views on other perhaps more important issues such as women, lesbians, gays, bisexuals, transgender and intersex people in ministry, and same sex marriage) is not necessarily a bad thing, and that unity does not necessarily demand a uniformity of opinion.<sup>234</sup> Such recognition naturally leads to an understanding that the sharing of musical common ground between worshipping communities at either extreme of this diversity is now less of a priority than it was 15 years earlier. It gains more importance when those at the extremes of this diversity wish to meet together in worship,<sup>235</sup> but whilst individual worshipping communities meet as such, one can expect that they will worship in their own distinctive and yet still Anglican way.

As in many other elements of meeting together as a worshipping community, whether that community be a local parish or a diocese as a whole, choices of what to include or exclude from worship should never be made based purely on what one likes, or what one presumes another likes, but what can be proved to be acceptable to both. This may seem to disregard the recommendations of ITWH1992, but Frank Burch Brown makes this point clear when he discusses 'ecumenical' guidelines for music in liturgy as

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<sup>233</sup> Both had long careers as senior Cathedral officers: Cox was Organist and Director of Music at St Patrick's Roman Catholic Cathedral Melbourne from 1999 until 2014 (although he had held similar posts in many Anglican institutions prior to this, including St Peter's Eastern Hill), and McPherson was Precentor of St Paul's Cathedral from 1978 to 1993.

<sup>234</sup> Gary Bouma, 'Anglican Diversity as Example to the World: Anglicans have forever been diverse. Too often we have confused unity with uniformity', <http://tma.melbourneanglican.org.au/opinion/Anglican-diversity-090316> (accessed 15 March, 2016).

<sup>235</sup> This matter is discussed in the Conclusion to this thesis.

encompassing 'the whole inhabited world', and assuming that 'there is some sense in which aesthetic and religious taste want ... to invite and include everyone.'<sup>236</sup> Burch Brown acknowledges that achieving these aims is beyond our human grasp, but still urges his readers to attempt to achieve them when constructing any liturgy, whether diocesan worship in a cathedral, parish worship in a church, or household worship at home. I believe that the writers of the ITWH1992 recommendation to 'take account of the varying tastes and preferences of their congregations'<sup>237</sup> had an aesthetical interpretation similar to Burch Brown's in mind – the consideration of a collective or congregational taste, rather than individual taste.

The evidence collected from all five worshipping communities indicates that satisfaction is high with current practices. The overall picture which emerges is one of much diverse musical activity, including the commissioning of new works, the repetition of well-known hymns and songs, instrumental, vocal and choral music, and a broad range of worship styles within this very small survey sample. As a whole, the survey results compare very favourably with the recommendations of the Report of the Archbishops of Canterbury and York, their commission on church music from 1992, *In Tune with Heaven*. Such a broad range of liturgical music provides individual Anglicans wishing to attend church within even a two kilometre radius of the GPO in the Diocese of Melbourne with a great degree of choice as to what kind of community they wish to join. As the individual communities' styles of worship have developed in response to various movements within the church, so individuals' preferences in worship are shaped by their degree of assent to these movements. This diversity is a force for good within the Church, as the wider the range of worship styles, the more people are attracted to come to church.

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<sup>236</sup> Frank Burch Brown, *Good Taste, Bad Taste, and Christian Taste*, 167.

<sup>237</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 252.

## **Conclusion**

Scripture mandates the inclusion of music in worship. Throughout the ages, worshipping communities have sought faithfully to fulfill this mandate. As noted in the introduction to this thesis, the epistle to the Colossians directs the church to sing with gratitude to God. But to what end? Scholars propose several reasons: music is part of creation, and all creation itself is a means of worship; liturgical music's intrinsic purposes are communication (between creator and creation), theological teaching, fellowship, and evangelism. Assuming that which is communicated is orthodox, these purposes show liturgical music to be a wholly worthy mode of worship, requiring practical resources, planning, and intellectual care to allow it to flourish in any worshipping community.

This thesis has surveyed the liturgical music of five inner-city Melbourne Anglican worshipping communities. A questionnaire based upon other surveys was developed, and leaders of Anglican communities within a tightly focused geographical catchment were invited to participate. The findings were placed in the context of current liturgical music scholarship, and a brief history of Anglican church music. The results revealed a broad and healthy diversity of liturgical music-making practices, with little common repertoire, but with a high degree of shared commitment to the inclusion of music in worship.

## **Historical Shifts**

Somewhat counter-intuitively, significant shifts in the way the Anglican church is governed (and associated liturgical reforms) happen on a regular basis. Since the time of the English Reformation (let us take the Elizabethan Religious Settlement of 1559 as a convenient date), the Puritan uprisings beginning in 1639, the Restoration of 1660, the Evangelical Revivals beginning in 1734, the Oxford Movement beginning in 1833 (leading to an attempt to alter BCP, largely resolved by 1930), and the new Evangelical Revivals of the 1950s have all played their part in the development of contemporary liturgical praxis. The establishment of a settlement on Port Phillip Bay in 1835, later known as Melbourne, and its associated then Church of England diocese in 1847, ensured the continuation of this ecclesiastical development here in the colonies. By this time in England, many parishes were responding to the Tractarians' teaching, and robed choirs and pipe organs proliferated. Such was the case in Melbourne. Financially spurred on by the Gold Rushes from 1851, a great many grand churches were built, many of which developed musical traditions to match. Organs and surpliced choirs abounded to the extent that to find an

Anglican church (in the city or the country) without a pipe organ (or at least a harmonium) was rare.

The lifespan of the parochial robed choir (whether of boys and men, or a mixed choir) was about 150 years, from its earliest appearances in England in 1818<sup>238</sup> to, say, 1970, when the liturgical movement of the 1960s was making its mark – certainly all communities who participated in this survey (possibly except St James' Old Cathedral) had a robed choir at the turn of the nineteenth to the twentieth century. The clothing of a choir in a liturgical garment was a formalising tradition like many other visible outcomes of the aims of the Tractarians. It was also characteristic of the period in which much parochial worship was seeking to emulate cathedral worship.

Those worshipping communities that maintain robed choirs today seek a more formal style of worship in which individual dressing styles amongst choir members are unified by a common outer garment. It also marks a more catholic approach to liturgy, evidenced by the respondent from St Mary's describing the parish as upholding catholic churchmanship. Formalised church music in parishes (mimicking cathedrals) was a fashion that lasted in much of the church only about 150 years, and by 1970 was being overtaken by new practices, reflecting contemporary communities and their aims and ideals.

Of the communities considered in this study, St Paul's, St Mary's, Holy Trinity and St Jude's certainly all had robed choirs in 1900 that were active and vibrant forces in their liturgical and social lives. One need only peruse photographs in histories to see this activity and vibrancy.<sup>239</sup> Two of these choirs remain today, and one of these (St Mary's), although its functions are similar, exists in a markedly different guise than its turn of the century counterpart.<sup>240</sup> Reasons for the decline in membership of churches and church choirs have been well documented, not least in *Music in Worship* in 1922, *Music in Church* in 1951, and *In Tune with Heaven* in 1992. One community (St James' Old Cathedral) has recently formed a small professional choir, which offers extra-liturgical music and leads hymn singing, much as its choir would have prior to the consecration of the new cathedral in 1891. The entrance of folk music and its derivatives, once the domain of mostly

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<sup>238</sup> Bernarr Rainbow, *The Choral Revival in the Anglican Church* (London: Barrie and Jenkins, 1970), 27.

<sup>239</sup> See John Rickard, *An Assemblage*, 79. St Mary's choir even had a dog in it in the 1920s. Beverley Phillips (Director of Music at St Mary's since 1985) often has her dog present for rehearsals and services.

<sup>240</sup> The St Mary's Choir today, like its congregation, is significantly smaller than its 1920s counterpart. The Choir fulfills a less formal liturgical role, leading the congregation in singing, and also singing extra-liturgical works on its own.

domestic and private performances, into more formal settings, such as concert halls, and eventually to churches, has played a role in helping to modernise liturgy, as people sought to worship in a way which engaged their emotions as well as their intellect. Is it any wonder scholars argue that liturgy conducted today must engage with the arts of today, and therefore that contemporary liturgy must contain contemporary music?<sup>241</sup> St Jude's congregations have chosen to follow this more contemporary path, with a great number of honorary musicians involved in the provision of worship music for multiple congregations. All of the communities surveyed have developed ways of fulfilling the scriptural mandate to sing joyfully to God as part of their liturgy in response to the many theological movements in the Anglican church since before the English Reformation. This latest shift has witnessed the advent of worship which seeks first to engage the emotions.

### Contemporary Shifts

For people to worship whilst engaging their emotions through music, it follows that they must have some emotional connection with the music they are hearing or singing as part of worship, and therefore that they must have heard it or sung it (or something very like it) before. On a previous hearing or performance, they have experienced some connection to it, or connected some experience to it. This scenario is possible no matter what the music is, but centrally important is that the listener has heard its like before and developed some kind of connection with it. There is no reason why any particular style of music should be more appealing to an individual, apart from their own taste and experience: they will prefer what they know and/or like. The question is not one of the style of the music, but rather its popularity with the listener.

As high culture western classical music (what might be termed 'traditional' music, as opposed to 'contemporary' music) becomes less and less relevant to contemporary culture,<sup>242</sup> an individual's ability to form connections with it and its derivatives becomes less likely. That is, if one has never heard music composed by Wolfgang Mozart, one cannot know it, and is unlikely to seek it out: it is outside their own experience. Given a

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<sup>241</sup> C. Randall Bradley, *From Memory to Imagination*, 234.

<sup>242</sup> Other than to display it pejoratively, as noted by Anna Goldsworthy in her 'The Lost Art of Listening: Has Classical Music Become Irrelevant?', *The Monthly*, October 2015, <https://www.themonthly.com.au/issue/2015/october/1443621600/anna-goldsworthy/lost-art-listening> (accessed 11 March, 2016): 'classical music itself is often either the butt of comedy (*American Pie*'s "This one time at band camp ...") or shorthand for snobbery or evil genius. In *The Silence of the Lambs*, Hannibal Lecter snacks on a human face while listening to Bach's Goldberg Variations; in the *Die Hard* franchise, Beethoven's Ninth Symphony – that great ode to freedom – becomes a leitmotif of terrorism.'

lack of familiarity with traditional liturgical music (as defined at the end of Chapter One), is it any wonder that some contemporary Christians seek to employ in liturgy the same kinds of music that they listen to at other times, as they do with language, and clothing? These elements draw criticism from traditionalists, but contemporary practices are anecdotally more common in the wider Diocese of Melbourne (outside the present survey sample), and those who seek to undermine these practices are seemingly in a shrinking minority.

Musically, these practices have witnessed the increasing employment of works in liturgy stemming from the folk, jazz, rhythm and blues, and rock idioms. Whilst many have been critical of this influx in the past,<sup>243</sup> many other scholars now agree that this music has a significant role to play in liturgy.<sup>244</sup> Those who plan liturgy now face a myriad of musical possibilities, and the communities they serve must agree collectively on the types and styles of music they employ in their liturgies. They must seek what Frank Burch Brown calls 'ecumenical' guidelines for music in liturgy: encompassing 'the whole inhabited world', and assuming that 'there is some sense in which aesthetic and religious taste want ... to invite and include everyone.'<sup>245</sup> Communities which are comprised of individuals worshipping with music that they like and tolerating that which they dislike for the sake of others would appear to be the most harmonious, as defined by Thomas G. Long in his *Beyond the Worship Wars: Building Vital and Faithful Worship*. These are communities that are freed to worship by relaxing their personal tastes in the service of a collective taste, and avoid notions of liturgy as any kind of performance, whether biblical, sermonical, or musical.

Music that is utilised in worship is offered, as shown above, in thanksgiving to God: God communicates many aspects of his nature through music, and through the same music, the church communicates thanksgiving in worship. Thus, any focus on the performer of music in worship is to be avoided. This is true of all participants in the liturgy,<sup>246</sup> in order to ensure that the focus of worship is always God. Such an

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<sup>243</sup> Surveyed in the introduction to this thesis is the scholarship of Erik Routley, who sees much of this so-called contemporary church music as 'dispensable' and 'expendable'. See Erik Routley, *The Church and Music*, 204. Routley connects this music with an age of entertainment, hinting that its primary purpose is entertainment, rather than worship.

<sup>244</sup> This view is outlined in the introduction to this thesis: 'As our Lord himself used the common things in life to express divine truth, so the Church of our present age must use ... folk-song ... to communicate the Gospel message'. See Paul Chappell, *Music and Worship in the Anglican Church 597-1967*, 118.

<sup>245</sup> Frank Burch Brown, *Good Taste, Bad Taste, and Christian Taste*, 167.

<sup>246</sup> As Dom Gregory Dix makes clear: 'The irreplaceable function of the celebrant, his (sic.) "special liturgy", was to "make" the prayer; just as the irreplaceable function of the deacon or the people was to *do* something

understanding of any leader's role in structured liturgy is therefore problematic, as many aspects, especially its music, must be led (or at least started), whether by an individual, a worship band, choir, organ, or guitar, without drawing attention away from worship itself. This has implications for leaders of all music in the church, whether unaccompanied polyphony at Evensong or band-led 'times of worship' at prayer meetings.<sup>247</sup> The danger is that the music might come to be offered as part of liturgy for music's sake, rather than for God's worship.

An examination of the notion of participation in liturgical music clarifies its intention. Worshippers participate in different ways: some by joining in with song or hymn singing; some by leading congregational song; some by singing in a church choir; others by listening prayerfully whilst a choir sings; some by playing in a worship band; and others still by waving their arms in the air – each has their own participatory style, or a mixture of them, and each has their own function in or gift to add to the music making of a liturgy. It follows therefore that if worship music, of whatever style, is offered in this spirit of praise and thanksgiving, its text (if it has one) is God focused, and it is participatory at some level, it cannot be accused of any kind of idolatry: that is, neither the worship music nor its participants can be accused of setting up an idol as the focus of their worship within or alongside the liturgy.

This conclusion renders music with texts that are not about God as unsuitable for liturgy, which accords with the church's current view. Arguments over incidental texts with questionable modes of address (such as the *Ave Maria* and others like it, whether in the vernacular or another language) may safely be left to local debate. If the Anglican Diocese of Melbourne (or any church jurisdiction for that matter) were ever to consider defining what music is suitable for use in liturgy it should be this: anything, apart from music with untheological texts. This definition excludes not only songs that are not about God, but also those which misrepresent God as revealed in scripture and tradition. How then does this perspective, which has led to a definition of what music is acceptable for worship, help to inform contemporary praxis? And does it, in the case of the worshipping communities surveyed as part of this project?

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else which the celebrant did not do.' [His italics]. Gregory Dix, *The Shape of the Liturgy*, 12. Dix is speaking specifically of the eucharist, but the same agencies apply to all liturgy, which is often defined as 'the work of the people'.

<sup>247</sup> Pete Ward notes that '[w]hen they gather charismatics will often speak of entering into "a time of worship". This phrase invariably denotes a thirty- or forty-minute period where several songs are sung one after another.' Pete Ward, *Selling Worship*, 198-9.

## **Contemporary Practices: Embracing Diversity**

As was shown in the critical analysis of the survey results in Chapter Four, the five worshipping communities surveyed as part of this project represent a variety of Anglican worship practices. In very broad terms: St Paul's Cathedral maintains nineteenth century cathedral-style worship; Holy Trinity and St Mary's offer parochial worship in a broadly Anglo-Catholic style; St James' maintains Evangelical worship, but with so-called traditional music; and St Jude's worships in a contemporary Evangelical style. Two other non-participating communities within the catchment represent two other worship styles evident in contemporary Anglicanism: Evangelical Charismatic (City on a Hill), and High-Church Anglo-Catholic (St Peter's Eastern Hill). Even taking into consideration their worshipping differences, each upholds the definition of what music is suitable for worship outlined above.

It has been argued in Chapter Four that their diversity in worshipping styles is a force for good within the Church, as the wider the range of worship styles, the more people are attracted to come to church. Also noted is that the elements which unite these communities as Anglican are the scriptures, the prayer books, and a locally adapted historical episcopate. In neither their styles of worship nor the music they employ as part of this worship should one seek overmuch unity, as the different movements within the Anglican church since the Reformation have shaped the choices each makes in determining its worship style.

In 2000 Geoffrey Cox foresaw this lack of common ground as a consequence of diverging worship styles. At face value, if a diversity of styles is seen, as noted above, as a force for good, a lack of common ground might not matter. It is only when disparate worshipping communities join together for worship that common ground has to be sought. In the Anglican Diocese of Melbourne this happens at least three times each year: for two ordination services; and a service for the Opening of the Synod of the Diocese. When they all meet for worship, the liturgy will be drawn from the prayer book heritage, but what will they sing?

From the evidence collected as part of this project, the musical ground common to all is scarce and limited to hymns and worship songs with texts that are biblically based and expound reformed theology. Therefore the musical content of diocesan worship needs to be carefully planned, so as to include as many styles as possible, whilst trying to offend no one: some may be offended by musical style, that is, they may believe that a particular

style of music is inappropriate or unable to carry theological weight (which is a matter of opinion); and some may be offended by the words of certain hymns or worship songs. This second mode of offence is difficult to dismiss, as many hymns and worship songs can be criticised for some minor error or perceived minor error in theology, or some point of doctrinal difference held firmly by one or other Anglican faction.

Apart from omitting music altogether, the only solution to this difficulty is to work towards a diocesan manifestation of Burch Brown's ecumenical taste. All of the communities surveyed have embraced this notion locally, in which minor differences of doctrine and opinions on differing styles are laid aside. Such an approach allows for a wider common ground, greatly adding to the repertoire available for diocesan worship. The difficulty of this solution is one of education: how can those responsible for diocesan worship ask those attending to respect the customs of others? This must be the new paradigm in Anglican relations. Gary Bouma points out that:

In following our calls to be Christlike, we follow different paths, discern the work of the Spirit differently, and experience the good news of a God who loves each and all of us differently. The fact that we continue to be Anglican in the face of all this difference asserts our diversity as part of a colourful whole which would be diminished if some threads in the tapestry were removed.<sup>248</sup>

This is the challenge faced by many Anglicans, across a range of differences, not just in worship music. Andrew Reid, Director of the RSCM since 2012, has penned a series of articles published in its journal *Church Music Quarterly*, which lay out its position on liturgical music. Displaying a marked shift away from the conservatism formerly associated with that organisation,<sup>249</sup> Reid's articles collectively portray today's RSCM as being active in promoting a variety of musical styles from Hillsong to plainsong.<sup>250</sup>

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<sup>248</sup> Gary Bouma, 'Anglican Diversity as Example to the World'.

<sup>249</sup>In his *English Cathedral Music and Liturgy in the Twentieth Century* (Farnham: Ashgate, 2015), Martin Thomas notes that the RSCM may have been responsible for inspiring parish choirs 'to attain the standard of cathedral choirs leading to an inevitable ongoing tension between choir and congregational music in parish churches.' (52). As Chapter Two makes clear, the SECM (later the RSCM) was set up primarily to support parish church music. Seemingly it more than achieved its goals, effectively raising musical standards in (some) parish churches to levels that emulated and equaled the liturgical dress and performance standards of the cathedrals. Lionel Dakers, Director of the RSCM from 1973-89, defended the role of the church choir in liturgy, even to the exclusion of the congregation. Thomas points out that the RSCM published a guide in 1980, edited by Dakers, entitled *Music and the Alternative Service Book* which is generally negative towards congregational participation: 'the whole liturgical movement towards congregational participation was in danger of subverting the traditional roles of church composer and church and cathedral choir.' (153). This conservatism is a marked contrast to the ethos shown by the RSCM of today.

<sup>250</sup> Andrew Reid, 'Style and Substance', *Church Music Quarterly* March 2015 (Salisbury: Royal School of Church Music), 6-8.

integrating congregational and performative music,<sup>251</sup> '[t]he church in mission and outreach through music',<sup>252</sup> and excellence in professional liturgical performance, as well as in supporting all worshippers to give of their best to God in worship.<sup>253</sup> This acceptance of a broad range of music and a conciliatory discourse on current issues in church music shows an organisation aware of its links to the musical academy, but increasingly aware of its relationship with the theological college,<sup>254</sup> and one seeking to serve as broad a range of worship styles as possible. If one purpose of liturgical music making is indeed to bind 'the people together in solidarity and love',<sup>255</sup> this approach proposed by the RSCM must surely be adopted and applauded.

### Further Research

In the course of this project, I have identified a number of avenues for further research. As noted in Chapter Three, this project necessarily employed a small survey catchment, which is exclusively urban, and not ethnoculturally diverse. A small study of similar scope in a suburb or 'deanery', or a wider study of the whole diocese, may be able to consider the great swathe of middle class, family oriented parishes, many with congregations worshipping in languages other than English (those which this project misses, and to answer the questions that this study necessarily leaves unanswered). Such a catchment might also include the older, inner suburban parishes, which anecdotally are now almost entirely 'gathered', from the colonial member families and young professionals who live nearby, and those who travel to them because they like their worshipping style. In the Diocese of Melbourne more widely, and obviously depending on the suburb one were to research, I believe less diversity would be encountered overall than exists in the catchment for this project, with the vast majority of parishes worshipping in a style similar to St Jude's or Holy Trinity. A broadening of the survey dissemination within the participating communities (to, for example, members of the worshipping communities not directly involved with the music making, as well as their

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<sup>251</sup> Andrew Reid, 'Gifts for the Church', *Church Music Quarterly* September 2015 (Salisbury: Royal School of Church Music), 6-8.

<sup>252</sup> Andrew Reid, 'Christ has no body now but yours', *Church Music Quarterly* September 2016 (Salisbury: Royal School of Church Music), 27.

<sup>253</sup> Andrew Reid, "'Whatever is Excellent': Quality in Church Music", *Church Music Quarterly* March 2016 (Salisbury: Royal School of Church Music), 6-8.

<sup>254</sup> Connection with theological colleges is specified in 1987 as 'a further aspect of U.K. work in the field' in Lionel Dakers, 'Sixty Years On', *One Voice* 2.1 (Stafford Heights: Royal School of Church Music Queensland Branch, 1987), 6.

<sup>255</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 40.

chief musicians and leaders) would certainly give a deeper perspective as to their liturgical musical health, and perhaps point out a sense of dissatisfaction with the mundane and repetitive. Such future projects would be able to confirm or counter these claims.

Perhaps more significantly, further work into the notion that charismatic worship is for some an entry point into a deeper understanding of Christian theology is required. Some charismatic theologians hint at this point (the work of Christian Scharen and Pete Ward have been considered in this project), but an honest evaluation of the possibility of Christians first encountering God through a charismatic experience then seeking a more complex theological understanding is required. For some, leaving a charismatic church is such a traumatic experience that they seek the divine in other faiths;<sup>256</sup> the possibility of transition and how such a transition might be handled would be a valuable tool for evangelism.

From an historical point of view, the changing focus of the RSCM has been raised in this thesis and elsewhere. Alongside the changing focus of the role and worship of cathedrals also being raised in the scholarly arena, there is a need for a comparative study of cathedral music programs and their perceived role and value to the musical academy, as well as to the dioceses they serve, some of which are very diverse in churchmanship, resources, and worship styles. As noted above, a significant change in worship has occurred in parish churches; one wonders for how long the cathedrals can remain immune? A study of the RSCM and its contemporary practices may well help to shape the future of cathedral music making as the cathedrals seek to remain relevant to their local dioceses.<sup>257</sup>

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<sup>256</sup> Tanya Levin writes that even after the trauma of leaving Hillsong, '[t]he residue of religion remains with me', but that 'I'm a Jewish mother now'. Tanya Levin, *People in Glass Houses* (Melbourne: Black Inc., 2007), 270.

<sup>257</sup> Tangentially related to this project, and referred to in Chapter Three, is the Melbourne Diocesan Centre, (later known as the Anglican Inner-City Ministry), which was an organisation that saved many parish churches from closure. Following the Second World War, the demographics of the inner city changed rapidly as formerly residential areas became industrial (in the case of North Melbourne) or high-density residential zones (in the case of Carlton) built specially to house the influx of migrants. The churches emptied and Archbishop Booth realised that a change of focus was required for these significant parishes to flourish once again. The Melbourne Diocesan Centre was his brainchild, which pooled funds and resources, cut senior staff levels (by not replacing those who retired or moved on), and engaged a number of young priests in the work of rebuilding. All but one of the original four parishes then facing imminent closure survived, and a burgeoning hospital chaplaincy ministry added to the significant ministry outcomes of the Melbourne Diocesan Centre. A study of its methods and achievements may be relevant in helping struggling churches, or working towards opening new worshipping communities today. See James Grant, *Episcopally Led*, 226-8.

## What's at Stake?

This thesis has shown that there is a wide variety of styles of liturgical music present in the worship of five communities of the same Christian denomination within a small geographic area. The benefits of this have been demonstrated, but what of the potential hazards? There are two dangers: first, there is the possibility that divergent styles may eventually lead to divergent beliefs and, in this case, potential division in the Anglican church (leading to congregationalism); and second, that by utilising liturgical music that its pundits and supporters themselves know is transitory, the worship of God is cheapened.

Divergent liturgical music styles between worshipping communities is often a marker of how these communities have been affected by the different movements within the Anglican church since the Reformation, or how they have shaped the choices each makes in determining its worship style. High, low, or middle church? Evangelical, catholic or centrist? The fact that each worshipping community situates itself (or, at least, the respondent from each situates their community) in a unique position amongst these concepts may also be seen, akin to unique music, as a force for good in the church. Wherever diversity exists there is potential for minor points of difference to widen, to the extent that the diverse bodies are serving different purposes and striving for irreconcilable aims. As noted earlier, if any of the communities surveyed ceased to be recognisably Anglican, this is a matter for them and their bishop. It is highly unlikely in the current climate that liturgical music could be even a minor factor in such a departure.

Where music does play a role is in the community's and the individual's experience of God. It has been shown that music is a part of God's creation, with a purpose to communicate between the human and the divine. There is a danger that this communication may be cheapened, or turn into a simple confrontation with bad worship music badly performed, rather than a meaningful encounter with God. This thesis does not propose that any of the worshipping communities surveyed as part of this project are in this danger, but raises the issue in response to Pete Ward's admission that '[a]t its most elemental, I feel that the charismatic movement has focussed attention on a more immediate experience of God.'<sup>258</sup> It is easy to dismiss such a statement as cheapening the experience of God, but in today's electronic and media-based world, such a 'more immediate experience of God' might be, as Ward suggests, the best method to carry the

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<sup>258</sup> Pete Ward, *Selling Worship*, 8.

message of the church to those who might not otherwise hear it. This is the most important result of diversity in worshipping styles, that if one particular experience of God remains 'immediate' to a Christian maturing in the faith, they can seek potentially deeper expressions elsewhere. Such a diversity may well help to encourage and sustain a lifelong Christian journey.

Based on their publications, traditionalist liturgical music scholars would almost certainly disagree. Although Erik Routley and his supporters would dismiss such a 'more immediate experience of God' as 'dispensable' and 'expendable', it may well be the solution to his concerns that 'the church finds itself a struggling competitor in fields, where for a millenium and a half it has held the monopoly.'<sup>259</sup> That is, the church might be able to compete for peoples' interest and gain their support by offering an intelligible message in a format that is more easily recognisable to them. Perhaps this is also the answer to Westermeyer's prayer, that, regardless of liturgical and musical difference, we might all be called 'together in the Spirit around one font, pulpit, and table where Christ is the host and where with one voice we sing a new song'<sup>260</sup> Surely a 'more immediate experience of God', which suits one person, need not render obsolete another's seemingly more nuanced experience?

What is at stake in the debates around music in worship and styles of worship is the possibility of encountering God in a spiritually meaningful way through the liturgy of the church. Five Anglican worshipping communities in a small geographical area of Melbourne are mediating these experiences through their varied styles of music and worship. These styles range from immediately understandable and culturally recognisable, to styles and expressions that require contemplation and further work to make their meaning clear. These styles have come into being in response to the different shifts within the Anglican church since the Reformation: each is recognisably Anglican, and all represent a healthy diversity.

Returning to the research questions proposed for this project at the end of Chapter One, this project has defined Cox's notion of 'traditional church music' and shown that it is relevant to the Anglican Diocese of Melbourne in practice and heritage. A diversity of musical styles certainly does exist in the Diocese, even in the very small sample considered. This diversity has emerged from theological differences evident in the broader church and throughout its history, and differences in personal stylistic taste. Although

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<sup>259</sup> Erik Routley, *The Church and Music*, 204.

<sup>260</sup> Paul Westermeyer, *Te Deum*, 320.

inevitably leading to the sharing of only a little common ground, such a diversity of approaches furthers the mission of the Anglican Church: it helps to ensure that individuals with different understandings of the faith, and differing ideas as to how these should be played out in worship, may commune with God.

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*Yearbook of The Diocese of Melbourne 2013.* Melbourne: The Anglican Diocese of Melbourne,  
n.d.

## Appendix 1

The Recommendations of the Archbishops' Committee's *In Tune with Heaven: The Report of the Archbishops' Commission on Church Music Appointed in 1988* (ITWH).<sup>261</sup>

The bracketed reference after each recommendation is to the paragraph or paragraphs in the report.

### TO THE CHURCH AT ALL LEVELS

1. That clergy, musicians and congregations alike give fresh consideration to the place and value of music in the services of the Church (494-499, 501-502, 511).
2. That clergy and musicians recognise the value of music as an ingredient in evangelism, both in worship and outside it, and take opportunities afforded by the media (505-510).
3. That the potential of music for fostering ecumenical relationships be utilised to the full by the Church at all levels (503-504).
4. That the Church at all levels should be scrupulous in its observance of the laws of copyright, whilst fully supporting those who work for their simplification, as well as those who seek to make copyright material more easily accessible for reproduction (710-704).

### IN PARISHES

#### **To Clergy, Musicians and others Responsible for Planning and Leading Worship**

5. That clergy and musicians do all in their power to ensure close and amicable working relationships (557-559, 562).
6. That those responsible for the choice of music in our churches take account of the varying tastes and preferences of their congregations, and set up a system for congregational feedback (526-527).
7. That congregations be given ample opportunity to sing in services, even where they have to be unaccompanied (528-529, 540).
8. That congregations be encouraged to support all endeavours to improve the musical offering of their church, and to appreciate the need for the best which is attainable (632-634).
9. That congregations be helped to explore and experiment with new music (550-554).

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<sup>261</sup> The Archbishops' Committee, *In Tune with Heaven*, 1992, 252-8.

10. That choirs and music groups be given opportunities in church services to sing and play on their own (603-604).
11. That congregations be taught to regard solo anthems, songs, and organ and other instrumental pieces, as integral parts of a service (542-545)
12. That congregations be taught to use opportunities of silence and the value of listening, and that those responsible for planning services ensure a proper balance between the spoken and the sung (517-521).
13. That those responsible for the choice of hymns and worship songs be guided by the quality of their doctrinal content, language and musical idiom, and that both the new and the old be included in the repertoire (530-533, 538-539, 541).
14. That clergy and musicians be prepared to plan and lead worship imaginatively, to blend different styles, and to allow themselves to be guided both by the needs of the congregation and by sound liturgical principles in devising church services (514-516, 522-523).
15. That clergy and musicians ensure the continuing place of psalmody in Anglican worship, whether it be sung or said (535-537).
16. That those responsible for planning and leading worship make as thorough a preparation for each service as is possible, including the preparation of prayer (500).

### **To Clergy**

17. That, where it is appropriate, clergy seek out and train others for the leading of worship (560-561, 573-575).
18. That organists or directors of music be fully supported by clergy and parishes in their efforts to recruit people for choirs and music groups (586-588).
19. That clergy, in particular, recognise the value of choirs and music groups for evangelism and nurturing in the Christian faith, and ensure that children participating in them receive spiritual and pastoral care (589-590).

### **To Organists or Directors of Music**

20. That children and young people, especially those who are instrumentalists, be welcomed and encouraged to contribute to music in worship (606-609).
21. That organists or directors of music work to recruit both boys and girls for their choir, and that both sexes be given equal opportunities and encouragement (594-597).

22. That parishes seek to co-operate closely with local schools, partly for the recruitment of children for music in church and partly for mutual support in the music education of children (605, 615-618).
23. That organists or directors of music give consideration to the formation of a music group, where there is none, and ensure its close working relationship with any existing choir (591-593).
24. That parishes use instruments in addition to the organ and, if helpful, pre-recorded music in church services (690, 696).
25. That parishes give consideration to forming links with musicians in local educational institutions (602).
26. That parishes find ways of encouraging composers to write music for their particular needs and resources (546-548).

#### **To Parochial Church Councils**

27. That parishes aim to have an organist or director of music with Christian commitment, together with personal and leadership skills, as well as musical ability (570-572, 576-578).
28. That parishes ensure the involvement of their organist or director of music in all discussions by the Parochial Church Council relating to their church's worship (744).
29. That parishes set up a worship committee, where there is none, in order to advise the incumbent and Parochial Church Council, and to support their organist or director of music (555-556, 579-580).
30. That parishes work towards a realistic level of remuneration for their organist or director of music and make provision for their continuing training (581-584).
31. That parishes enable musicians who are unfamiliar with the selection and use of music in contemporary styles to take advantage of any appropriate workshops (629-631).
32. That parishes provide melody line editions of hymn and song books for their congregation (534).
33. That parishes continue to maintain an organ, and that they seek advice, when that is necessary, from the diocesan organ adviser, who needs to have a thorough grasp of the technical and artistic aspects of both pipe and electronic organ design and construction (687-689).

34. That parishes avoid unnecessary extravagance on such items as sound enhancement systems and choir robes, and recognise the importance of the proper care and storage of their music and equipment (694-695, 698-700).

35. That parishes make provision in their budget for the costs of their music (684-686).

## IN CATHEDRALS

### **To Chapters and Foundations**

36. That cathedrals, with their resources and a long tradition of church music, be expected to set an example of the highest possible standards of worship and music (636-639).

37. That in addition to maintaining their rhythm of daily worship, cathedrals make the most of their opportunities for evangelism and mission within the wider community (674-681).

38. That cathedrals give proper attention to the contribution made by all their musicians, both in regarding them as an integral part of the cathedral staff and in finding the means for their remuneration at a realistic level (659-662, 673).

39. That Cathedral Chapters give careful thought to what they require of their organist, and consider whether, in any new appointment, a change of nomenclature is desirable, in order to indicate the importance of that person's role in the cathedral's life, as well as expertise in choir training, vocal technique and organ playing (654-658).

40. That those responsible for choir schools seek ways both of recruiting children from less wealthy backgrounds and of providing the same musical and liturgical education for girls as that enjoyed by boys (663-672).

### **To Organists and Directors of Music**

41. That cathedrals, in addition to maintaining the excellence of the cathedral tradition, be encouraged to explore and experiment in both liturgy and music, in commissioning music from contemporary composers, and in the use of instruments other than the organ (640-649).

42. That cathedral musicians take the initiative in forging links with deaneries and parishes for the purposes of mutual support and the musical enrichment of their worship (650-653).

## IN DIOCESES AND PARISHES

43. That dioceses modify or set up, as appropriate, a Diocesan Liturgical Committee and a Diocesan Music Committee and establish a Diocesan Consultative Council for Worship (728-734, 742-43).
44. That dioceses appoint a diocesan music adviser to parishes (735-741).
45. That dioceses and parishes give immediate attention to setting up schemes to encourage people to learn the organ, and make their instruments available for practice (598-601).
46. That dioceses and parishes consider the provision of local in-service training courses for church musicians (628).

## MISCELLANEOUS

### **To the Archbishops of Canterbury and York**

47. That, in recognition of the primary place of worship in the life of the Church, the Archbishops be asked to appoint as soon as possible a small working party to implement the recommendations which follow (708-709, 745-746).
48. That the Royal School of Church Music be recognised as the Church of England's official body for church music, on the understanding that it continue to broaden its approach to church music and that it be related in some way to the General Synod (716-719).
49. That a Consultative Council for Worship be established for the Church of England (710-715, 720-723).
50. That means be found for the appointment of a full-time national liturgy adviser and the establishment of an ecumenical liturgy centre (724-727).

### **To Those Providing Theological Training**

51. That theological colleges and courses, as well as those responsible for post-ordination training and continuing ministerial training, review their provision for the training of ordinands and clergy in the art of preparing for and conducting public worship, and the use of music within it (563-569).

### **To Church Architects and Diocesan Advisory Committees**

52. That those responsible for the construction or re-ordering of church buildings take full account of the needs of musicians and their instruments, and liaise closely from the beginning with the Diocesan Advisory Committee (691-693, 697).

### **To the Churches' Council for Health and Healing**

53. That the therapeutic use of music in the Church's ministry of healing be further investigated, perhaps under the auspices of the Churches' Council for Health and Healing (512-513).

### **To the Churches' Initiative for Music Education**

54. That a scheme for training church musicians be devised, suitable for students before and during employment, and for both professionals and amateurs, and that the Churches' Initiative for Music Education give consideration to this (619-627).

### **To Schools**

55. That schools be encouraged both to maintain their choral tradition and to liaise with local church musicians, in order to agree on a common repertoire of hymns and songs (610-614).

### **To Church Music Publishers**

56. That publishers of church music recognise the growing demand for instrumental arrangements of hymns and other music (705-706).

## Appendix 2

The questionnaire sent to the eight Anglican worshipping communities within a two-kilometre radius of the Melbourne General Post Office.



**MCD UNIVERSITY of DIVINITY**

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The Liturgical Music of Inner-City Melbourne Anglican Worshipping Communities

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### Questionnaire

#### Participant's Information Summary

- The aim of this research is to discover, compare and consider the liturgical music employed by inner-city Melbourne Anglican worshipping communities in their worship.
- You have been asked to participate because you are the senior minister (Incumbent/Priest in Charge) or chief musician of an inner-city Anglican worshipping community, and have already provided (or might be about to provide) your informed consent to participate by signing the consent form at the end of both copies of the enclosed Participant's Information and Consent Form (PICF) and returning one with this completed questionnaire in the provided envelope by 18 January 2013.
- Once completed and returned, the information provided in response to the questionnaires will be analysed qualitatively, compared to other responses, compared to the findings of other survey-based research, and compared to other current scholarship. This information will be written up and sent to you, at which time any queries about your responses will be put to you in writing.
- This research will form part of a master's thesis to be submitted to MCD University of Divinity, provisionally entitled 'The Liturgical Music of Inner-City Melbourne Anglican Worshipping Communities'. Once the thesis is nearing its final draft,

relevant sections of the thesis will be circulated to you for comment or clarification on the conclusions reached.

- Once the thesis has been submitted, you will be sent a participant's summary, and your returned questionnaire and PICFs will be scanned and lodged with MCD University of Divinity, which will retain the data for five years, then have it physically destroyed. During this period, access to this data will be limited to the researcher and the examiners of the thesis. An authorised representative of MCD University of Divinity will contact you if any other person seeks access to this data. Following submission of the thesis, all hardcopies of returned PICFs, questionnaires and attachments will be physically destroyed. During the writing of the thesis, access to data will be limited to the researcher and the supervisor by lock and key.
- Your total time involvement in the research will be slightly over two hours, in three short periods, over two years.
- You may decline to participate in this project, or withdraw, without any disadvantages, penalties or adverse consequences, at any time. If you are not able to participate, I would be grateful if you could put all the attached material into the stamped envelope and post it back to me. If you decide to withdraw at any time, please advise me in writing, or by email. Unless you request otherwise, any data already collected will be stored with all other data at MCD University of Divinity.
- Considering the aims of the project, names of worshipping communities will not be kept anonymous, but names of individuals will. Where it is necessary to refer to an office-bearer of the community, position titles will be used rather than names.
- Your participation in this research poses little risk other than that experienced in everyday life. If, when completing the survey, you or your representative experience any unrest in the recall of past events, please discontinue the survey and contact me by telephone for referral to a relevant counseling service. As an Authorised Stipendiary Lay Minister of the Anglican Diocese of Melbourne, I am bound by the diocesan *Code of Good Practice for Clergy* (available on the diocesan website). Any complaints must be directed to Dr Mark Lindsay (MCD University of Divinity's Director of Research – contact details above), or (as a secondary and subsequent contact) the diocesan Director of Professional Standards on 1800 135 246.
- Any questions you have regarding the project may be directed to MCD University of Divinity's Administration, whose contact details are above.

The questionnaire begins on the next page.

Thank you for participating in this research.

Name of worshipping community:

---

Your name:

---

Your role in the worshipping community:

---

Your email address and telephone number:

---

1. Tick up to three of the boxes next to the following words which best describe the form of worship currently practised in your worshipping community:

(i) Traditional	<input type="checkbox"/>
(ii) Contemporary	<input type="checkbox"/>
(iii) Evangelical	<input type="checkbox"/>
(iv) Moderate Evangelical	<input type="checkbox"/>
(v) Central	<input type="checkbox"/>
(vi) Moderate catholic	<input type="checkbox"/>
(vii) Catholic	<input type="checkbox"/>
(viii) Liberal	<input type="checkbox"/>

2. Has the worship of your community been influenced by the Renewal/Charismatic Movement?

Greatly	<input type="checkbox"/>
Somewhat	<input type="checkbox"/>
Not at all	<input type="checkbox"/>

3. What languages do members of your community speak in their homes? Please tick all that apply.

Arabic	
Cantonese	
English	
German	
Greek	
Italian	
Mandarin	
Spanish	
Vietnamese	
Other (please specify):	
Other (please specify):	
Other (please specify):	

4. Here is a list of 7 possible roles/purposes for liturgical music to fulfil; please rate them (1 to 7) in order of priority to you by placing the appropriate figure opposite each statement.

(i) To provide a medium for evangelism	
(ii) To provide contrast or establish mood	
(iii) To uplift the soul	
(iv) To worship and praise God	
(v) To help people to pray	
(vi) To promote corporate awareness and fellowship in worship	
(vii) To illuminate and intensify the words of the service	

5. Who in practice takes responsibility for your worshipping community's policy in worship?

(i) The minister and director of music/music minister together	
(ii) The minister alone	
(iii) The director of music alone	
(iv) A worship committee (or equivalent)	

6. Do you have a worship committee or equivalent? (Please add a comment if you'd like to.)

Yes	No

7.

		Yes	No
(i)	Do you have a band?		
(ii)	Do you have a choir/singing group?		
(iii)	If the answer to (i) or (ii) is 'yes', does either wear some kind of garment which differentiates them from the rest of the congregation?		
(iv)	Do you have a maintained and working pipe organ?		
(v)	Do you have a non-operational or unmaintained pipe organ?		
(vi)	If the answer to (i) or (ii) is 'yes', does either wear some kind of garment which differentiates them from the rest of the congregation? <sup>262</sup>		
(vii)	Do you have an alternate music group to the one which is involved in the main liturgies of the week/year?		

8. Please indicate the number of persons actively engaged in leading the music of your community:

		Female	Male	Total
(i)	The director of music			
(ii)	His or her assistant			
(iii)	The organist (if other than (i) or (ii)), or band leader			
(iv)	Others who help out leading the music of services			
(v)	Singers/band members under the age of 13			
(vi)	Singers/band members aged between 14 and 18			
(vii)	Singers/band members aged 19 and above			
(viii)	Members of alternative music/instrumental group (even if only occasional)			
GRAND TOTAL				

<sup>262</sup> Question 7(vi) was included in error. It is a repeat of question 7(iii). All participants recognised it as such and either crossed it out, or repeated their answer to 7(iii).

9. How many times are the following services held each month in your worshipping community? (Assume the month is exactly four weeks' long, and don't forget to include all services, apart from pastoral services, such as weddings and funerals.)

	Sun	Mon	Tue	Wed	Thu	Fri	Sat
Non-Eucharistic service without music							
Non-Eucharistic service with music							
Eucharist without music							
Eucharist with music							
'Off-campus' (i.e. held somewhere other than the main church building/ worshipping space) service without music							
'Off-campus' service with music							

10. Approximately how many people attend the following services each time they are held? (If there is more than one service of this type held on a particular day, please include two figures, and annotate as necessary. Please note that this question continues on the next page.)

	Sun AM	Sun PM	Mon	Tue	Wed	Thu	Fri	Sat
Non-Eucharistic service without music								

	Sun AM	Sun PM	Mon	Tue	Wed	Thu	Fri	Sat
Non-Eucharistic service with music								
Eucharist without music								
Eucharist with music								
'Off-campus' service without music								
'Off-campus' service with music								

11. Does your community's musical repertoire include:

	Yes	No
(a) Congregational setting(s) of the Eucharist		
(b) Choir/singing group settings of the Eucharist		
(c) Choir/singing group songs/anthems		
(d) Choruses, songs and/or hymns for all to sing		
(e) Psalms and/or canticles to Anglican chants		
(f) Responsorial psalms		
(g) Psalms sung in other styles		
(h) Settings of Epistle texts		
(i) Music with sung or spoken texts in languages other than English? If yes, please specify which languages in the box below.		
Languages other than English:		
(i) Plainsong		
(j) Taizé music		
(k) Organ music		
(l) Instrumental music		
(m) Recorded music		
(n) Music composed by Australian composers		
(p) Music composed by members of the community		
(p) Music commissioned by the community		
(q) Music donated to the community		

12. What would you consider to be your community's flagship service (the one which displays your community at its best – this may not necessarily be the most 'popular' service), what kind of service is it, and is music a part of it? Please delete as appropriate, and annotate as necessary.

Our 'flagship' service is held **weekly/monthly**

on a **Sunday/Monday/Tuesday/Wednesday/Thursday/Friday/Saturday**

at (please insert time) \_\_\_\_\_ **AM/PM.**

It is a **Eucharistic / non-Eucharistic** service,

which **includes/excludes** music 'performed' by an ensemble,

and **includes/excludes** congregational music.

Children are often encouraged to

**be present at this worship/attend a 'Sunday School' (or similar)/not attend.**

(Please use the notes section at the end of the survey if you wish to add to or clarify this statement.)

When returning this survey, please include a copy of the running sheet or order of service (or whatever best describes what your leaders use to order liturgies) from the last flagship service held, the flagship service held at Easter 2012, and the flagship service held at Christmas 2011 or 2012. If these are unavailable, please include a written report (not more than an A4 page) of what each service contained, with specific reference to liturgy type and time, as well as readings, music, hymns/songs/choruses/psalms/Eucharistic setting etc.

13.

	Yes	No
(a) Do you currently have a director of music in post?		
(b) Is she/he appropriately trained?		
(c) Does she/he have a musical qualification?		
(d) Does she/he earn his/her living as a musician?		
(e) Does she/he have a theological qualification?		
(f) Is she/he ordained?		
(g) Are her/his duties laid out in an agreed position description?		
(h) Is your congregation supportive of innovations in the music of your church?		
(i) Do you consider that your knowledge of liturgical music is adequate to provide the necessary support for your community?		

(j)	Is the working relationship between the musicians and other leaders of your community a comfortable one?		
(k)	Is the music of your community one of the things that attracts people into it?		
(l)	If the answer to (j) was YES, is it partly because they wish to participate in the choir, music group etc.?		
(m)	Is it possible for anyone with the desire and a basic musical understanding to join the music group/choir etc.?		
(n)	If the answer to (l) was YES, would they be auditioned/interviewed?		
(o)	Has the music of your community ever been given as a reason for individuals leaving your congregation?		

14. Are you affiliated with educational institutions? If so, please write the names of the institutions in the applicable space below.

Type of Institution	Name of Institution
Kindergarten 1	
Kindergarten 2	
Kindergarten 3	
Primary School 1	
Primary School 2	
Primary School 3	
Secondary School 1	
Secondary School 2	
Secondary School 3	
Tertiary Institution 1	
Tertiary Institution 2	
Tertiary Institution 3	

15. Does your worshipping community ever combine with other worshipping communities for liturgical and/or social occasions?

		Yes	No
(i)	Liturgical		
(ii)	Social		
(iii)	Liturgical and Social		

16. Do the musicians of your community combine with those of other communities for liturgical and/or social occasions?

		Yes	No
(i)	Liturgical		
(ii)	Social		
(iii)	Liturgical and Social		

17. As a group, do the musicians of your community participate in liturgy in and for other communities?

Yes	No

18. Does your community provide finance to cover the following?

		Yes	No
(i)	The director of music's remuneration		
(ii)	The assistant director of music's remuneration		
(iii)	The organist's remuneration (assuming a different person)		
(iv)	Payments to choir members		
(v)	Payments to other musicians		
(vi)	Training for musicians		
(vii)	Non congregational sheet music		
(viii)	Congregational sheet music		
(ix)	Choir robes or other garments for musicians to wear		
(x)	Maintenance of the organ (and pianos if any)		
(xi)	The purchase and maintenance of other musical instruments (e.g. electric keyboards, guitars, percussion, music stands etc.)		

19. By what means does your church fund these items?

Annual budget	Ad hoc basis

20. What is the approximate total amount spent on liturgical music each year?

\$
----

21. What percentage of the community's operating budget does this represent?

%
---

22. What percentage of the total amount spent on liturgical music is derived from investments, annuities or philanthropic support?

%
---

23. Indicate the approximate amount of the director of music's annual remuneration (excluding fees for weddings, funerals etc., but including approximate values of obvious fringe benefits).

\$5000-\$10000	
\$10000-\$15000	
\$15000-\$20000	
\$20000-\$25000	
\$25000-\$30000	
More than \$30000	

24. How much of it does he/she accept?

All	Some	None

25. His/her remuneration is for how many days' work per week?

1	
2	
2.5 (Half time)	
3	
4	
5 (Full time)	
6 (Clergy full time)	

26. Does he/she participate in the planned giving of the community, or donate money to the community in some other way?

Yes	No

27. If you could change anything about the music program of your worshipping community, what would it be, and why? (Please begin your answer here, then continue on another sheet of paper if necessary.)

28. Notes and additional comments. (As above, please begin writing here, then continue on another sheet of paper if necessary.)

(The questionnaire concludes on the next page.)

**Checklist for completing this first (and longest) stage of your participation**

(i)	Read covering letter and Participant's Information and Consent Form (PICF)	
(ii)	If you are prepared to give your informed consent, signed both copies of the PICF	
(iii)	Completed this survey	
(iv)	Attached three running sheets (orders of service, or whatever best describes what your leaders use to order liturgies), one each from the flagship service held last week, the flagship service held at Easter 2012, and the flagship service held at Christmas 2011 or 2012, or written reports (as described above)	

Please enclose one copy of the signed PICF (please keep the other for your files), and the completed questionnaire and attachments in the stamped, self-addressed envelope provided and post it as soon as possible. I would be grateful if it could be returned by 18 January 2013 at the latest.

Many thanks for your time and efforts.

## Appendix 3

### Participant worshipping communities' selected statistics.

#### 1893 Statistics and Finances<sup>263</sup>

	Average number of services held	Sunday Attendance	Average Attendance	Offerings	Average Offering	Total income	Clergy / Lay ministry / secretarial costs	Expenses of Divine Service
St James' Old Cathedral	300	150		£185		£1387	£1120	£125
St Mary's North Melbourne	212	470		£446		£652	£385	£152
Holy Trinity East Melbourne	263	600		£812		£1110	£400	£386
St Jude's Carlton	370	550		£653		£873	£425	£179
St Paul's Cathedral	861	1500		£1657		£3737	£700	£1966

All 'Offerings' include pew rents, although no pew rents have ever been payable at St Paul's Cathedral. 'Expenses of Divine Service' includes organists, choirs, vergers, communion materials etc.

#### 1917 Statistics and Finances<sup>264</sup>

	Average number of services held	Estimated Number of Communicants	Average Attendance	Offerings	Average Offering	Total income	Clergy / Lay ministry / secretarial costs	Organist and Choir
St James' Old Cathedral	250	150		£168		£1636	£1450	£58
St Mary's North Melbourne	215	150		£272*		£944	£329	£61
Holy Trinity East Melbourne	470	212		£449*		£615	£325	£41
St Jude's Carlton	300	270		£277*		£351	£208	£36
St Paul's Cathedral	1100	800		£1731		£3578	£309	£1415

All 'Offerings' include pew rents, although no pew rents have ever been payable at St Paul's Cathedral.

<sup>263</sup> *Year-Book of the Diocese of Melbourne 1893-1894* (Melbourne: The Diocesan Registry, n.d.).

<sup>264</sup> *Year-Book of the Diocese of Melbourne, Bendigo, Wangaratta, and Gippsland 1917* (Melbourne: The Diocesan Registry, n.d.).

1950 Statistics and Finances<sup>265</sup>

	Average number of services held	Estimated Number of Communicants	Average Attendance	Offerings	Average Offering	Total income	Clergy / Lay ministry / secretarial costs	Organist and Choir
St James' Old Cathedral	372	110		£207		£1332	£470	£86
St Mary's North Melbourne	248	200		£693		£1056	£297	£50
Holy Trinity East Melbourne	220	300		£544		£4246	£457	£184
St Jude's Carlton	200	100		£267		£883	£350	£46
St Paul's Cathedral	1008	Not published		£2667		£12035	£800	£2204

No pew rents were collected in any of these communities in 1950.

1974 Statistics and Finances<sup>266</sup>

	Average number of services held	Estimated Number of Communicants	Average Attendance	Offerings	Average Offering	Total income	Clergy / Lay ministry / secretarial costs	Organist and Choir
St James' Old Cathedral	88	60		\$3393		\$19,177	Not published	\$366
St Mary's North Melbourne	194	80		Not published		Not published	Not published	Not published
Holy Trinity East Melbourne	130	200		\$2095		\$13,958	\$5726	\$552
St Jude's Carlton	Not published (107 in 1973)	Not published (200 in 1973)		Not published (\$9163 in 1973)		Not published (\$14,909 in 1973)	Not published (\$7060 in 1973)	Not published
St Paul's Cathedral	1700	Not published		\$13,266		\$144,467	\$29,308	\$33,245

<sup>265</sup> *Year-Book of the Dioceses of Melbourne, Bendigo and Wangaratta 1950-51* (Melbourne: The Diocesan Registry, n.d.).

<sup>266</sup> *Year-Book of the Diocese of Melbourne 1975* (Melbourne: The Diocesan Registry, n.d.).

2000 Statistics and Finances<sup>267</sup>

	Total services held	Average Number of Attenders each Week	Average Attendance	Offerings	Average Offering	Total income	Clergy / Lay ministry / secretarial costs	Organist and Choir
St James' Old Cathedral	60	55		\$12,102		91158	Not published	3050
St Mary's North Melbourne	104	85		\$39,430		\$122,556	\$36,966	\$5529
Holy Trinity East Melbourne	104	36		\$28,092		\$69,427	\$27,246	\$3000
St Jude's Carlton	220	450		\$361,680		\$706,814	\$510,430	Not published
St Paul's Cathedral	Not published	Not published		Not published		Not published	Not published	Not published

2012 Statistics and Finances<sup>268</sup>

	Total Services Held	Total Attendance	Average Attendance	Offerings	Average Offering	Total income	Clergy / Lay ministry / secretarial costs	Organist & Choir / Music Group costs
St James' Old Cathedral	114	3073	27	Not published	Not available	Not published	Not published	Not published
St Mary's North Melbourne	389	5571	14	\$85,967	\$15	\$256,711	\$96,856	\$12,410
Holy Trinity East Melbourne	118	3244	27	\$46,912	\$14	\$113,173	\$61,254	\$0
St Jude's Carlton	363	29,134	80	\$1,116,212	\$38	\$1,448,820	\$1,087,623	\$0
St Paul's Cathedral	982	71,207	73	\$321,558	\$5	\$2,212,942	\$522,602	\$347,767

<sup>267</sup> *Yearbook of The Diocese of Melbourne 2001* (Melbourne: The Anglican Diocese of Melbourne, n.d.).

<sup>268</sup> St Jude's, Holy Trinity, St Mary's and St James' statistics taken from *Yearbook of The Diocese of Melbourne 2013* (Melbourne: The Anglican Diocese of Melbourne, n.d.). Note that therein, St James' financials have zeros entered in each column, which would most likely mean that no information was supplied rather than the figures were zero. St Paul's Cathedral statistics compiled from St Paul's Cathedral service registers (accessed 30 June 2015) and *St Paul's Cathedral Melbourne Annual Report 2012* (Melbourne: St Paul's Cathedral, 2013).

## Appendix 4

Summarised responses from participant worshipping communities.

	Worship Style	Director of Music?	Organ	Choir	Band	Services with music each week
St James' Old Cathedral	Traditional, evangelical, moderate evangelical, APBA	Duties fulfilled by senior minister	Yes	Yes, professional	No	2, only one non Euch. per month
St Mary's North Melbourne	Traditional, contemporary, catholic, APBA	1.5 days per week \$15-20K	Yes	Yes, 12 members over 19 years of age	No	1 Eucharist
Holy Trinity East Melbourne	Traditional, 'liberal catholic', drawn from a number of sources	1 day per week; donates salary to parish	Yes	No	No	1 Eucharist
St Jude's Carlton	Contemporary, evangelical	2 days per week \$20K	Yes	No	Many	8, sometimes Eucharist
St Paul's Cathedral	Traditional, central, APBA	2.5 days per week	Yes	Yes, professional	No, but alternative music groups for 2 services per week	8, 2 Eucharist

	What music?	Hymn book?	Music budget	Affiliations	Any changes sought?	Comments
St James' Old Cathedral	Choral anthems and congregational hymns to English texts, 'homegrown', commissioned and donated music. Never recorded	<i>Australian Hymn Book</i> used by musicians and clergy, words in orders for cong.	6% of the parish budget	None. the musicians sing and socialise with other choirs, as well as sing for the occasional service at the diocesan cathedral, or university college.	None.	Very top down; not at all organic; it seems that he came here and imposed his will, which they seemed to be happy with. Perhaps they lacked direction before?
St Mary's North Melbourne	Congregational hymns, psalms, Eucharistic settings, prayer responses. Choral Eucharistic settings and anthems in English, Latin, Greek, German and French. Plainsong and Taize, not Anglican Chant or recorded music	<i>Together in Song: Australian Hymn Book II</i>	11% of the parish budget	St Mary's Kindergarten, Trinity College Theological School	Higher standard of choral music	Hymn choices traditional. Music noted as responsible both for drawing people into community, and the reason some have left
Holy Trinity East Melbourne	Congregational hymns, psalms, Eucharistic settings, prayer responses in English. Plainsong and Taize, not Anglican Chant. Recorded music	<i>Together in Song: Australian Hymn Book II</i>	\$100 p/a, 0.001% of the parish budget	None	Keen to have choir comprised of congregation but difficult to organise	Hymn choices thoughtful as opposed to popular. Music responsible neither for drawing people in nor turning people away from the community

	What music?	Hymn book?	Music budget	Affiliations	Any changes sought?	Comments
St Jude's Carlton	Congregational choruses/songs/hymns/psalms in English, 'homegrown', and recorded music	No	1% of the parish budget	None	May be add a more traditional service	Song choices careful but limited. Music noted as responsible both for drawing people into community, and the reason some have left
St Paul's Cathedral	Congregational hymns, psalms, Eucharistic settings, prayer responses. Choral Eucharistic settings and anthems in English, Latin, Greek, German and French. Plainsong and Taize, Anglican Chant. No recorded music	No - all texts in orders of service	23% of annual budget	All Anglican institutions, especially Trinity Grammar School, Trinity College and Ridley Melbourne	None	Busy with many services with music each week. Conservative due to being a cathedral, and to the nature of the diocese it serves