

REFLECTIONS ON MUSICAL AND THEOLOGICAL
EDUCATION IN EPISCOPAL SEMINARIES

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Chapter One: The Sound Doctrine

The Episcopal Church in the United States of America (ECUSA) is governed in part by its canon law. Canon II.5, entitled “Of the Music of the Church,” states the following:

It shall be the duty of every Member of the Clergy to see that music is used as an offering for the glory of God and as a help to the people in their worship in accordance with the Book of Common Prayer and as authorized by the rubrics or by the General Convention of this Church. To this end the Member of the Clergy shall have final authority in the administration of matters pertaining to music. In fulfilling this responsibility the Member of the Clergy shall seek assistance from persons skilled in music. Together they shall see that music is appropriate to the context in which it is used. (Archives of the Episcopal Church 2007, 61-62)

The interpretation and practical application of this canon is generally left to the parish priest without the oversight or intervention of a bishop. In the unusual circumstance that this canon is acted upon, the emphasis of the canon often goes to the “final authority” of the clergy rather than the “seek assistance” or “together they” directives of the canon. Since this interpretation is the accepted practice in many places, parishes, bishops, seminaries and the prospective clergy share a responsibility for forming a musically and liturgically literate Episcopal clergy.

Clergy have many areas of service in parish ministry, but one that is universally acknowledged in Episcopal parishes is the leadership of the liturgy. Therefore, they require knowledge and expertise to understand and guide parish liturgy, including its musical portions. This is especially necessary in parishes where there is no “person skilled in music” with which to collaborate. Also implicit in this directive is that the

parish musician is employed at the discretion of the rector. What characteristics will shape this relationship? What measure will the rector use to hire, nurture, and assess the skills of the parish musician?

Because education in the Episcopal seminary is the standard path to the parish leadership and ordination of the priesthood in the ECUSA, this document analyzes the ways that the study of music in liturgy, theology, church history and Christian formation in Episcopal seminaries will aid clergy in the fulfillment of their duties in liturgy and music and all aspects of the working relationship between the clergy and the parish musician. This chapter will outline the need for a philosophical rationale of music education in the Episcopal seminary, describe the method in achieving it, and arrive at a thesis which will determine the scope of the document, both in what it addresses and what it does not address. On the topic of preparation for ordination, Canon III.8.5(g) states that subjects of study shall include “Liturgics and Church Music; Christian Worship and Music according to the contents and use of the Book of Common Prayer, the Hymnal and authorized supplemental texts.” (Archives of the Episcopal Church 2007) Because of the general nature of this directive, seminaries are free to interpret their own standards and learning objectives. Not insignificantly, the national church makes resolutions on many areas of the church’s ministry but does not always fund their implementation. No funding is received from the national church to comply with these resolutions, and the General Convention has no authority over the seminaries. Resolution 1982-125A requests parishes give a percentage of their income to seminary funding, but makes no mention of national church funding. (Archives of the Episcopal Church 2007) Yet without a system of accountability or funding, this canon cannot be enforced; so

institutions have included varying degrees of comprehensiveness in their course requirements for seminarians.

The Book of Common Prayer (1979) allows for many variations in the adaptation of the liturgy to each local context. For example, there are directive rubrics such as “All stand,” as well as permissive rubrics such as “Silence may be kept.” Many times these permissive rubrics refer to music elements of the service: “A psalm, hymn or anthem may be sung here.” (Book of Common Prayer 1979, 355ff.) In cases where rubrics offer options, a well-informed priest will best lead the worship of that congregation together with the parish musician in determining whether a psalm, hymn or anthem may be sung and which selection is most appropriate in the given context.

When clergy and musicians work together in the planning and executing of the liturgy, the true spirit of the canons and doctrines of the ECUSA is realized. More important, the clergy and musician working relationship can embody the Christian ideal of collaborative ministry for the common good. Because liturgy is where theology is communicated, this collaborative ideal is a necessary part of Episcopal liturgical theology. The Episcopal Church espouses a theology that is based on the practices of its worship, *Lex orandi, lex credendi*, “The law of prayer is the law of faith” (Bushart 2006, 129). As a liturgical church the ECUSA recognizes the importance of the theology of the communion of saints as informing all aspects of faith and action including liturgy (Laus 1967, 8). Anglican liturgy has engaged the beauty of language as an element of its worship since its beginning (Meyer 1960, 59) and has sought to retain elements of both the Roman and Reformed traditions. (Taylor 1920, 182) It seems especially crucial therefore that the Episcopal clergy are well-informed in the role of music in modern and

historical liturgy and its philosophy of thought.

How might Episcopal parishes benefit from a more musically and liturgically informed clergy? In parishes where there is a musician trained in music and liturgy the rector can have an educated and productive conversation with the parish musician. Where this situation exists, the parish should attract many well-qualified applicants for church music employment. This often results in large numbers of participants in the music program and contributes to an overall growth in numbers of parishioners and an added vitality to parish life.

In parishes where the musician's training is limited only to music and has no liturgical training, the rector can teach and guide the parish musician in liturgical matters. If the parish musician has limited training in both music and liturgy, the rector may offer training and other guidance in finding the best solutions for leading the parish at worship. Whatever the context, a musical and liturgically informed clergy is more likely to form a relationship with the parish musician that is productive, nurturing and positive.

What needs are unmet or inadequately filled when there is a lack of liturgical training? Every aspect of liturgy is potentially influenced by the knowledge, beliefs and actions of the rector. Inadequate training limits the conversation between priest and musician, handicaps the clergy's ability to mentor liturgical leadership, and stunts the overall potential of the clergy/musician relationship. Opportunities for transcendent religious experiences through the liturgy are diminished and parish life and its ministry to the community suffer.

Given the flexibility built into both the canons of the church and in the rubrics of the Book of Common Prayer, Episcopal seminaries have a great deal of academic

freedom in what they are required to offer. Yet ultimately each clergy person will be placed in a culturally specific situation and be responsible for important decisions about the liturgy. Therefore Episcopal seminaries need a sound basis for evaluation, discrimination and creation of course offerings related to the liturgy and music of the church and a comprehensive approach to their inclusion into the training for the priesthood.

Review of literature

A significant body of literature exists which establishes the connections between the study of music and the study of theology. This literature encompasses systematic theology, liturgical theology as well as the study of aesthetics and music in a theological context. Particular emphasis in this document is given to the interpretations of leading theologians such as Paul Tillich, Karl Barth, Friedrich Schleiermacher and Søren Kirkegaard. Paul Tillich in his essay, "On Art and Architecture," discusses "ultimate reality" and the means for understanding it. The direct means of understanding ultimate reality is religion, and the two indirect ways of understanding it are through art and philosophy. (Tillich 1960, 141) Karl Barth speaks passionately about the ability of Mozart's music to reveal the divine. (Stolfus 2006, 243) Schleiermacher says that "religion and art are two 'friendly souls'" since they both embody the direct expression of feeling. (Stolfus 2006, 243) Kirkegaard says that art alone cannot heal "the brokenness of our lives," and also says that a Christian aesthetic of art must be reestablished. (Begbie 2007, 158).

Several prominent theologians have built upon the work of these thinkers. Jeremy

Begbie has written several books on the relationship between music and theology. He writes in *Theology, Music and Time*: “Eucharistic theology would do well to seek wisdom from the practices of music.” (Begbie 2000b, 175) Liturgical theologian Aidan Kavanagh says, regarding the arts and the liturgy: “A liturgical scholar who is illiterate in the several human arts can never know his or her subject adequately.” (Kavanagh 1992, 139)

Influential theologians who have devoted the bulk of their writing to church music topics include Erik Routley, Robin Leaver, and Paul Westermeyer. Routley wrote extensively on church music topics, and in his book, *The Divine Formula*, he compares the Christian life to the process of the artist at work. (Routley 1986, 49) One example of Westermeyer's contribution to the music-theology discussion is his compelling theological case for the importance of the music of the historical church in his book *Te Deum*. (Westermeyer 1998, 100)

The literature on the subject of music education in the seminary is drawn primarily from professional journal articles and tangential references in larger works devoted to related subjects. These authors include seminary music professors from a broad range of American denominations: Daniel Aleshire (Aleshire 2006), Gordon Truitt (Truitt 1994), Paul Westermeyer (Westermeyer 1992), Eileen Guenther (Guenther 2007), Carol Doran (Doran 2005) and Wilson Yates (Yates 1990). One representative example comes from John D. Witvliet, in his article, “Church Music, Congregational Life, and Theological Education in Harmony” for *The American Organist*. In it he takes a constructive approach to what music can contribute to theological education rather than taking the defensive role of the advocate. (Witvliet 2006, 78-80) Another example comes

from Guenther's article on seminary education in which she not only offers a rationale but practical suggestions for incorporating music into the seminary curriculum. (Guenther 2007, 68-69) Yates in *The Arts in Theological Education* develops a comprehensive plan for the integration of arts into the seminary experience as “a necessary part of the tasks of constructing theology, interpreting faith and culture and preparing for the practice of ministry” (Yates 1987, 5-6). Each of these examples addresses the problem of seminary music education from an ecumenical standpoint and not a specifically Episcopalian one.

The most significant recent attempt to reform music and liturgy training in Episcopal seminaries has been the work of the Anglican Musicians Seminary Music Initiative of the Association of Anglican Musicians. Their primary contribution is represented in the Louisville Statement 2005 (Doran 2005, 1) which offers several general resolutions for action. The specific resolution related to seminary education follows: “We specifically call for a review of seminary and music school processes with a goal of preparing worship leaders for mutual ministry.” There has been, however, no scholarly writing devoted to the topic of music as it relates to theological education in Episcopal seminaries. What is needed is a codified and explicit philosophy regarding the musical and liturgical training of Episcopal seminary graduates that ensures their education will prepare them for the task of liturgical leadership in the parish church. This document addresses the need for educational principles that can guide the musical preparation of seminarians in the Episcopal Church.

Method

The methodology for this study includes analysis from a survey of the literature

from several disciplines focusing on the immediate context of 20th- and 21st-century thinking relating to the worship practices of the ECUSA. These fields are Episcopal theology (and how it relates to Christian formation), aesthetics (with particular emphasis on music), and liturgy. In this document the interplay and possible connections between these fields are explored. Implications for the Episcopal seminary are made by analyzing the similarities between musical/theological concepts and Anglican concepts of faith and practice. These principles are explored and translated into an Episcopal liturgical aesthetic. An approach to music in the Episcopal seminary that is grounded in these principles is then suggested. These analyses also include my reflections as a professional church musician in the Episcopal Church, how that experience has shaped my approach to this topic, and concrete suggestions for change.

The methodological framework for this document is drawn from Estelle Jorgensen's ideas on the philosophical method for research. In her article "On Philosophical Method" she presents the case for the use of philosophic models of thought for research in music education. (Jorgensen 2006, 176-98) Also guiding this document are research ideals drawn from *Research Methods in Education*. Of particular value are the discussions on the following topics: the framework for planning research (Cohen 2007, 78), establishing cultural validity (Cohen 2007, 139), determining a paradigm for research (Cohen 2007, 33), principles of documentary research (Cohen 2007, 201), action research (Cohen 2007, 297) and grounded theory (Cohen 2007, 491).

Thesis

The following questions form the basis of this document: How do aesthetics and

music in particular interrelate with Episcopal theology? What principles should be evident in the education of the clergy? How would these principles be realized in an Episcopal seminary setting?

In short, the thesis of this paper is the following: Because the nature of music in its learning, practice and expression are closely woven to the study of theology and to the liturgy of the church, Episcopal seminaries would benefit from an evaluation of how music is integrated into the seminary educational experience and how it can more fully express theology of the Episcopal Church as expressed in the Book of Common Prayer. This document is intended as a statement and guide in the formulation of those ideas.

Delimitations

This study is limited to the practices of the American Episcopal Church in current practice and to the recommendation of philosophical statements about education in its seminaries. Because the emphasis of this study is a framework for what can be accomplished in Episcopal seminaries, it does not attempt to make a systematic or empirical study of contemporary seminary education. While contemporary references to other American churches and seminaries and historical references to areas of the world-wide Anglican Communion may be referenced by way of comparison or contrast, these groups are not studied in depth. For the purposes of this paper the term Episcopal refers to the Episcopal Church USA. The term Anglican refers to the Church of England and the world-wide communion of churches that trace their history, particularly their liturgical tradition to the Church of England. Although church musicians in some cases have deficiencies in theological and liturgical concerns, this document does not address those

needs. This document references the theological implications of visual arts, literature and architecture but does not study them in any detail. The recommendations contained herein are intended to be advisory to Episcopal bishops, seminary deans and those with the ecclesiastical and academic authority to implement actual changes.

Outline of the Document

Most music lovers would prefer to perform or listen to music rather than to discuss or philosophize about music. Likewise, religious people often agree that the actions that are influenced by ones beliefs are more important than what one's stated beliefs are. And in education teachers learn to teach often best by teaching. So for music, religion, and education, the truth is in the doing.

In Christianity this truth in doing idea is called *theologia prima* or theology of the first practice. This is the dialogue between God's word to us and our prayers directed to Him. This dialogue is the realm of prayer and liturgy, and the origin of the dictum, *Lex orandi, lex credendi*: the law of prayer is the law of faith. () What we commonly refer to as theology in its systematic study can be considered *theologia secunda* or theology of the second practice. () Because of the emphasis on *theologia prima* in the Episcopal Church, one rarely hears the terms Episcopal doctrine, or Episcopal dogma.

So in Christianity, prayer informs the life of faith. Prayer forms a dynamic relationship between God and the Church. In music there is also a dynamic relationship between the written score and the performance of it, so that many agree that the best way to understand music is by practicing and performing it. In education there is a dynamic relationship between knowledge and understanding or between knowledge and behavior,

so that many would say that the best learning is hands-on learning or learning by doing.

This paper describes the intersection of several topics and the relationships between them: theology, liturgy, aesthetics in general and music specifically, and education. These disciplines are action-oriented and dynamic, and this document will describe the relationships between them as they are expressed in the Book of Common Prayer.

The document is organized as follows. In Chapter Two, I reflect on the question: What is the liturgical theology of the Episcopal Church? What does the Book of Common Prayer state implicitly or explicitly about what the liturgy in the Episcopal Church teaches about the Christian faith? These conclusions are formed by their relationship to classic Anglican thinking in four theological pertinent areas: *Lex orandi, lex credendi; via media*, first espoused by Richard Hooker as the “middle way” alternative between English Reformers and the Roman Catholic Church (Taylor 1920, 196); the “communion of saints” as summarized by the Book of Common Prayer at the Eucharist, “Therefore we praise you, joining our voices with Angels and Archangels and all the company of heaven who forever sing this hymn to proclaim the glory of your Name” (Book of Common Prayer 1979, 362); and the theology of the Incarnation (Hebblethwaite 1987, 55).

In Chapter Three I address these questions: How are music and Episcopal liturgical theology interrelated? How is music theological and how is theology musical? Prominent theologians and their interpreters will be discussed in light of their thinking on music and theology. What aesthetic concerns are relevant to the Episcopal liturgy? I also ask, “What relationship does the role of the clergy have with the role of the artist?” Here I will reflect on Routley's ideals of communication of the Christian message as an artist,

demonstrating the common areas of being and action that are shared by church musician and by the ordained clergy. (Routley 1960, 110)

Building on the principles described in Chapter Three, in Chapter Four I outline some principles upon which Episcopal Seminary music education should be based. What implications do the interrelationship of music and theology and their expression in the work of the church musician and the clergy have on the Episcopal seminary? In answering this question, I develop a philosophical statement for Episcopal seminaries regarding aesthetics and theology, specifically music in the liturgy. Using Yates and other writers' ideas of arts in the seminary curriculum, I explore the inclusion of church music and liturgy topics in other required courses in biblical studies, church history, theology and Christian formation. I also suggest independent subject areas such as the philosophy of music and liturgy for the parish church and the history of music in Christian liturgy with specific emphasis on Anglican traditions. I also examine the following questions: What changes are necessary in light of the differences between the current situation and the ideal? What is the strategy for changing the status quo?

Because Episcopal seminaries differ in many ways, I offer guiding principles and suggestions for improvements at many levels of the seminary life including the general curriculum and specific courses on music and liturgy. Also relevant are methods of promoting dialogue between professors of biblical studies, theology, church history, Christian formation and music, and establishing criteria for future hiring of seminary professors. Continuing education opportunities and establishing schools of church music within the seminary are additional tools to be considered.

In Chapter Five I summarize the findings of this study and sketch some

implications for research and practice in the life of the Episcopal Church in the United States. Among the questions addressed are the following: What are the differences between the current situation in Episcopal seminaries and the goal of music integration outlined in Chapter Four? What could the next phase in seminary music education include? How will the integration of music into the seminary curriculum meet the future needs of its graduates and the parishes in which they serve? Finally, I suggest that Episcopal seminaries have the tremendous opportunity and responsibility to equip parish rectors for their role as liturgical leaders and some of the possibilities for more effective ministry.

Chapter Two: Theology, Liturgy and the Episcopal Church

In this chapter I describe the characteristics that are the unique contributions of American Episcopalians to Christianity. Because Anglicans have defined themselves primarily through their form of worship (International Anglican Liturgical Consultation 2005), I will discuss how theology and liturgy have related to each other in the development of the Book of Common Prayer (1979). The theology that has shaped the Book of Common Prayer includes the *via media*, the Christ's Incarnation as a physical being, and the Communion of Saints. These three large ideas are developed and explored in this chapter to understand the theological underpinnings of the liturgy of the Episcopal Church. But first, I will begin with a historical summary of the Book of Common Prayer and then define some parameters for liturgy and theology.

An Overview of the Book of Common Prayer's History

In order to better understand the current prayer book, I will begin with the English Reformation and briefly trace the development of the Book of Common Prayer throughout history. Anglican prayer book revisions have had different emphases, but several common characteristics have remained. These common characteristics form the core of the theology of the liturgy of the Episcopal Church USA. I will describe these principles of thought from the Anglican tradition as expressed in the current American Book of Common Prayer.

It is well documented that the autonomy of the English Church from Rome was

born of marital and political expediency under King Henry VIII. (Collinson 2003, xix)

The English Church prior to the reformation had some characteristics unique to it alone, but what developed after the reformation was a church that more truly reflected the English people's faith and mindset. Evelyn Underhill characterizes this perspective as the “true expression of certain paradoxical attributes of the English mind: its tendency to conservatism in respect of the past, and passion for freedom in respect of the present, its law equaling abiding faithfulness to established custom, but recoil from an expressed dominance...” (Underhill 1982, 316-317) Even after the Reformation the Church of England remained a liturgical body, meaning that its worship followed an established ritual within historic norms. Anglicans continued to use the liturgy of the Church to express and communicate belief.

Liturgy and Theology

What is defined in this chapter as liturgy will not be narrowly confined to words of the ordinary of the mass since important contributions to Christian liturgy in the Anglican tradition have been found in the offices of Morning Prayer and Choral Evensong. The liturgy will be defined as all that takes place whether spoken or sung throughout a corporate service of worship. Mary Collins in *Worship: Renewal to Practice* (Worship 53:4 July 1979. 302-317. “Critical Questions for Liturgical Theology”) also expresses why a broader definition of liturgy is necessary. (Vogel 2000, 153)

“What does actually occur occasionally or even consistently by way of variant, transposition, omission, embellishment? Does it point to the actual engagement of the participants, their experience, their appropriation of the meaning as theirs? By pursuing this broadened line of inquiry about choice, the liturgical theologian may advance toward an understanding of the faith expressed in liturgical

celebration not as an abstract and universal datum but as a living reality culturally expressed and culture laden.” (Vogel 2000, 154)

These variations in practical terms are the readings, the sermon and the music. So the entire enterprise of liturgy and liturgical speech and song will be the focus here. The sacred communication of the liturgy includes chant, poetry, hymnody, art and music. (Vogel 2000, 167-177) Likewise proclamation of the Word includes more than the sermon. Preaching interprets the appointed biblical passages or the “lessons” of the day. The congregation also proclaims or interprets the gospel in the form of psalms, hymns and spiritual songs. (Vogel 2000, 206) This participatory emphasis reflects the etymology of the word liturgy from the Greek word *leiturgia*, meaning “a work of the people.” Reflecting the Westminster Catechism's statement, (“What is the chief end of man? To glorify God, and to enjoy Him forever”) (Schaff 1877, 787) Kavanagh goes on to say:

“Liturgy happens only in the rough and tumbled landscape of spaces and times which people discover and quarry for meaning in their lives. This is an artistic enterprise. Liturgical repetition is thus a knowledgeable accomplishment, and its organization into definite rhythms of sounds, sights, gestures and even smells is an act of human artistry—no more nor less so than building a house, composing a concerto, laying out a town, or playing a cello. Therefore the student of liturgy must know not only heterology and history but the spatial, sonic, visual, and kinetic arts of ceremonial choreography as well. A liturgical scholar who is illiterate in the several human arts can never know his or her subject adequately. To this extent, such a one will inevitably report the liturgy to secondary theologians in a manner more or less warped.” (Kavanagh 1992, 139)

The relationship between prayer and belief is usually referred to as *Lex orandi, lex credendi*. (Avis 2007, 68) This theology has been understood as a priority by the early church as well as by modern-day liturgical churches. (Schmemmann 1986, forward) It was first expressed by Prosper of Aquitaine in the fifth century: “*Ut legem credendi lex statuat supplicandi*” or “The law of prayer grounds the law of belief.” (Driscoll 2003, 45)

Theologian Dwight Vogel in *Liturgical Theology: A Conceptual Geography*, recounts three perspectives to this approach as a part of systematic theology. The first approach is “liturgy as a source for theological assertions.” Liturgy as theology considers liturgy a theological act. Liturgy is where the worshiper speaks to and about God. Liturgy as theology reflects on the “dynamic matrix” of participating and being transformed by each successive liturgy. (Vogel 2000, 7-8) The theology of liturgy contains various emphases stemming from systematic theology and asks, “What is the theological significance of the liturgy?” Another emphasis is ecclesiology as a source for catechesis and doctrines of the mystery of God. Yet another aspect of liturgical studies considers it a multi-disciplinary field. These disciplines vary and differ in scope and focus. (Vogel 2000, 8-9) In the absence of explicit teaching the liturgy does often fulfill a passive role as a source of belief. For example, many Episcopalians form their theology of the gospel of Christ from the weekly recitation of the various Eucharistic prayers.

Kavanagh in his book *On Liturgical Theology* comments on the relationship between liturgy and theology. He says that not all writings about liturgy by theologians are necessarily liturgical theology. Some writers describe dogmatic theologies about liturgy. Some who write on liturgy deal exclusively with systematic theology which gives greater weight to theological data than to liturgical matters. But for Kavanagh performing the liturgy constitutes theology. (Kavanagh 1992, ix-x) This pragmatic approach is very applicable to the Episcopal Church USA since the liturgy is the primary gathering of the community and carries the function of equipping the faithful as well as giving voice to their praise, supplication and thanksgiving.

The second relationship between liturgy and theology is “theology with priority

over liturgy.” (Vogel 2000, 8-9) This approach examines the ways that theology influences the liturgy. The English Reformation renewed the liturgy by drawing from the words of scripture as well as Biblical teachings. Thomas Cranmer and the early authors of the Book of Common Prayer placed an emphasis both on the Christian tradition of liturgy mediated and inherited from the Roman Church as well as the biblical tradition un-mediated and directly expressed in the vernacular through the words of the liturgy. Both emphases were realized with a theological intent. (Hefling 2006, 3)

The third approach is “liturgy and theology in symbiosis.” (Vogel 2000, 10) Since formations of the various prayer books of the Anglican tradition are an interpretation and compilation of scripture, Anglican liturgy and theology do have a symbiotic relationship. Prayer implies a communicative relationship and liturgical churches have always emphasized the church at prayer as the primary function of their liturgies. “The liturgical act is the primary theological act in a church's life because it is the first act of critical reflection triggered by faith-encounters with the presence of the living God in the midst of those who assemble precisely for this end. The assembly are theologians.” (Kavanagh 1992, 146) This statement exemplifies the 1979 Book of Common Prayer's invitation to the newly baptized to the “priesthood of believers.” (Book of Common Prayer 1979, 308) Therefore the two phrases *Lex orandi, lex credendi* are not detachable but correlative: each law functions with the other within primary theology. Primary theology is the realm of communication between God and the believer In Christianity this truth in doing idea is called *theologia prima* or theology of the first practice. This is the dialogue between God's word to us and our prayers directed to Him. This dialogue is the realm of prayer and liturgy, and the origin of the dictum, *Lex orandi, lex credendi*: the law of

prayer is the law of faith. What we commonly refer to as theology in its systematic study can be considered *theologia secunda* or theology of the second practice. (Mitchell 1991, 2)

Since the implementation of the Book of Common Prayer (1979), the Eucharist is the primary liturgy in most Episcopal parishes. The word “eucharist” means “thanksgiving” drawn from the part of the prayer called the “Great Thanksgiving” for the service of Holy Communion. (Senn 1997, 535) So in a very real but extraordinary way thanksgiving and praise are at the very center of the Episcopal Church. Vogel writes that theology is rightly oriented in festivity or praise. (Vogel 2000, 11) He says, “... the entire theological enterprise is understood to be generated by and reflective of liturgy” and cites Wainwright, Kavanagh, Kilmartin, and Saliers as theologians who hold the belief that systematic and liturgical theology belong together. Liturgy is where theology meets the experience of life and where the parish priest demonstrates this union. Casel writes on liturgy as mystery and reminds the reader how poets, musicians and other artists have shaped the communication of mystery. (Vogel 2000, 35) A liturgical theology is doxological because of the thanksgiving orientation of the liturgy. (Kavanagh 1992, 143)

Liturgical theology as doxological theology has much to contribute to the understanding of a liturgical communion such as the Episcopal Church USA. However, the comparative virtues of systematic theology must be considered as well. A systematic theology may be doxological but very often does not deal with doxologia (praise) as liturgical theology rooted in festivity. The systematic theologian, while using historical methods to study liturgy, rarely studies more than the theology of various liturgical texts. This theological approach rarely considers the sonic, visual, spatial, and kinetic arts in

worship. (Kavanagh 1992, 144-145)

Systematic theology has been of great importance in shaping western intellectual and spiritual approaches to God. It occupies a different sphere than that of faith and liturgy. Thomas Aquinas called theology of this kind a science of second intentions “the believer's act of faith does not terminate in a proposition, but in a thing. For as in science we do not form propositions except in order to arrive through them at a knowledge of things, so it is in faith.” Systematic theology then is not to be equated with the spiritual life. (Kavanagh 1992, 145-146) “The view from the pew” would say that both are important, but, yes, when one encounters difficulty in the life of faith, one's inclination is not the tomes of great theological writers but to prayer and to the community. Of liturgy and theology Kavanagh says,

“It is the very way faith works itself out in the intricacies of human life both individually and in common. It is symbolic, aesthetic, ascetical, and sapiential... It is a sinuous discourse by which they and those innumerable millions like them, dead and born and yet unborn, work out the primary body of perceived data concerning what it really means when God pours himself out into humanity,Nowhere else can that primary body of perceived data be read so well as in the living tradition of Christian worship.” (Kavanagh 1992, 147)

The Theology of the Via Media

Many aspects of the modern world tend to extremes. We have extreme sports, political extremists of many names, religious extremists in many sects, even artistic extremists. It may seem sometimes that the best way to garner attention to one's cause is to posit oneself in extreme opposition to another point of view. When taken as a whole, one way of labeling this phenomenon is to call it diversity. But for diversity to exist a certain recognition of the value of another perspective is necessary, otherwise we simply

have a society of polemicists.

The English Church was born out of the extremism of the Roman Church of the time and the extremist measures of some of its Reformers. There were many battles to be fought from one political reign to the next and from one prayer book to the next including the liturgy, the authority of the church, and beliefs about the nature of the Eucharist. Anyone who follows present day Episcopal Church politics is aware that there are opposing factions in our own time.

Richard Hooker first expressed the English preference for moderation early in the newly formed English Church. (Taylor 1920, 196) The *via media* is the methodology of finding a theological middle ground which was first espoused by one of the foremost theologians of the English Reformation, Richard Hooker. In the words of the collect for St. Richard's day:

O God of truth and peace, who didst raise up thy servant Richard Hooker in a day of bitter controversy to defend with sound reasoning and great charity the catholic and reformed religion: Grant that we may maintain that middle way, not as a compromise for the sake of peace, but as a comprehension for the sake of truth; through Jesus Christ our Lord, who liveth and reigneth with thee and the Holy Spirit, one God, for ever and ever. Amen. (General Convention 2006, 441)

The practical methodology of the *via media* includes three sources of authority or inspiration in the search for truth: the written testimony of scripture, the received sources of the church through its traditions, and the divine gift of human reason to discover, perceive and understand truth. (Williams 2002, 89)

The faith tradition of my upbringing emphasized the sole authority of scripture, and assumed that when given the proper dosage of sermons, all right thinking people would find the truth. Church tradition was extremely suspect because of its association

with the either perceived or actual abuses of the Roman Catholic Church. Yet truth, if it is indeed true, need not be sheltered from history, nor from present circumstances, nor from the broader community of faith. Truth can stand the test of time and circumstance. So Anglicans believe in the use of all means of understanding truth: the use of scripture, the use of our human reason and the use of the greater community of faith, whether living or dead.

The primary liturgical traditions in the United States are the Episcopal Church, the various Lutheran communions and Roman Catholicism. Lutherans claim to be a confessional church and Romans have a system of doctrine and dogma, whereas the Episcopal Church defines itself in less definite terms. “The *via media* eludes not only the extremes of Catholic and Protestant cultus, but also the heights and depths of the spiritual life.” (Underhill 1982, 324) Therefore, in developing a new prayer book for this new form of Christianity, it was to be both catholic and reformed (Underhill 1982, 316) as well as both biblical and sacramental. (Underhill 1982, 336) These principles also reflect the value of moderation in terms of authority being shared by reason, scripture and tradition. (Williams 2002, 89) Tradition can be thought of as the collective wisdom of the community of faith over time and reason is the intellect and its power to know, study and to understand. What began as a very practical means of uniting a disparate church with factions of extreme Protestantism and extreme Catholicism became a distinguishing feature of the Anglican Church.

Particularly in reference to the liturgy, Puritan or Protestant sects have emphasized reason with respect to the Eucharist, regarding the bread and wine as symbols and the feast as a memorial. Catholic explanations of the Eucharist tend towards

mysticism and the belief that the bread and wine become the literal body and blood of Christ. Although not an Anglican for most of his life, Erik Routley in classic *via media* methodology uses the analogy of verbal communication and art to explain the Eucharist. The process of verbal communication includes a change in the hearer making the person say, "This message is mine, a part of myself." Also the artist-creator recognizes "a change takes place in him, but it also takes place in *it* [the created thing]." In this way eucharistic worship contains reason as well as mystery. (Routley 1986, 151-155) The Anglican *via media* on the Eucharist encompasses the Protestant with its emphasis on reason and holiness of mind and the Catholic and mystery or the holiness of the created order.

The *via media* is a methodology then which applies to many things. It applies to the other disciplines in this document and to the other theological concepts in this paper as well. In theology the *via media* balances Catholic dogma and Reformation ideals. In liturgy it balances the service of the word with the service of the Eucharist. In aesthetics it balances concerns with form with concerns for content. This form and content balance can also be expressed in the theology of the incarnation which can be described as the balance between Christ's earthly human form and His divine content or divine nature.

This is similar to the creative process of the performing musician. When one interprets an organ piece such as the C Minor Passacaglia by Johann Sebastian Bach, one interprets the music in light of the tradition of performances that one has heard and or studied. The interpretation is based on one's reasoned understanding of the "scripture" of the written score. So the musician exemplifies the principles of the *via media* in the study and performance of music in the classical tradition by his or her use of the text, the

tradition and their understanding of these sources. So there is an element of the performance that is individual or circumstantial, and there is an element of the performance which is unchanging. We know that if this score is interpreted to sound like Pachelbel's Canon in D that something is seriously wrong.

As I will describe later in this chapter, *lex orandi, lex credendi* balances the importance of prayer with the importance of faith. The communion of saints balances the importance of past, present and future. It balances the individual's concerns with those of the community. The incarnation balances the human with the divine. So, the *via media* is a methodology more than a doctrine, and a methodology which implies a relationship between different realms or truths.

The Book of Common Prayer (1979) exemplifies how dynamic the concept of the *via media* continues to be in our own time. It contains many revisions or reforms from the 1928 edition such as having the priest face the people at the Eucharist, an emphasis on the theology of baptism and the rite of initiation and more possible variations for local context, and more congregational participation and an option for the liturgy to be sung or said in modern English. Other elements of the 1979 prayer book reflect a desire to honor church tradition such as moving the *Gloria in excelsis* to its historical position at the beginning of the service, the adoption of the Eucharist as the primary service while maintaining a balance of word and sacrament within the rite. (Avis 2007, 66)

The focus of these changes was not directly influenced by the Roman Church. The reforms of the 1979 prayer book took place in a distinctly Episcopalian context. (Moriarty 1993, 421-426) This appreciation for both the content and form of the spoken liturgy continues to this day. Even in parishes where the modern language of Rite II from the

Book of Common Prayer (1979) is used, many of them still use 16th-century language for the Lord's Prayer. The 1979 prayer book is still primarily composed of quotations and paraphrases from scripture. Many parishes offer liturgies in Rite I containing many of the archaisms of the 1662 Book of Common Prayer as well as liturgies in the modern language of Rite II. There is a strong continuing tradition of music written and performed for the liturgy using language from the 1662 prayer book. All of these factors reflect the dynamic quality of the *via media*.

The Theology of the Incarnation

Human beings live by their senses. Even when we ponder the spiritual or non-physical realm, we use our physical selves to do so. In the physical world there is pain and loss as well as beauty and the capacity to create. Christians believe in the spiritual nature of humanity and the reality of a spiritual world, but it is with our physical selves with its wonderful capacities and limitations that we understand things spiritual. So in this physical realm, we use words, physical symbols, stories, gestures, movements, and sounds, all to convey meaning that is beyond our physical selves.

So we can say that the theology of the Incarnation is the use of the physical world to explain or represent the divine as represented by the earthly life, ministry and passion of Jesus Christ. A collect is a prayer at the beginning of the liturgy which summarizes or collecting the thoughts of the lessons of the day. (Markham 2009, 100) The Collect on the Second Sunday after Christmas summarizes:

O God, who didst wonderfully create, and yet more wonderfully restore, the dignity of human nature: Grant that we may share the divine life of him who humbled himself to share our humanity, thy Son Jesus Christ; who liveth and

reigneth with thee, in the unity of the Holy Spirit, one God, for ever and ever. *Amen.* (Book of Common Prayer 1979, 162)

The theology of the *Incarnation* is the belief that God comes to us in a way that we can identify and understand through reason and through our senses. This is central to the idea of the Eucharist, Christ made known as common bread and wine. This is also a central tenet of the impulse to have a prayer book that can be held with our hands, read with our eyes, spoken with our voices and understood with our minds. The incarnation also has ramifications for how Episcopalians view the created, physical world as well as the symbolic world. There is an eagerness to use physical symbols as a means to prayer, whether through church architecture, stained glass, vestments, incense, processions or music. All are means to see the person and truth of God through the liturgy of common prayer. These concepts are sometimes summarized under the idea of sacraments: the physical manifestation of a spiritual reality.

This exchange between the immanent physical realm and the spiritual realm could be named *transcendence*. Jesus Christ transcended his human nature by submitting it to his divine nature, and he used his physical nature to teach and become a sacrificial offering. Christians can transcend their human nature by the grace offered through the redemptive work of Christ. So the principle of transcendence applies to Christianity in general and to prayer in particular. Having this relationship to the divine involves the relationship between and communication between the spiritual realm and the physical realm.

This exchange between the immanent physical realm and the spiritual realm is commonly referred to as prayer. The communication that occurs during prayer may be

described as *transcendent*. Because prayer is central to the Episcopal liturgy and to Episcopal theology, it can be expressed in the Latin phrase, *Lex orandi, lex credendi*: The law of prayer is the law of belief. Another way to demonstrate the connection between prayer and music and between prayer and faith could be summarized in the Chorister's Prayer of the Royal School of Church Music in use in many Episcopal parishes:

Bless, O Lord, us thy servants, who minister in thy temple. Grant that what we sing with our lips, we may believe in hearts, and what we believe in hearts, we may shew forth in our lives. Through Jesus Christ our Lord. Amen.
(<http://www.rscm-oxford.org.uk/choristers'prayer.htm>)

The Incarnation in theological terms is the divine present in the human. In liturgical terms the Incarnation is the communication that occurs between the human sphere and the divine sphere through communal prayer. Later in this document the Incarnation will be relevant in aesthetic or musical terms and in educational terms. Aesthetically an incarnation occurs when inspiration or creativity expresses itself through the senses in artistic form, and educationally an incarnation occurs when teaching manifests itself in change or growth within the individual or community.

Prayer, liturgy, scripture and theology all occupy the realm of language. Let us explore how the Incarnation relates to language. The biblical record originated partly from oral traditions and has been passed down across the generations through a written tradition. Scholarship has revealed that the biblical record has been transmitted through storytelling in pre-literate societies before the process of recording and canonizing scripture began. A re-discovery of storytelling and the oral tradition is a relatively recent phenomenon in the realm of biblical scholarship. (Bausch 2004, 24)

We can say without reservation that literacy and scholarship are aids to the understanding of the Christian faith. The Christian canon of scripture is so vast no one person could be expected to retell all of its stories from memory. It also contains truths that bear rereading at one's own leisure to gain more understanding. The study of its original languages, its historical context and its historical interpretations are scholarly and literary pursuits that are commonly acknowledged as aids to the understanding of scripture. Christianity, therefore, embraces a literate and scholarly approach to the written word of scripture. Anglicans understand this scholarly and literary history through tradition, reason and scripture. This appreciation of the written word in the Anglican tradition has been expressed through its liturgies in the Book of Common Prayer.

The first prayer book of the newly formed Church of England was published in 1549 and crafted by Thomas Cranmer, Archbishop of Canterbury under Henry VIII. The revolutionary reform was to be the first English liturgy in the people's language while retaining many parts of the Roman form of liturgy. However, he shortened the monastic daily offices so that they were now able to be used by the entire church rather than a select few. Here is where the services of Matins and Evensong were born. The language of the 1549 prayer book made it simple enough for a rural lay person to lead the service, yet the expressiveness of the language is comparable to Shakespeare. Also, the theology was thoroughly researched, and reflected the scholarly traditions of the church. (Hefling 2006, 466-467)

The 1549 prayer book, although revolutionary in presenting the entire liturgy in the native English language rather than Latin, by modern standards of congregational participation would seem medieval because of the limited role of the congregation. In this

prayer book there are much fewer opportunities for the laity to participate in the service than in the 1979 Book of Common Prayer. Cranmer translated many Roman sources for the liturgy, simplified others, and took a middle ground with reference to competing theologies of the Eucharist. (Westermeyer 1998, 167)

The early years of the Church of England were tumultuous. In 1552 more Protestant factions of the church revised the prayer book to reflect their theology. Queen Mary's brief reign saw the return of the Latin Mass. In 1558 Queen Elizabeth's reign saw clergy who preferred either the 1549 or the 1552 version. The Civil War of 1641-1651 briefly declared the Book of Common Prayer illegal. (Van de Meyer 1999, ix) The monarchy was restored in 1660, and a new prayer book to reconcile all parties was soon developed. The 1662 version of the prayer book came to have an enduring impact on the Church of England over the next few centuries. (Buchanan 2006, 66)

Cranmer's 1549 Book of Common Prayer contained beautiful and memorable phrases. Many critics agree, however, that the 1662 Book of Common Prayer reached a zenith of literature in English language, containing the words of scripture arranged artistically into liturgy. (Leuenberger 1990, 337) For instance, the opening versicles of the service of Morning Prayer not only serve the function of a call to worship, but they are also aesthetic devices because of their rhythm and beauty. Cranmer's ear for the sound of language gives his phrases a musical quality. The entire sequence of the liturgy of morning and evening prayer exemplify this principle as well. (Leuenberger, 1990, 210-211) The flow of one element to the next in the liturgy form an aesthetic experience which is intended to aid in the adoration of God. Each of these services contains a balance of supplication, instruction and praise which forms a pleasing whole forming an

important connection between form and content.

The theological content of the 1662 Book of Common Prayer contains an emphasis on the reformed faith. The Thirty-Nine Articles of Faith in the prayer book include such elements as the centrality of scripture, self-sufficiency of scripture, justification by faith, priesthood of all believers, permission for ministers to marry, and the belief in the personal conviction of truth within limits. The underlying principle is a view of Christianity as a reasonable faith which is open to debate, exploration and reason. The 1662 Book of Common Prayer is a legitimate expression of the *via media* through the Reformation premise that through biblical exegesis, the liturgy includes elements of the early church, Middle Ages and Protestantism. (Leuenberger 1990, 338)

A high regard for the value of language produced the beauty of expression that one finds in the prayer book of 1662, a translation of the Bible (King James Version 1611), and the *Coverdale Psalter* 1539. (Dowden c. 1902, 176-178) In addition, the reverence for the written word of God and the desire to have it read and understood in the native tongue produced translations of scripture that were of lasting beauty. The King James Version of the Bible has had a long-lasting influence over Western culture. (Benet 1965, 10) Its simplicity, beauty of language is still felt over the every denomination of the English speaking church today, nearly four centuries later. Indeed, the era that produced this great literature for the church, produced it other arenas of life as well. Edmund Spenser, William Shakespeare, William Blake, George Herbert, Robert Herrick, John Donne, and John Milton are a few of the literary luminaries of the 16th- and 17th-century. (Reynolds 1920, 74-76) Psalms hold a prominent position in the Christian liturgies and were originally Hebrew songs of praise, instruction and lament. (Eliade 1986, 43) Psalms

make use of poetic devices such as metaphor, rhythm and symmetry, introducing elements of artistic form into the theological content of the liturgy. The Coverdale Psalter from the Great Bible with its eloquent phrases is still in use today in many places that sing psalms to Anglican chant.

So language is an important manifestation of the principles of the Incarnation, the divine word of God present in the physical words of language. However, some examples of liturgical language have proven useful to succeeding generations while others have not. For instance, before hymnody was widely accepted into the English liturgy in the 18th century, the sung portions of the liturgy were limited to psalms. In fact, the *Sternhold and Hopkins Psalter* 1562 was the official psalter of the Anglican Church until the beginning of the 19th century. (Eskew 1980, 106) The Coverdale Psalter and the King James Version of the psalms were considered superior literary translations of the psalms, while the *Sternhold and Hopkins* was valued for its faithful literal translation of scripture according to the strict dogma of the more Protestant elements of the church. (Norton 2000, 117-120) Today there is no great tradition in the Anglican Communion to maintain the tradition of *Sternhold and Hopkins*. Although perhaps filling a need in its day, it has not endured in the way that the King James Version of the Bible and the Coverdale translation of the psalms have.

Beginning with the restoration of the monarchy in 1660, the emphasis of liturgy became more and more focused on language alone, and the reformers of the English church altered many historical aspects of the Christian liturgy. (Adelmann 1997, 7) Other physical elements in the liturgy such as architecture and music were simplified and minimized. This resulted in a faith that emphasized the Puritan aesthetic of non-

aesthetics, so to speak. Musical standards declined over the 18th and 19th century. Congregational singing and choral singing (where it existed at all) were minor contributions to the liturgy. The 1662 Book of Common Prayer makes no mention of vested choirs. (Leuenberger 1990, 220) Reformed theology's sole emphasis on God's word resulted in neglect of God's creative work in the world. In many places in England there was even a disregard for the rubrics of the prayer book and a utilitarian view of church buildings rather than as consecrated spaces for worship. Choirs, even in cathedrals, were completely unremarkable, inappropriate displays of musical ability were common, and congregational singing was very limited. (Adelmann 1997, 5-7).

In the 19th century a revival of extra-literary expressions of the church was fueled by Romanticism which had a great interest in the medieval era and was soon known as the Oxford or Tractarian Movement. Victorian Church reformers viewed that time as a distinctly Christian age which had lessons and applications for their own day. The liturgical forms of the past were rediscovered so that a renewed spiritual revival would occur. (Adelmann 1997, 8-10)

Incarnation theology and the concept of "beauty of holiness" in liturgy are recognized as characteristics of the Oxford Movement. They have had broad acceptance into modern American Episcopal churches, but by no means is this acceptance universal or uniform. Yet even most of those dioceses or parishes that could be identified as Low Church or more Reformed than Roman Catholic theologically now have some characteristics of the Oxford Movement. These include processions before, during and after liturgies, candles on the altar, the contribution of a choir, clergy and choir in vestments, and the Eucharist is frequently the primary Sunday morning liturgy. These

elements of the liturgy have been in place in many American parishes since the last part of the 19th century. (Jasper 1989, 61)

These liturgical elements are outward or physical manifestations of faith and part of the theology of Christ's incarnation. Incarnational theology is the belief that human life and physical form has been sanctified because of Christ's incarnation on earth in bodily form. This theology has always been present in the English church. (Underhill 1982, 318) The framers of the 1662 prayer book were certainly concerned with language, the form of the written and spoken word. The Oxford Movement expanded this concern with form to include the poetic form of hymns as sung by the congregation, choral music, vestments, architecture and ceremony. It recovered many things that had been lost over the centuries in the Anglican Church.

The Theology of the Communion of Saints

The present day hunger for the novel and new seems to accelerate with every passing day. New technologies have brought us previously unimagined convenience, access and communication. With these new technologies, trends in art, literature, fashion and even religion seemed to be moving at an unprecedented pace.

Christianity in the 20th century has seen the passage of many trends: the Gospel Music/Revival Era, the embracing of Ecumenism and Liturgical Renewal; the reforms of Vatican II, and recently the Church Growth Movement and the Emerging/Emergent Church phenomenon. (Brown 2009, xiii) Each of these movements has its relative strengths and weaknesses, successes and failures. The Church Growth Movement has attracted a large following while at the same time mainline churches such as the

Episcopal Church have suffered losses in membership. Ecumenism and the liturgical renewal movement has served to unite Christians around commonly held worship practices, but Episcopalians in some circles seem reluctant to claim the unique liturgical traditions of the Anglican communion as their own.

Systematic theologians recognize the importance of evaluating their present understanding of scripture against the interpretation of historical models, the original context, and extra-biblical sources of knowledge. The Christian liturgy can certainly benefit from this methodology. In fact, another recent phenomenon is a move among some young people toward a pattern of communal worship which honors tradition and the past. My undergraduate degree is from an institution that would be considered conservative, evangelical and greatly influenced by shifting trends in worship and music. Yet even on that campus, one now finds students using prayer beads and attending Roman Catholic masses.

In the Episcopal Church there is the celebration of the Communion of Saints, which is to say the theology of the continuum of time represented by the believers who have died, those who are living and the hope of life eternal. The belief in the Communion of Saints gives shape to the communal focus of the liturgy and the understanding of one's place in history. The Communion of Saints has an aspect which embraces the Christian community of the past, present and future as fellow sojourners through time toward the goal of life beyond time. The theological term for the study of the end of time is eschatology. By the nature of eschatology's subject matter, the end times, it is also concerned with time as a whole--past, present and future. In the view of the communion of saints, therefore, tradition is never past tense because the dead are participating in the

life eternal and are now present with us. In this way, time is simultaneously past, present and future.

From the Book of Common Prayer, the Collect for All Saints' Day summarizes this idea in the form of a prayer; the collect for All Saints' Day (November 1):

Almighty God, who hast knit together thine elect in one communion and fellowship in the mystical body of thy Son Christ our Lord: Give us grace so to follow thy blessed saints in all virtuous and godly living, that we may come to those ineffable joys that thou hast prepared for those who unfeignedly love thee; through the same Jesus Christ our Lord, who with thee and the Holy Spirit liveth and reigneth, one God, in glory everlasting. *Amen.* (Book of Common Prayer 1979, 194)

The theology of the communion of saints has always held a particular fascination for me. I did not grow up in the Episcopal Church, nor was I aware of anything called the Communion of Saints until well into adulthood. Yet as a student of music, learning the piano, I would often wonder about the lives of composers and how they were different from mine. There was some historical hymnody in church, usually on Sunday mornings, but there was no particular teaching about the unity of the saints past, present and future.

When I found myself as a practicing musician in the Episcopal Church as an adult, I quickly resonated with its liturgy and appreciation of tradition. Here was a place that honored the past while making it real and vital for the present day. The idea of a living tradition of liturgy, music and all that the saints can teach us began in me as perhaps a spiritual intuition or a musical intuition and grew into an articulated aspect of my faith.

The Communion of Saints theologically implies both a kind of wisdom that is available to the Church and a certain humility about one's place within that continuum or

community of past, present and future. There is also a peace or comfort in the realization of the participating in the life eternal. The Communion of Saints informs the liturgy by inviting the past to become part of the present and by emphasizing the synergistic value of communal prayer over individualistic prayer. The Communion of Saints influences aesthetics and the artistic process by inviting us to become a part of a living tradition of music making. The Communion of Saints affects education by learning lessons from past history, applying these lessons to the present day; and by understanding the value of individual growth in the context of the greater community.

The Episcopal Church celebrates the lives of the saints by marking days of the calendar year in their honor. While similar to the Roman calendar of saints, the Episcopal Church calendar excludes some Roman saints such as St. Aloysius and includes others that are distinctly from the Anglican tradition, such as Richard Hooker. Saints are viewed by some as intercessors on our behalf, while others reject this view. (Atwell 2001, v-vii) Regardless of one's position on this point, saints' days are understood as opportunities to hear and learn from the witness of the past through men and women of both biblical times and intervening history.

The Communion of Saints is a theology contained within the creeds of the church, and the memorial acclamation of the Eucharist: "Christ has died, Christ is risen, Christ will come again." The community of Christian faith is connected to its past, present and future, and may be described as historical, temporal and concerned with the end of human events. Author Avis quotes Simone Weil from *The Need for Roots*: (translated by A. Wills. London: Routledge, 1952, 51.)

"It would be useless to turn one's back on the past in order simply to concentrate

on the future. It is a dangerous illusion to believe that such a thing is even possible. The opposition of future to past or past to future is absurd. The future brings us nothing, gives us nothing; it is we who in order to build it have to give it everything, our very life. But to be able to give, one has to possess; and we possess no other life, no other living sap, than the treasures stored up from the past and digested, assimilated and created afresh by us. Of all the human soul's needs, none is more vital than this one of the past.” (Avis, 2007, p. 186)

The Communion of Saints also has an element of the commonality of the believer within the church. Routley describes the communion of saints as the tension between “I” and “We.” (Routley 1968, 158) There is a creative tension in Saint Paul's idea of the body of Christ, where each member of the church provides a different but equally vital role, in submission to the head of the body, Christ himself. The diversity of parts in submission to the head implies a dynamic relationship. This relationship is further compared in musical terms to that between composer and orchestra, and between conductor and listeners. (Routley 1968, 159)

The Communion of Saints does not derive its thought only from Saint John's Revelation of the end of time, but also from the Acts of the Apostles and its picture of the total community of believers. “The Communion of Saints is a company of listeners: if it were not, it would have no hope of being a good choir.” (Routley 1968, 160-161) Christian worship is never solitary. The worshiper is a member of the body of Christ, part of the Communion of Saints, living and dead. This belief is the source of instruction and encouragement by which tradition teaches, and the custom of calling upon those saints is to recognize a spiritual solidarity. (Underhill 1982, 81)

For those who are concerned about inclusive language in worship, an invitation to Communion of Saints reaches its embrace outward as well.

“It is plain that the living experience of this whole Church, visible and invisible,

past and present, stretched out in history and yet poised on God, must set the scene for Christian worship; not the poor little scrap of which any one soul, or any sectional group, is capable. Thus there must be a traditional worshipping act of the Church, a great liturgical life, of which the sectional worship of its various groups and branches will form a part.” (Underhill 1982, 321)

Reflecting upon the Communion of Saints negates the dangers of individualism prevalent in modern society. Corporate worship is, by definition, not centered on the individual. Because the liturgical tradition is shaped by and for the community rather than the individual, the emphasis in contrast to other communions is on the elements of the faith which are true for every person, the universal and the historical.

The principle of the Communion of Saints then prefers the form of prescribed prayers rather than the permissiveness of the individual's spontaneous prayer. English Reformation theologian Richard Hooker expressed this as the biblical doctrine of unity, or the idea of common prayer with one voice. (Marshall 1956, 116) Hooker believed that Jesus's most explicit instruction on prayer, commonly known as the Lord's Prayer, was given to serve as a model of communal prayer in the gathered assembly. (Marshall 1956, 120) Even spontaneous prayers in scripture, such as Moses's spontaneous prayer at the deliverance from the Egyptians and Mary's song (the *Magnificat*), were cast in known forms of a prayer. A belief in the Communion of Saints does not negate the possibility of creating new prayers for the liturgy, but newer expressions of communal prayer are to follow established forms. (Marshall 1956, 116-120) Public prayer in this tradition is orderly, marked by preparation, maintains respect for deference to ordained leadership, and is reverent. (Marshall 1956, 109-113) Orderly liturgical prayer is what necessitates the writing of a prayer book and allows bishops and church leaders to regulate what is appropriate for the liturgy and what is not. In addition, there have always been rubrics in

the Book of Common Prayer which allow for variations according to local context.

The liturgy is ordered by the value of communal (common) prayer. Corporate prayer has been expressed in the Anglican liturgy through the spoken word as well as through communal singing. Even music that is not sung by the entire congregation is generally sung by a choir and not a cantor or soloist. Some of the longest standing traditions of various forms of communal singing find expression in the British Isles. These include choral singing, folk singing as well as congregational singing in churches. (Underhill 1982, 320)

Because the liturgy belongs to the entire community, Anglicans have historically been conservative in adopting liturgical change. Changes are communal and cultural, democratic within the government of the church, and generally changes are not based on ephemeral trends. Prayer book revisions come once or twice in a century. Psalms were the only texts sung in the liturgy as late as the 19th-century, even when hymn texts were being composed and sung for other English church bodies as previously mentioned. Hymnal revisions have been conservative in contrast to other church bodies as well. For example, the 1940 hymnal of the Episcopal Church did not adopt the popular American genre of the gospel song, and the 1982 hymnal still contains comparatively few examples when compared to hymnals from non-liturgical denominations.

However, change can be appreciated as a necessity and not for its own sake. The past has the ability to inform the present. Each reform stands in the light of what has come before it. The Book of Common Prayer (1979) for the first time adapts the liturgy into modern English. Considering the fact that up to this point American prayer books have been based on language of the 17th-century, this is a remarkably conservative trait.

“Changes in the ritual are disturbing, partly because they suggest that the community may be cut short by time, that the words and gestures [music] that I employ are no better than provisional, and that we shall all be forgotten. They threaten the authoritative nature of the first-person plural by which I am subsumed. Ritual has a timeless quality, for it affirms the community as something permanent, absolved from death and decay. It is essentially life-affirming, even when, and especially when, as in a funeral, it comes face to face with death.” (Scruton 1999, 461)

The idea of change or continuing the reformation as a principle rather than an historic event has resulted in a church with several distinctive emphases. The Tractarians and Oxford Movement replaced the Protestant unity of the Reformation with various strains of Anglicanism: Anglo-Catholic, Broad, and Protestant-Evangelical or Low Church. What remains is an elusive consensus, an approach and an ethos, not doctrinal accord. (Avis, 2007, 25) Within Anglicanism one can find within its liturgical books the reformed faith which contains the following theologies: grace (justification by faith), and the biblical or prophetic (the centrality of scripture) based on the preaching and hearing of the Word. Nevertheless one can also find, using the same books “a sacramental, objective, and theo-centric worship emphasizing the holiness, authority, and total action of the Church, her call to adoration and vocation of sacrifice, reverencing her traditions and her saints, using all the resources of symbolic expression.” (Underhill 1982, 323)

Yet this identity remains distinctive. To those who did not grow up in the Episcopal Church, its liturgical identity stands in stark contrast to the Free Church tradition. The liturgical tradition of the Episcopal Church offers a unique solution to the problem of the dangers of individuality and lack of content or an imbalance of content. The liturgy contains every element of Christian worship: prayer, praise, supplication, confession, the reading of scripture, teaching and the celebration of the Eucharist.

Through the history of the Book of Common Prayer we understand the development of the distinctive theology of the Anglican Church. The relationship between faith and prayer is at the heart of the Episcopal Church USA. (Thomas 2002, 63) As I have demonstrated in this chapter, the balance of tradition and reform, of form and content and an emphasis on the community are hallmarks of the Episcopal tradition of liturgy, and scholarship and literacy are fully embraced as aids to the Christian life. The Book of Common Prayer is both a gift and a heritage, and its underlying principles will help shape the understanding of music that best reflects and enhances its purpose.

In this chapter I have shown that the theology of the Episcopal Church USA is largely formed by its liturgy as expressed through the Book of Common Prayer. This form of liturgical worship is based upon several guiding theological principles: the methodology of the *via media*, the Incarnation and the Communion of Saints. We now turn to the aesthetic implications of these ideas.

Chapter Three: Liturgical Music of the Episcopal Church

As the guide for liturgical matters in parishes of the Episcopal Church USA, the Book of Common Prayer exemplifies several areas of Anglican theology in American practice. These theological matters have implications for the use of music in the liturgy. In order to demonstrate the intimate links between theology and music, I will discuss how prominent theologians have used music as a theological metaphor. Then we will explore the intimate connections between language and music and between liturgy and music to establish an aesthetic that embodies the theology of the Book of Common Prayer beyond the musical rubrics contained within it. As in Chapter Two, the *via media* methodology of balancing scripture, tradition and reason will be the lenses through which various theories and doctrines are viewed. The guiding ideas for this liturgical theology will be the Incarnation and the Communion of Saints. As a principle of the Incarnation, I will show that there are important parallels between the beautiful, expressive, well-crafted and theologically-sound language of the prayer book and beautiful, expressive, well-crafted and theologically-sound music. And as recognition of characteristics of the Body of Christ, the Communion of Saints will play an important role in contributing to an aesthetic of Episcopal liturgical music.

Stained Glass: Aesthetics as a Theological Window

Several influential Christian theologians have relied on aesthetics for their systems of thought. One could make the case that to properly understand their concepts

regarding Christian theology, one must also understand something about music. I have summarized their ideas in order to help make the case that if music and the aesthetic life have been important to these theologians, then it must also be important to any student of theology and to the church.

Phillip Stolfus in *Theology as Performance* presents and critiques a musical-aesthetic approach to theology. He discusses the views of Friedrich Schleiermacher, Karl Barth and others in his reflections on how cultural models of aesthetics impact theology. (Stolfus 2006, 2) Stolfus warns that if one avoids music's tendencies to inspire extreme criticism or extreme devotion, it has the capacity to stimulate theological reflection. (Stolfus 2006, 4) He also claims that music can serve as a means of “philosophical reflection and theological construction.” I will now describe how Schleiermacher, Barth and Bonhoeffer used music as a metaphor for theology.

One of the most influential theologians of the western church is Schleiermacher. Elements of his theology are based on aesthetics. Schleiermacher understood music as a metaphor for religion by its revelation through the individual composer, to a community and to music in general just as religion also occupies the individual soul, a community and a more universal world. (Schleiermacher 1893, 51-52) Jeremy Begbie in *Resounding Truth* summarizes Schleiermacher's concepts about how theology and music are related. In his words:

- 1) music does not speak in words: religious feeling is closely related to music.
- 2) music is an inward art most related to our self-consciousness
- 3) hearing music is a receptive matter like the religious experience
- 4) music “offers access to a universal plane of experience beneath or underlying particular things.”
- 5) the way music and religion are both internalized. (Begbie 2007, 147)

Schleiermacher emphasized the transcendent qualities inherent in music and in religion. In contrast to his subjective approach to music and theology, Barth takes a more objective point of view. Looking to the music of the 18th century and the principles of absolute music, Barth is interested in the objectivity of Mozart's music and the liberation that it provides. This objectivity is represented in Mozart's use of musical form. The ideal of perfect form is expounded in Barth's christology where he emphasized Christ's perfect being in the Incarnation. (Stoltzfus 2006, 245)

Stoltzfus also explores the aesthetic foundations of Karl Barth's theology. In the essay "Mozart's Freedom," Barth describes Mozart's form, harmony, contrasts between light and dark, and the divine "freedom of absolute music as manifestations of godly attributes." "Barth's aesthetic approach is thus representative of contemporary discourses of musical formalism and 'new objectivity'", which he derived from Eduard Hanslick's "On the Musically Beautiful," a treatise on 19th-century music. (Stoltzfus 2006, 243) Here he follows the tradition of Thomas Aquinas who said that beauty is pleasing as apprehended or pleasing as contemplated. Some aspects of beauty are objective, and some are subjective. Signs of objective beauty according to Aquinas are integrity and perfection, proportion and harmony, and radiance and clarity. (Thomas 2002, 186-187)

"Schleiermacher sees music as a highly developed language that not only expresses feeling, but also stands as an immediate representative of self-consciousness, while Barth views it as a sonic representation of the cosmos in all its formal complexities." (Stoltzfus 2006, 251) Schleiermacher found his musical examples in the liturgical use of hymnody and sacred music; whereas Barth cites recordings of Mozart's music. (Stoltzfus 2006, 250) In both Schleiermacher and Barth we have examples of

theologians with an aesthetic life outside of their study of theology which had an impact on their thinking and writing. (Stolfus 2006, 245) It would be easy to surmise that their theological importance has been considerably enhanced by their understanding and appreciation of music.

Music is an important window for theology because, like all of life, music takes place in time. Nineteenth century philosopher Ludwig Wittgenstein focused on live performances of instrumental music, citing his virtuosic whistling performances. (Wittgenstein 2006, 67) “His philosophic reflections on music thus exhibit a thoroughly *everyday* dimension to their construction, as do his reflections on religion.” Wittgenstein's religious philosophy is based on the performance aspects of music rather than a theoretical knowledge of music. Wittgenstein also draws on the early music performance practice work of musicologists Schering and Haas and their emphasis on the execution of the music as a primary concern. (Stolfus 2006, 247-249) Wittgenstein's understanding of music is important to Christian theology because it emphasizes the dimension of time.

Building on the thinking of Schleiermacher, Barth and Wittgenstein and by using musical performance as a framework, Stolfus develops a theory for evaluating theology and language: “...the type of practice applicable to the evaluation of theological expressions, in particular the concept of God, involves life experiences of 'suffering' or 'struggle.' This is, at the same time, a musical-aesthetic criterion; for example, he identifies 'humility and an enormous capacity for suffering, hence strength' as precisely the qualities of authenticity that he admires in Bach.” (Stolfus 2006, 250)

British theologian Erik Routley in his numerous writings emphasizes the role of

listening in both theology and music. Learning to listen is essential to a theologically formed spirituality. Spiritual listening is a learned discipline and parallels music training which also places great importance on listening. Music and theology are both human practices which require a disciplined set of skills. (Routley 1968, ix-xi)

Dietrich Bonhoeffer describes the love in musical terms in his *Letters from Prison*. He compares the *cantus firmus* of a polyphonic composition to human love for God around which the other loves, brotherly love and erotic love, exist. The great German tradition of polyphonic music was known to Bonhoeffer and informed his theology of love. (Bonhoeffer 1953, 303)

To summarize, listening in more than a perfunctory fashion is part of the spiritual experience of music and of Christian theology. The human experience is also marked by time, and music exists in time. The consciousness of time and mortality, the value of life itself, can be recognized through music. So the Christian theology of eschatology (the study of the end times) and the Communion of Saints share this interest in the march of time. (Saliers 2007, 75) If music is related to both body and spirit, it must be related to the objective of Christian theology.

It is through the human senses that one becomes aware of the transcendent. Christ himself came to earth as a man so that He could be perceived by human senses in order to make His spiritual journey. This is the doctrine of the Incarnation of Christ. The Book of Common Prayer contains liturgies which guide the community in prayer. Prayer is an act of transcendence requiring both listening and speaking. The Book of Common Prayer is concerned with both form and content as expressions of the theology of the incarnation of Christ. The Incarnation teaches that Christ is fully God in content but took the form of

a human being, participating in the world to communicate the message of God, the holy as a transforming agent of culture. The Prayer book communicates the contents of the Anglican faith through a form which engages the whole human experience reaching the mind as well as the spirit. The theology of the prayer book reflects its heritage of Christian understanding and the form of the book, its phrases and attention to literary and aesthetic qualities all appeal to the mind and to the spirit.

Music and Speech

Historic Middle Eastern cultures did not differentiate between music and spoken word in the Christian liturgy or other ritual practices. (Dickinson 1902, 98) Some scientists argue for the evolutionary connection of speech to music. (Kenneally 2007, 173) Their several shared qualities are self-evident: timbre, inflection, pitch, dynamics, rhythm, and tempo. Good public speakers make use of musical principles not only to please the ear, but also to communicate meaning, maintain interest and ensure that they are understood. Inflection of certain words can profoundly affect the meaning which is communicated. Because the Episcopal liturgy relies heavily on the spoken word, these artistic or aesthetic principles are at work in it.

Let us further examine principles of the spoken word as music. The spoken word when applied to expressive language like poetry can include repetition, symbolism, and sound devices such as rhythm, meter, onomatopoeia, alliteration, assonance and rhyme. Wittgenstein states that understanding a sentence is similar to understanding a musical theme. (Wittgenstein 2001, 14) Whether Eastern chant, the oration of the gospel preacher, or the head boy chorister reading from Genesis at the Festival of Nine Lessons and

Carols, speech and music are fundamentally very similar.

Music differs from speech by measuring and assigning these qualities of timbre with greater precision and on more levels than speech alone. Polyphonic music allows several complementary voices to be heard simultaneously. Homophonic music permits voices to subordinate themselves to a progression of harmonies. Music then can elevate, enhance or clarify meaning in the same way that speech does but on a deeper level because of its density and precision.

Prayer and Words

Prayer is an act of transcendence between the human and the divine. Because elements of the human and the divine are present, it relies on principles of the Incarnation. It communicates on a level which may be described as both verbal and non-verbal. Most Episcopalians would reject the notion of literally hearing the physical voice of God in human speech, but would certainly say the “voice of God” or his message to them has been communicated through the vehicle of prayer. Indeed, its importance is given in the very name of its liturgical book, The Book of Common Prayer. So, one could say that the act of prayer is both specific (verbal) and non-specific (non-verbal) in content, and transcendent in the nature of its communication. Similarly, music communicates verbally through pure vocal music. It also communicates through vocal music accompanied by instruments or pure instrumental music. The Apostle Paul's letter to the Romans says, “Likewise the Spirit helps us in our weakness; for we do not know how to pray as we ought, but that very Spirit intercedes with sighs too deep for words.” (8:26) In this way, instrumental music is similar to the work of the Spirit in prayer,

expressing that which is too deep for words. The transcendent aspect of music is more than a physical or emotional response to sound.

Transcendence and the Aesthetic Impulse

Because human nature longs for communication with the divine, the aesthetic impulse is part of what defines humanity. To seek an incarnation of the divine is to be human. This impulse is present in every culture throughout the world and throughout history, so there are certain universal principles at work. Just as mathematical principles are universal, but only under certain conditions will its more abstract applications be discovered, so it is with aesthetics. It may be dormant, or it may express itself in limited ways in some cultures. Then after a degree of leisure and learning has been attained by a particular culture, aesthetics expand to “fill the moral space available.” (Scruton 1999, vi-ix) Roger Scruton in his book on aesthetics takes the thesis that “the ordering of sound is the ordering of the soul.” (Scruton 1999, 477-478) Aesthetics allows expression and communication to occur in many different forms whether through language, music or other forms of art.

According to philosopher Immanuel Kant, the judgment of taste is subjective because it is an aesthetic decision. (Kant 2008, 40) However, he also says that when beauty is attached to function, a level of objectivity is introduced into aesthetics. Kant states that good church building design must consider its function as well as aesthetics. (Kant 2008, 54-55) In the same way liturgical music is functional, and subject to some degree of objectivity. The liturgy with the aid of aesthetics expresses the meaning of texts and theological ideas. Here are some of those ideas.

Transcendence and the Incarnation

The liturgy of the Eucharist in the Book of Common Prayer is full of examples of transcendence. The *Gloria in excelsis* is the song of the angels praising God at the news of Jesus's birth, which was certainly a transcendent moment for the shepherds, and is the opening act of prayer to God at the beginning of the Eucharist. Another high point of transcendent communication would occur during the Eucharist when the Celebrant says, "Lift up your hearts." The people reply, "We lift them up unto the Lord." (Book of Common Prayer 1979, 333) Philosopher Paul Tillich says, "We can find God in us only when we rise above ourselves." (Tillich 1987, 112) This statement characterizes the transcendental aspect of prayer and has implications for the Episcopal liturgy. The ability to transcend or go beyond the self is part of the ability to communicate to God in prayer. An aesthetic of liturgy must contain the transcendental to facilitate this fundamental aspect of prayer. Religion is a desire to know the Infinite which includes the desire to seek the truth. (Schleiermacher 1893, 56) This desire to know God as truth perfectly summarizes the principle of *Lex orandi, lex credendi*. Through the voice of prayer one seeks Truth, and this knowledge of Truth can be named Belief.

The connections between music and "reality" are enlightening to the concepts of transcendence and prayer. From a lecture entitled, "Art and Ultimate Reality" in 1959 at Museum of Modern Art in New York City, Paul Tillich, a self-confessed art lover but not an expert, delivers a theological view of art: "Ultimate reality underlies every reality, and it characterizes the whole appearing world as non-ultimate, preliminary, transitory and finite." (Tillich 1960, 139) God is beyond this ultimate reality. "Everything that expresses

ultimate reality expresses God whether it intends to do so or not.” (Tillich 1960, 140) So there is physical reality which one can name and understand. Then there is ultimate reality or “truth” which is beyond categorization and beyond the physical. But even ultimate reality is just one of the attributes of God. God is beyond even ultimate reality because God is someone that one can never completely know. Tillich’s insights are useful because they are a reminder that no human expression of ultimate reality can fully express the nature and person of God.

Since words express thought but are not thoughts, they both reveal and hide meaning or reality. Any created thing shares this quality. This view prevents a “religious glorification of the world” as well as an “anti-religious profanization of the world.” (Tillich 1960, 141) This view also questions the exclusive realm of Word and theology as beginning and ending points in Christian thought and practice.

The two indirect ways that human beings express and experience ultimate reality are philosophy (metaphysics) and art. A third and the only direct way is through religion. Symbols and myths reveal meaning through indirect means. (Tillich 1960, 22) Tillich states in “On Art and Architecture” that art, music and poetry are means to communicate the eternal. (Tillich 1978, 115) Religion, philosophy, and art share a spiritual connection whether it is labeled religious or not. Since ultimate reality is not confined to religion, Tillich describes the fallacy of sacred and secular distinctions of thought. Theology can be expressed through means that are not explicitly religious; “... it appears wherever ultimate reality is expressed through philosophical concepts and artistic images, and the medium through which this happens is the stylistic form of a thought or an image.” (Tillich 1960, 142)

Art does not communicate directly and specifically in the same way that the words of prose do. Art reveals meaning through symbols and results in the “aesthetic emotion” of exhilaration. (Langer 1953, 392-395) Art is not defined by quantifiable results but by the relationship between the creator and the receiver of the artistic experience. This “aesthetic pleasure” is similar to the discovery of truth. (Langer 1957, 260) In this way, the transcendent faith experience of the church at prayer is an artistic experience.

In a strict view of what constitutes religious art, there are two problems. One potential problem is that religious art can be valued only for artistic reasons, making it suspect to religion, such as a vocal composition based more on musical virtuosity rather than expression of the words. Or an artistic expression may be valued only for religious reasons, making it bad art, such as anything that qualifies as religious kitsch. (Tillich 1959, 152) In *Theology of Culture* Tillich asserts that expression of humanity's ultimate concern may be present or absent in any situation. (Tillich 1959, 72) This view breaks down many of the barriers traditionally used to organize sacred and secular, theological and cultural, literary interpretation and biblical hermeneutics. The study of hermeneutics, the interpretation of written texts which are often sacred in nature, should share many common points with literary criticism and interpretation. So, in art, literature and music that is not explicitly sacred, one may find elements of transcendence, making it a vehicle for prayer.

A symbol in the Christian context is sometimes known as a sacrament. The religious community attaches meaning to everyday things which are not everyday such as the bread and wine of the Eucharist. Through their enactment and repetition they are

given additional meaning. Because the occasion or the ritual is the only way which the sacrament is known, the actions which accompany the sacrament take on a new significance. Therefore the sacrament has the blending of “power and meaning, mediation and presentation.” (Langer 1957, 159-161)

Tillich classifies five types of religious experience as represented in styles of visual art which have analogues in musical art. The first is the sacramental religious in which the created thing is a bearer of the holy. This type of art carries with it the danger of idolatry: does it point to itself or to the ultimate reality? A musical example would be Gregorian chant and a spiritual feeling associated with the music without any awareness of the specific religious intent of the text being sung. The second type is mystical in which God is equated with nature. An example here would be the musical theorist or musical aficionado who sees the physical properties of music as divine rather than pointing to the divine. The third type is realism which reflects ultimate reality by interpreting ordinary things; the fourth, idealism which is the “anticipation of the highest possibilities of being; that it means remembrance of the lost, and anticipation of the regained, paradise;” and last, expressionistic art which is related to ecstatic-spiritual type of religion. (Tillich 1960, 143-149) In Tillich we have an understanding of music as transcendence which unites “reason and emotion, subject and object, non-being and being, self, other and God.” (Yob 1995, 29) Therefore transcendence is not rationally determined; it occupies the realm of the physical and the spiritual but is not limited to the explicitly sacred; and the sacraments are an example of transcendence. These principles of transcendence are helpful in understanding prayer in the Episcopal liturgy.

We see through a veil dimly

According to Tillich, there are also limitations on art's ability to communicate the divine or eternal. The aesthetic realm indirectly communicates the divine, so the intention of the listener is determinant. If the listener's total experience has been involved in the work, then ultimate reality and the divine are present. (Tillich 1960, 116) An important difference between religion and aesthetics is that religion comes by faith, aesthetics by imagination. Or expressed theologically, grace is received, and works, whether creative works of art or spiritual works, are acts of the human will. (Scruton 1999, 461) Any area of human activity including the aesthetic realm is affected by human sinfulness and must be subject to criticism. (Lonergan 1973, 276) Dangers to Christian thought include deifying the patterns of creation and culture and of attaching significance to the dynamics of music apart from the principles of Christianity. (Lonergan 1973, 277-278) In order to more fully illumine aesthetic judgments I will describe several pitfalls that music and art can present.

What historical situations have divorced aesthetics from religious life? The thinking of writers from biblical times to the present will now be summarized to demonstrate the sometimes difficult relationship between the arts and religion. Routley in his discussion of biblical aesthetics notes that the word beauty does not appear in New Testament. In the Old Testament there are several passages alluding to beauty. In Psalm 29 and Psalm 96 "Worship the Lord in the beauty of holiness" means, according to Routley, "Worship the Lord with decent ornaments." (Routley 1960, 30) In the biblical tradition beauty is not extolled as a virtue but is used in connection with God's attributes. Beauty is referenced metaphorically with regard to God's wisdom, holiness or presence.

(Best 1993, 8) Blackwell in *The Sacred in Music* also notes biblical admonitions against beauty's temptations. Artistic beauty can be sacramental, or it can be morally depraved as in the example of Nero. (Blackwell 1999, 159-160)

Blackwell goes on to record influential thinkers' ideas about beauty throughout history. Plato as translated by Harold Fowler says that "The soul that has seen the most [of truth] shall enter into the birth of a man who is to be a philosopher or a lover of beauty, or one of a musical or loving nature." But the reverse is not true. The most musical person does not have the most truth. (Blackwell 1999, 161)

Beauty can be problematic to Christian theology for several reasons. Wittgenstein warns in *Culture and Value* of the "idiotic role the word 'beautiful' plays in aesthetics." (Wittgenstein 1984, 52) Tillich says, "The word beautiful has an old-fashioned sound. But perhaps it can be saved, like many other words which need salvation. If beautiful means a creation whose harmonious forms produce immediate pleasure, only a few and very questionable artistic styles are concerned with beauty." He goes on to say, "If, however, beautiful means the power of mediating a special realm of meaning by transforming reality, art is bound to be beautiful." (Tillich 1960, 20) It is this transforming aspect to beauty that is most akin to the spiritual.

Aesthetics are in general and music is in particular a part of a subjective world and operates in a different sphere than moral truth. (Blackwell 1999, 161) Blackwell's analysis of a Christian aesthetic of beauty assumes a desire to make a sincere offering to God, but with Luther's view of beauty we may "taste with wonder (yet not to comprehend) God's absolute and perfect wisdom in his wondrous work of music." (Blackwell 1999, 165) Not every aesthete is a moral person, but moral truth can be

enhanced or expressed through aesthetics.

Throughout history, negative cultural connotations associated with the arts have also limited their use in the liturgy. The use of instruments was initially quite controversial because of their less than virtuous associations. Pope Benedict XIV, in the 18th century however permitted the organ, double-basses, violoncellos and violins because they assisted voices and custom demonstrated their ability to “excite the soul to greater devotion.” But still unacceptable for liturgical use were trumpets, flutes and mandolins because of use at balls and theaters. Restrictions were lifted during Christmas and Epiphany for festivals, and ceremonies outside consecrated ground were more lenient often using processions with instruments. Yet in contrast to this reluctance about instrumental music, for five centuries (13th-18th) the church choir was “the most lively center of musical art in the West” giving rise to the development of polyphony. (Lesure 1968, 48-50)

Opera has presented a potent cultural influence for the church to critique. Artistic culture was moving away from the domination of the church as the center of cultural life as opera began to develop. But opera as a cultural force met with conflict between composers and the aristocracy over suitable themes, and instrumental music of the late 17th and 18th centuries was in turn a revolt against aristocratic censorship in opera. This ultimately led to the symphony as the primary genre of 19th-century classical music. (Finkelstein 1952, 24-27) Stylistic innovations of the 18th century related to opera were controversial when written for liturgical use. Sydney Finkelstein contrasts the textual themes in Bach's cantatas and Handel oratorios as deeper, more realistic and more complex than those of opera, making the music more dramatic not less. Opera's themes

are frequently mythic and comic derived from feudalism and chivalry, escapist not realistic. (Finkelstein 1952, 28-29) This realism in Bach's and Handel's music comes from the fact that they and others like them (Telemann, Buxtehude) were artisans practicing their craft for the context of a spiritual community. (Finkelstein 1952, 33)

Aesthetics may be transcendent without pointing to ultimate things. Let us take the example of opera. The mythic and comic themes of opera are one of the characteristic trademarks of 19th-century romanticism. Routley describes its essential qualities and compares and contrasts it with Christian theology. To this end he quotes C. S. Lewis's definitions of romanticism which includes themes of danger, adventure and unfilled longing as well as larger-than-life characterizations which are egoistic, inward-looking, or rebellious. (Routley 1960, 37) These same themes of romanticism could be found in many modern movies as well! Lewis shows the illusory answers that romanticism gives to the human questions that the Bible seeks to answer more substantively. Christian doctrine substitutes eschatology for romanticism. Unfilled longing is replaced with the believer's real hope for heaven. Routley demonstrates how the misplaced romantic hopes of the Israelites for an earthly kingdom in the Old Testament resulted in their rejection of the Messiah. (Routley 1960, 37-40) Romanticism still greatly influences modern conceptions of beauty and is pertinent to the discussion of aesthetics and theology because it is essentially the transcendence of self rather than transcendence to the divine. This transcendence of self is sometimes easily confused with an experience of transcendence to the divine even within the church.

Erik Scruton in *Aesthetics of Music* describes the sentimental person. These ideas are very similar to Lewis's and Routley's ideas of romanticism. This person: “responds

with extreme readiness to stimuli, appears to be pained but also enjoys it, responds with equal emotion to unrelated stimuli, avoids following up emotions with appropriate actions, more concerned with abstract notions than ones which require action.” For the sentimental person death or tragedy is the excuse for excessive, self-indulgent feeling, and the true subject matter is insignificant. (Scruton 1999, 458) Scruton goes on to say that banality and sentimentality feed on each other in the modern consumer culture. He describes cliché as representative of banality in music and its relationship to sentimentality. Because art is a reflection of life, cliché may exist in art as well. (Scruton 1999, 490) This is not to say that all romantic music is unsuitable for the liturgy. Its ability to convey emotion on a grand scale is certainly fitting for the noble concepts of Christianity. But examination of the role of emotion and how it is directed may be necessary. Does the emotional response enhance an understanding of God or does it just feel good?

Everyone has a philosophy of aesthetics whether acknowledged or not, whether informed or not. Some have a limited view of the value of music in liturgy because of the excesses in our culture, because of their perceptions of what music is in our culture and because they have not had the opportunity to appreciate what music is capable of doing. It is the potential for Christian discipleship and community to which theologians have pointed and which many musicians intuitively understand. Music rightly perceived is neither an idol nor an albatross, but an aid and a gift that deserves great attention. Aesthetics understood within the context of Christian theology can provide a means of divine transcendence.

In Chapter Four I will explore music as Christian education, but for now let us

turn to music and liturgy.

Music, Liturgy and the Community of Saints

Let us explore what aesthetic forces are at work in the liturgy. In *Aesthetics of Music*, Scruton cites the relatively short history of aesthetics as a study, its recent reawakening, major and minor modern players and takes up the thesis that “the ordering of sound is the ordering of the soul.” (Scruton 1999, vi-ix) Scruton begins by describing areas of human activity as defined by their intrinsic value. Play in order to remain play must be pursued for its intrinsic value not for the purpose of learning. Friends are valued for their intrinsic worth not for their return investment; everything in life worth having has this intrinsic quality including art, education and sport. Scruton then traces the sociological path of art. Art is a product of leisure; leisure comes from a safe society; and safety comes from living among friends. (Scruton 1999, 457-458)

Liturgy takes place in the context of a community and plays an important role in this “society of friends.” Religion orders life into good and evil, the sacred and the profane, the transcendent and the temporal. Christianity in the West has historically included these themes: original sin, sacrifice and ritual. Ritual is defined as transforming the sacrifice into the holy. In this process the ritual includes the supernatural becoming a sacrifice so that the fallen may be redeemed. These themes, whether revealed or hidden, are in much of Western art. “The religious experience is not disinterested—at least, not in the manner of the aesthetic experience.” (Scruton 1999, 459-460)

However, participants in religious rites do not do so merely to contemplate meaning in the detached way that one would contemplate a play or a painting. These are

genuine participants who are engaged for the sake of their salvation and with a view to the truth. Nevertheless, there are interesting similarities with the aesthetic experience. Themes in the Book of Common Prayer include life and death, global concerns and a view of eternity. These rituals engage the highest concerns of humankind.

Liturgy is contextual, and it is universal. Routley compares the work of Beethoven's nine symphonies to Haydn's one hundred-four symphonies. In his view, Haydn was working as a craftsman for an immediate context, whereas Beethoven was more self-consciously creating music for the ages. Handel's music received an immediate international popularity whereas Bach's music, while sometimes written for a very specific context, was only later appreciated by a more initiated audience. These examples are compared to the work of the preacher who is a folk-artist in the sense that he/she is communicating in a specific context rather than as an individual artist free from the community in the romantic notion of that idea, and some preaching and teaching is more appreciated for a later age than in the present. Both the preacher/theologian and the artistic community operate in the larger context of a continuing tradition. (Routley 1986, 42-44).

Religious communication in the liturgy is an art form. Each participant in the liturgy has a role to play, or work to do, just as in music there is the composer, the performer, the audience, made up of listeners, with their own work. (Schleiermacher 1893, 190) Schleiermacher notes the similarities in which music and religion are both internalized. (Begbie 2007, 147) The liturgy, too, is internalized through its repetition, its rhythms, its contrasts, and these characteristics give the liturgy musical or artistic characteristics; faith and culture or faith and art, therefore, meet in the liturgy.

Schleiermacher says that music is an inward art most related to our self-consciousness. (Begbie 2007, 147) As a companion to the outward expression of the words of the liturgy, music can reach places in the human soul that are perhaps untouched by the spoken word.

The liturgy shares this work of communication with the prayers that are offered, the lessons that are read and the sermon which is preached. Yet I agree with theologian Kirkegaard and others that the audience in liturgy is not the assembled faithful but God. (Kierkegaard 1978, 90) Schleiermacher compares hearing music to the receiving of a religious experience. (Begbie 2007, 147) Since the liturgy is the “work of the people” even when the religious experience is passively received, (hearing the lessons, the sermon, a portion of the prayers and receiving the Eucharist itself) listening and receiving is participation and, therefore, work. And in this regard, I recall Routley's point mentioned earlier about listening as a theological enterprise.

According to Schleiermacher, music speaks in a language beyond words which is similar to the response to the religious communication of prayer. (Schleiermacher 1893, 152) The liturgies of the Book of Common Prayer obviously speak in words, but the words evoke the participation of both the mind and soul of the worshiper. The realm of church music is primarily devoted to the combination of music to words and through this means enhance the impact of the words through various devices: repetition, variation of dynamics, range, harmony and rhythm that go beyond the power of speech. One need only recite the repetitive text of the *Agnus Dei* and then sing it to understand.

The matters of the divine are so significant that everyday conversation cannot adequately express its meaning. For Schleiermacher, the artistic renderings of the poet,

and the well-crafted phrases of the literati are more appropriate to conveying depth of meaning. (Schleiermacher 1893, 150-151) Here, Schleiermacher is explaining how liturgical prayer points us to the divine. The Eucharistic prayer reminds us, “Therefore we praise you, joining our voices with Angels and Archangels and with all the company of heaven ...” (Book of Common Prayer 1979, 362) The beautifully written phrases of the Book of Common Prayer signify how beautiful language is a means of transcendence.

Schleiermacher says that music “offers access to a universal plane of experience beneath or underlying particular things.” (Begbie 2007, 147) He compares the religious revelation to the musical revelation. Each type of revelation has characteristics which simultaneously include the universal, the cultural and the individual. (Schleiermacher 1893, 51) The Book of Common Prayer seeks to offer a universal experience of worship for every person regardless of circumstance. The appeal of worship in the liturgical tradition is to the universal and accommodating the cultural and, to a lesser extent, the individual. Therefore, music can be an integral element of the liturgy, not merely an ornament to it.

If we follow the ideas of Schleiermacher, Routley, Lewis, Plato, and Scruton, then Episcopal Church liturgy requires an understanding of culture and aesthetics and has parameters which define the use of music with the liturgies of the Book of Common Prayer. In Chapter Two I argued that liturgical theology is doxological because of the very nature of the liturgy. (Kavanagh 1992, 143) The liturgy has formal and ordered qualities which occupy space and time. Therefore it demands an awareness of the sonic, visual, spatial, and kinetic arts.

According to Scruton, God is defined in the act of worship far more precisely than

he is defined by any theology, and this is why the forms of the ceremony are so important. Thus, repeated interactions increase the meaning because of a familiar relationship between the participant and the divine. (Scruton 1999, 505) So the textual content as well as the form and rhythm of the liturgy express meaning.

Theology of Community and Time: The Communion of Saints

Culture is the expression of a community through religious forms and an idea of what is sacred in terms of place and time, persons and offices, customs and rites. Culture is grounded in a religion. When people lose their faith and cease to experience their social membership, the culture begins to become less vital. Culture is dependent on the voice of previous generations, and modern society often ignores the voice of the past. (Scruton 1999, 505-506)

A Christian view of time understands the value of the past, present and future. In a Christian view of time the Church can truly enjoy positive fruits of Christianity in civilization. If we mine the past for intellectual, technical, social and religious achievements, why not mine artistic and musical ones as well? “These gifts of God through human achievement are not imposed on us but are offered for free reception. In so far as the Christian basis and dimension of Western culture is at stake, a refusal of the gifts will be tantamount to apostasy: and that remains possible as long as the rule of God has not been incontestably established and human salvation brought to completion.” (Wainwright 1980, 396) Liturgy is the intersection of many points of the human experience: between faith and revelation, the individual and the community, and also importantly between the past, present and future. It includes reflection on the present and

actual state of life, (Kavanagh 1992, 143-144) but it must not stop there. Divine revelation in scripture is of the past. These boundaries of time--the historical past, the present day and the eternal future, must be fully explored in all aspects of the liturgy.

The Episcopal Liturgical Aesthetic

The artistic process is a metaphor for the Christian life and can therefore help guide a Christian aesthetic of art. In describing a Christian aesthetic, Routley suggests that the creator is not motivated primarily by creating beauty, but it is an effect that is anticipated. The artist is torn two ways: “between the necessity of right making and the temptation to attend to the effect of things made.” (Routley 1960, 33-34) Another way to say this is to describe the tension between form and function or between form and content in art.

Routley describes the artistic process as martyrdom, giving up the self “I” to find the created “I.” The creative or performing artist totally submits herself to the work in order for it to “live.” Self-death or, perhaps more accurately, self-discipline leads to liberation and are both a part of the creative process. The Christian life and the artistic process are similar. In theological terms the process of salvation is a continuous process of replacing the current “I” with the new “I.” (Routley 1986, 45-49) The preacher calls this sanctification; the artist may call it the creative process. Both refer to its effect as liberation. (Routley 1986, 57) In this way we see the similarities between creativity and spirituality.

Protestantism emphasizes one artist in worship: the preacher. Anglo-Catholics may emphasize the artistry of a well-trained choir. But if one understands the arts as a

dimension of life, and under the guidance of the Holy Spirit, then every person is an artist. In restoring aesthetics to the liturgy we are not limited to better preaching, bigger budgets for more professional singers or more beautiful organs. What we seek is that all participants may truly offer their best selves. (Routley 1986, 57-58)

Liturgical aesthetics follow conventions that are normative in other arts. This principle has been noted by members of the Anglican liturgical renewal movement of the 19th century. In Dale Adelman's book, *The Cambridge Ecclesiologists*, he quotes a paper by Braithwaite entitled "Aesthetics in the Church" as influential in the formation of the tradition of music for the Anglican Church: "If any art forms are appropriate for worship, then they should be applied with equal purpose. Our least and best offerings are equal in God's eyes but our greatest and best is nevertheless the greatest and best manifestation of our desire and intention to honour the Creator, and to approach Him, so far as we can, in a manner according with His majesty. Must it not be an omission to express this desire worse than we can? Why are discord in church-singing, disproportion in a column, want of harmony in colour better than would be bad grammar in a prayer?" (Adelman 1997, 82) Therefore, the rigor that is applied to the spoken and written arts needs to be equally applied to all art forms that are part of the Episcopal liturgy.

Episcopalians and Aesthetics: The Music of the Book of Common Prayer

Because liturgical music has merit as an aid to prayer, education, and in understanding the idea of community throughout time, we can now examine how these principles combine to determine the musical aesthetic of the Episcopal Church USA. Each of the principles is significant on its own merits but must not be used exclusively. It

is the summation or balancing of these principles which best expresses the *via media* of the Book of Common Prayer. This approach is not novel or complex. It relies on history and established norms in the Anglican tradition. By laying the theological and aesthetic groundwork for the Anglican aesthetic, most of these examples will not be a surprise but will have a thorough and well-developed philosophy attached.

The first example one looks to in establishing an Anglican aesthetic of liturgical music is to music that has been set to texts of the Book of Common Prayer, music which falls in the tradition of this same music, and music which generally embodies the principles that have formed and continue to form the Book of Common Prayer tradition. From my vantage point, the prayer book tradition communicates the universal truths of the historic Christian faith while adapting to new contexts according to theological principles of Anglicanism.

This unique heritage of choral singing in Britain owes much to the tradition of the Book of Common Prayer and its liturgies. Choral singing in Britain has long been a distinguishing feature of its cultural landscape. The revival of that tradition begun in the 19th-century Oxford Movement has been maintained until this day. Anglicans the world over have inherited this tradition in the form of a large repertoire of choral music written especially for the Episcopal liturgy. The Anglican heritage of choral music includes repertoire from its native tradition as well as the best choral music from the European tradition. Frequently one hears of English choirs who tour and record to great acclaim.

The music that was first written for the texts of the Book of Common Prayer was to be set syllabically and sung in the vernacular. (Parrish 2000, 133-134) Thomas Cranmer composed the first Book of Common Prayer and preferred simpler forms of

church music. (MacCulloch 1998, 330) Composers such as Thomas Tallis and Christopher Tye adapted to this new aesthetic with texts that were declaimed with great clarity while still being musically satisfying. Within the limits of homophony, these masters reached a level of expression that still communicates today. As the prayer book changed and developed the syllabic restriction was not enforced and other modes of composition were developed. The tradition of writing choral music with texts from the Book of Common Prayer continues through the modern day. Examples can be found in works by John Tavener, Herbert Howells, Harold Friedell and Craig Phillips.

The Book of Common Prayer allows for other sung texts, such as hymns authorized by the Church, the words of scripture or texts which are “congruent with them.” (Book of Common Prayer 1979, 14) Those skilled in music are best suited to determining the level of craftsmanship in a given composition, but one obvious criterion for any liturgical music is for the musical setting to communicate the meaning of the words. Meter, tone and connotation all match and amplify the meaning of the words in any sung music whether by the congregation or by the choir.

Hymn tunes often have particular connotations. Many parishes would find it unfathomable to sing “Amazing Grace” to any other tune because of its long and favored connotation with the tune *New Britain*. Yet in the instance of the tune *Hyfrodol*, several texts are commonly sung to this well-loved tune. The relationship between words and music can be complex, nevertheless, music which has been composed with attention to both form and content can be an outward expression of the doctrine of the Incarnation. (Johansson 1988, 38)

I have suggested earlier that the object of prayer is to transcend the physical world

into another dimension. When the goal of the music is to become a transcendent form of prayer and the rendering and the setting permit this to occur, truly moving liturgy will result. In order for this to happen, the musical rendering must reflect the composer's truest intention. The composer uses tools of form to express content. This concept of form and content in art is an example of the principles of *Lex orandi et lex credendi*.

Traditional forms of church music such as organ music, choral music and hymnody have fallen out of favor in some segments of the American church, not because of their innate obsolescence, but because the renderings of it have failed in some way, usually because of a lack of the performer's knowledge, care or preparation. Great care must be given to understand the form that the composer has chosen to express the content or meaning of the music. Before attempting any style of music, proper study and preparation must take place to ensure the person leading it has a thorough understanding of the style and has the ability to communicate it and the resources to produce it. If these measures are taken, transcendence through music may occur. Preparation, study and practice usually require great effort. Christ's incarnation was born in pain and led to sacrifice. Music which transcends our humanity often requires the sacrifice of time, talent and resources.

Regarding *lex credendi*, the texts which are sung in the liturgy carry the important task of interpreting and teaching Christian truths. The rubrics of the Book of Common Prayer require that texts sung within the liturgy are from scripture, or are in harmony with them. (Book of Common Prayer 1979, 14) At times this may require theological judgment on the part of the clergy or musician especially when music written for another church tradition is chosen for the Episcopal liturgy. Because of the sometimes

overwhelming aspects of emotion or sentiment, one must constantly be reminded that liturgical music serves the text and the text serves the liturgy.

The Communion of Saints has several implications for music of the Episcopal liturgy. One is that the music be written for participation by the entire congregation, whether by listening or by singing. Music for a community to sing is born out of a community as well. Today the church is bombarded by a consumer culture which has produced its own church music products. When evaluating this music, one must remember that a principle of liturgy is community. Community is not mass produced, but is in some way indigenous and not self-conscious. Community identity is usually formed by what it is without regard to that which it is not.

Not every musical style is immediately grasped by every congregation, but this should not limit the exploration of those composers who have lived and composed music in cultures other than our own. This broadness of musical expression does not serve as a self-congratulatory pat on the back for our inclusiveness and tolerance, but may be an invitation for the saints who have sung “O God, our help in ages past,” to be present among the living. The Christians in Ghana, the Lutherans of Germany, the Catholics of France, the Methodists of America are all parts of the Communion of Saints and, indeed, included in the *Hymnal 1982* and other liturgical resources approved for use in the Episcopal Church. (Hymnal 1982)

An Anglican aesthetic of church music is influenced by great composers from the larger Christian community. Composers such as Johann Sebastian Bach and Olivier Messiaen had lives of deep theological study in addition to their musical lives, and each wrote music for the Christian liturgy although not Anglican. Theologians such as Barth,

Kirkegaard and Schleiermacher studied music as part of their intellectual and artistic lives. Few Episcopal parishes could survive on a strict diet of these composers or these theologians. But those who lead these parishes would certainly be doing their parishes a disservice if they were not influenced or informed by them.

The Written Tradition and the Via Media

The Book of Common Prayer is dependent on a written tradition of scholarship. Its composition and compilation was a thoroughly intellectual undertaking and sought to offer something not only for its present day but for the generations to follow. Yet it bears an important relationship to the spoken word because much of it is recited and sung aloud.

The prayer book's texts are drawn largely from the Bible. The biblical record and classical Western music bear several similarities regarding their origin and transmission. Scholarship has revealed that the biblical record in many cases has not come to be straight from the mouth of God to the pen of the writer, but has been transmitted through story-telling in pre-literate societies before the process of recording and canonizing scripture began. This discovery is a relatively recent phenomenon in the realm of biblical scholarship. (Schniedewind 2005, 117)

Musical literacy often accompanies general and theological literacy. While levels of general literacy and biblical literacy are not linked causally in all respects in a culture as diverse as the United States, literacy as whole also includes religious people and their inclinations to be literate in the texts of their faith. Frequently the themes that contribute to or detract from literacy in the general culture also affect faith communities within that

culture. (Nadin 1997, 436-437) Music and general literacy are both concerned with written forms. One of the salient qualities of the Western classical musical tradition is its transmission through a written form. Western classical music differs from other traditions simply from the fact that it is in large part notated. Notation expands certain possibilities of the music because written music may be of such length and complexity that performance without notation would be impossible. Written music made it possible to transmit it without its being performed before the advent of recorded music. The composer of the music can then allow the transmission of the music without personal intervention. The transmission of written music was in fact given impetus by the growing demands of the musical portions of the Christian liturgy. Because the memory can only recall so many tunes, Guido of Arezzo devised a system of notation that developed into our modern system. (Stolba 1990, 63) The story of liturgical necessity was retold in our own country in its founding days when illiterate churchgoers sang back line for line hymns that were sung by the leader. The musical literacy movement in public schools was born in the United States partly due to improve this situation. (Mouw 2004, 26-27)

However, there does exist within classical music the un-notated traditions of improvisation, which vary from the solo cadenzas of the concerto and figured bass accompaniments to solo keyboard improvisations in the tradition of Bach and Beethoven and others. Also classical music has derived much inspiration and substance from the un-notated traditions of folk music. In many cases folk music material has reinvigorated and bridged the musical vocabulary between the written and the unwritten tradition.

The written testimony of scripture is similar in that no one person could be expected to retell all of its stories from memory. It also contains truths that bear rereading

at one's leisure to gain more understanding, and the communication of its message or messages from generation to generation becomes possible. As the process of translating the Bible into all of the world's languages continues, each society then encounters the written revelation anew.

Just as American culture struggles with general literacy and musical literacy, the church also struggles with it as well. Therefore, it is no accident that music in the classical/written tradition suffers as music which is largely transmitted without the benefit of notation thrives. Those who promote the biblical literacy of the parish community should naturally be concerned with its musical literacy as well. Historically in this country they have occurred in concert with each other.

Most people who concern themselves with artistic literacy see it as ideally connected to the rest of society. Just as religion is experienced in a community, so is art. Art and religion both depend on symbols and allusions that are recognized by members of a community which assumes a prior education. (Scruton 1999, 463) One example from a liturgical context would be scriptural allusions in a hymn text. Scruton cites the works of Eliot, Dryden, Pope and others as examples of poets who include allusions to the broader culture. High culture of any kind thrives on allusions to an educated populace. Allusion is important to humor, games, ceremonies, customs, architecture and all forms of social life. It exists through the "constant exercise of taste." (Scruton 1999, 476) Ralph Vaughan Williams wrote in the preface to the *English Hymnal* that taste is a moral choice. Interestingly this comment was not directed to scholars but to the person "in the pew." (Routley 1986, 9) These definitions of taste may be better understood in the Christian context as expressions of a living and continuing tradition. The written tradition of

scripture and the Book of Common Prayer help shape the Episcopal aesthetic of liturgical music.

The Anglican tradition of the *via media* is thorough in its approach and avoids the excesses of any system of thought, including those belonging to the world of the aesthetic. A full understanding of Episcopal theology is gained through an understanding of both form and content. So an Anglican liturgical aesthetic will also reflect the understanding that form can serve as a tool to communicate content. In the interest of the *via media*, those who preach about diversity might wish to include the voice of historical saints as well as the community of global saints. Seeking the transcendent experience should also include theological grounding. Dabbling in an eclectic liturgical repertoire is not the same thing as the *via media*. When the *via media* guides the Episcopal liturgy, it brings about an appreciation of tradition and embraces new expressions which are worthy of history. The Anglican tradition has historically been conservative in adapting to liturgical and musical change. While room for innovation and experimentation is always invigorating and brings vitality to any living organism, these changes must eventually be evaluated in the light of the tradition which has come before and is still living today. So the *via media* can serve as a moderating force between artistic issues of form and content, between transcendence and immanence, and between tradition and change.

Conclusion

In this chapter I have demonstrated that theologians have used music as a metaphor for understanding Christianity. The human impulse for aesthetic experiences, community and for ritual is woven into the fabric of the Episcopal liturgy. Music is an aid

to prayer and to education. The aesthetic for Episcopal liturgical music should be informed by its theology and from historic precedent.

We live in a society surrounded by artistic expressions of all kinds. So every person has, to some extent, defined what these expressions are. Everyone has a theory or philosophy about aesthetics and culture whether articulated or not. Even the neglect of aesthetics has some philosophical basis. Because of the emotional impact of art everyone has an opinion about the relative merits of any particular work of art. It is rare indeed to hear someone admit that they do not know enough about a particular kind of art to have an opinion about it. A common assumption is that every individual has an innate capacity for evaluating art.

However, many people understand cultural expressions as important contributions to all areas of life, including theology. As we discussed in Chapter Two, the Book of Common Prayer is a unique contribution to Christendom and an important expression of Anglican theology. It demonstrates the relationship between faith and prayer for Anglicans worldwide. Tradition and reform, form and content and an emphasis on the Christian community throughout time are markers of Episcopal liturgy. Episcopalians welcome scholarship and literacy as aids to understanding the mysteries of the faith. The Anglican aesthetic for liturgical music therefore is transcendent and theological, global and historical, and it places great value on reason, scripture and tradition in its construction. Therefore, it is considered an art and is a companion to theological thinking and, as I will demonstrate in chapter four, is a valuable companion to theological studies.

The purpose of seminary training is to expose students to the best in thinking to provoke their learning which in turn promotes the impetus for change and growth among

their parishioners. High art is a companion to this process. We don't expect every parishioner to quote from systematic theologians, nor do we expect them to understand the inner workings of art music. But both preachers and musicians, having been exposed to both arts, impart understanding to parishioners of that light of truth. Because of the elemental relationship between music and religion, theology can only benefit from an informed perspective of the arts. This overview of ideas about music and theology demonstrates the ways that the study of theology can benefit from the study of music.

Chapter Four: Liturgy and Music at the Episcopal Seminary

In Chapter Three I demonstrated how Episcopal liturgical theology emphasizes Christian beliefs such as the communion of saints, the incarnation, the principles of *Lex orandi lex credendi* and the *via media*. These beliefs have aesthetic and musical implications for the liturgy of the Book of Common Prayer. Therefore, the parish rector, as the person charged with liturgical leadership, is best equipped for this task when his/her seminary education includes the fullest expression of the musical arts within its curricular and non-curricular offerings. In this chapter I describe a series of pedagogical principles, and then explore how these ideas can be realized in music instruction in the Episcopal seminary.

Transcendence: Aesthetics and Learning

The first pedagogical principle is that aesthetics and education have shared areas of purpose. Having established similarities between aesthetic experience and the Anglican liturgy, here I will make connections between Christian education and aesthetics as well. Nietzsche believed that music was an alternative to religion and shared its spiritual essence. (Nietzsche 1993, 23) Those of us concerned with the integrity of Christianity as a religion must consider this both a warning and an admonishment. Music can be the track that derails the purpose of religion, or it can be woven into the spiral which accelerates its growth. The relationship between music and theology must be explored because, like education itself, it holds great possibilities but not guarantees.

In both Christian education and aesthetics there is common ground. One area of commonality is the process of creation, expression and response. (Astley 2000, 220) In aesthetic terms these three factors can be understood musically as composing, performing and listening. In educational terms they would be writing/planning, teaching and learning. Whether creating a musical work or creating a lesson plan, whether conducting a concerto or conducting a class discussion, one can see parallels. In fact music teachers, especially conductors who by function are musician/teachers, observe these similarities through firsthand experiences.

Creating, Performing and Listening as Learning

The composer's task is to order noise into sound and sound into music. In Chapter Three I have described the similarities between speech and music, both having qualities of phrasing, inflection, articulation, dynamics, timbre, and rhythm. By contrast, sheer noise can be defined as sound which is unpredictable and unpleasant. When contrasted with speech and noise, music regulates and orders these elements to a high degree, adding to it the layering of sound as harmony or polyphony. (Astley 2000, 229) Then, by organizing these raw materials, the composer learns the principle of transformation, creation and growth.

One way that seminarians can understand the creative process of the composer is to be encouraged to see the relationship between text and music by pairing hymn texts and tunes. This exercise can demonstrate the need for matching the meter and mood of the words with the meter and mood of the words. In cases where a text and tune have long been paired together, the power and the individual variability of connotation and

association can be discussed as well. For example, the meaning of a text such as “There's a wideness in God's mercy” by Frederick Faber differs in interpretation when it sung by the choir as an anthem set to the music of Maurice Bevan from when it is sung by the congregation to the music of Calvin Hampton. Also, each verse of the hymn text has different meanings but is sung to the same music, so how does the interpretation of the same music differ from verse to verse?

Whether it is musical or pedagogical, performance of written music is preceded by an interpretation of it. Schleiermacher and others have proposed an emphasis on interpretation, a hermeneutical approach to theology, which stresses the dialogue between the text and the interpreter, which “enables a revised, renewed tradition of interpretation which is continuous both with the past text and with present cultural experience.” (Astley 2000, 228-229) In the liturgy the musician and preacher share this hermeneutical task of interpreting historical texts for an immediate context. The musician is interpreting the verbal text as well as the musical “text.” So whether the text is literary or musical, the principle is the same.

The task of interpretation becomes one of establishing a dialogue between the voices from a different time and place with the gathered community. For example, a music teacher can guide students into a range of acceptable interpretations of a piece such as a Bach Invention for keyboard based on the score as well as what is known about the historical setting of the music, and how other important artists have interpreted it. The music teacher will also know what principles of interpretation are peculiar to the composition's historical context. The teacher guides the student to make individual choices based on these factors. The student performer is asked to make the music

comprehensible to the listener by emphasizing salient features of the music. This model is not unlike the preacher serving as a spiritual mentor guiding individuals of the congregation into an interpretation of a given lectionary text with the hope of influencing their beliefs and behavior.

Listening and responsiveness are essential to learning. This principle is consistent with the biblical injunction, “Be ye doers of the word and not hearers only.” (James 1:22 KJV) True listening is not passive. Listening is participatory, and in music it is an essential part of its creative realization. This is where Christ's incarnation is given form, created in the hearer. Active participation may be in the form of singing as well as in the form of active listening. The power of active listening in the context of a group also contributes to its learning and growth. “Listening to music can provide a valuable counter-point to our excessively logical and linguistic theologising in religious learning, and encourage a more healthy balance between the cognitive and affective domains.” (Astley 231-232) As stated earlier, Barth certainly found this to be true in listening to the music of Mozart.

There are many ways to listen to music. Jorgensen has labeled at least eight different ways of listening to music including intellectually, sensually, technically, experientially, contextually, peripherally, performatively and repetitively. (Jorgensen 2008, 114) In each of these forms of listening there is potential for learning not only about the music but also about the truths that the music conveys. In the Episcopal liturgy this can be experienced in the context of the choir singing the *Sanctus* during the Eucharist as well as the congregation as a whole singing it, or for the composer as the music was written. Opportunities for listening to instrumental music before, during, and

after liturgies also provide experiences for this affective learning to take place. In Episcopal practice this is usually in the form of organ voluntaries before and after the service. Because there are so many dimensions to music listening, the liturgy can speak on many levels simultaneously to the diverse assembled congregation.

In each of these roles, composer, performer and listener, one may learn directly about the nature of the act of creation. This metaphorically represents God's continuing act of creation in and through the faithful. Music can serve as a theological metaphor and medium in the listening experience. Music is the structuring of sound into rhythm, harmony and melody. Because of this highly measured ordering of sound and its capacity to speak with more than one voice simultaneously, music has intense power. Is this not the picture of Church, the disciplined ordered society of Christ, speaking as his body in all its parts as one intense entity?

Because hymnody and liturgical music allow the active participation of the congregation of worshipers, they are particularly effective tools for building community. (Astley 2000, 38) Because of its intensity, music has the capacity to communicate conflicting values, ideas, and/or emotions at the same time. Karl Barth was drawn to Mozart's music because for him it contained the ability to transform the negative into the positive. "Music has this almost unique ability, as Harries puts it, to 'do justice to the dark and tragic, whilst at the same time transfiguring them into joy and delight.'" (Astley 2000, 62) Examples would include the rather haunting American melody *Wondrous Love* paired with its joyful words. Or on a more fundamentally aesthetic level this melody contains the dual qualities of tragedy and beauty. Many melancholy musical works can be also described as deeply beautiful. This metaphor when applied to Christianity

magnificently reflects, for example, Christ's passion as both tragic and propitious. John Ireland's anthem *Ex ore innocentium* with the English text by Bishop W. W. How exemplifies the power of the tragic and the beautiful to be communicated simultaneously. The text of this anthem communicates the tragedy of Christ's suffering while the music completes the Christian message of hope through its exceptional beauty.

Cognition and Emotion in Learning

Christian education embraces the development of spiritual skills and an understanding of concepts, experiencing them through the intellect and through the psyche. Both the intellect and the psyche are central aspects of the religious experience. (Astley 2000, 220-221) In religious groups we see various emphases on cognitive versus emotional responses. But if one is to take Christian discipleship seriously, one understands that the call from Christ to be his disciples requires total immersion of both the cognitive and the emotional self.

Israel Scheffler defines "cognitive emotion" as the emotion which is tied to verification or surprise: the joy of verifying one's hypothesis, or the joy of discovering the unexpected. (Scheffler 1991, 10-15) Emotion and learning are interconnected, especially in religion. The fullness of reason and emotion are necessary in both religion and education. Yet the cognitive emotion avoids emotion for its own sake which, as discussed in chapter 3, is the danger of romanticism in our present culture. The cognitive emotion is tied to reason and dependent on it. So in Christianity just as there is a balance between belief based on evidence and belief based on faith, this principle could also be expressed as the balance between things that are intellectually understood and those which are

emotionally perceived. The emotion always rests on an intellectual understanding of some kind. Martin Luther recognized this relationship when he employed the aesthetic devices of poetry and music as didactic aids for teaching Christian doctrine in the liturgy, the Nicene creed sung as “We all believe in one true God,” (*Wir glauben all an einen Gott*) is but one example. (Mullett 2004, 219) When the intellectual and the affective are combined, learning takes on a fuller dimension more representative of humanity.

Emotions form a link between Christian education and music. Music perception potentially affects emotion as well as encourages verbal expression of the imagined, the intuited and the experienced. This is a significant task both for musical education and for Christian education. (Astley 2000, 222-223) The cognitive role for music is commonly not discussed or understood among its untrained aficionados as much as its emotional role. Yet music involves cognition in creating a reality by structuring our sense of time and movement. Brain science is useful in understanding the physical properties of human perceptions as it relates to music. For example, science can now confirm that music perception has the potential to simultaneously affect intellectual, emotional and physiological responses. (Koeschel 2005, 578) Isabelle Peretz outlines the various ways that music perception can be understood biologically and makes the case that music is more than a cultural invention. There is a growing amount of evidence that to be human is to innately have the capacity for music. Peretz concludes that question “What is music?” has a large implications for academia in general and it has a responsibility to be aware of this ongoing field of research. (Peretz 2006, 25)

The Augustinian dictum, *qui cantat, bis orat* ('whoever sings, prays twice') may then have a biological basis since music appeals to cognition as well as emotion. The

ability to detect the form of a spoken phrase or a musical phrase is unique among humans. Developmentally young brains respond to music as part of the response to language. (Koelsch 2005, 582) Reciting the *Kyrie* without music, singing it to a plainchant and having it sung by a choir to the music of Philip Stopford are related but distinctive experiences, calling upon different levels of participation—cognitive, emotional and physical--whether through listening or through singing.

The Incarnations of the Incarnation: Christ's Body has many parts

The Christian concept of unity of purpose within diversity of functions is described by St. Paul in his letter to the Romans. (Romans 12:5) The seminary therefore should reflect an interdisciplinary approach to learning since so many areas of Christianity must work alongside others. The study of music in the seminary in courses such as music in church history, music in Christian education, and music in evangelism can invigorate other aspects of the theological curriculum. A logical beginning point would be collaboration between liturgical theologians and musicians. The seminary administration should encourage and perhaps require their co-operation in common areas of study. If it does not exist in the seminary, can we expect it to exist in parishes? Indeed, a corollary principle to interdisciplinary study between music and theology is the principle that a collegial relationship between musicians and clergy be established in the seminary and serve as a model for mutual ministry in parish churches. All of these possibilities are dependent upon theologians understanding the modes of musical learning. (Lonergan 1973, 279) As Lonergan puts it, “Music saturates our culture, holding out to the theologian sizable opportunities which are at present woefully

underdeveloped. It remains to be seen how far theologians, academic or otherwise, will avail themselves of these opportunities.” He notes that “if they do, it will not be long before we will be wondering how it is that so much theology has managed to do with so little music.” (Lonergan 1973, 280) And in my view, many parish conflicts could be significantly reduced if prospective parish rectors observed and participated in collaborative ministry between disciplines as a part of their formative experience while in seminary.

Redemption and Sanctification in Religious Education

Christian education is an ongoing process throughout the life of all the baptized, whether lay or ordained. A recent trend in Episcopal churches is to re-label “Christian education” as “Christian formation” with the implication that one is never fully formed in the image of Christ and that this formation is both formal and informal. (General Convention 2009, 180) Christ called his believers to become disciples and the subsequent biblical letters are full of exhortations to live into the example of Christ.

Many times newly ordained parish priests encounter unexpected difficulties in planning and leading liturgies. (Hatchett 1989, 34) Continuing education opportunities can help fill this need, and the seminary can be a place where these are offered to the parish priest in the field. In my experience, expectations of continuing education for parish priests are typically low. If the parish priest is to lead others in the path of stewardship of abilities and the growth and nurture of spiritual gifts, it would be a great benefit to the parish church and the greater church as well for her/him to set the example for this behavior in a measurable fashion. This would undoubtedly have a ripple effect for

the parish. Perhaps the typically lower participation in Christian education following confirmation could be reversed if the parish priest set the example for continuing education.

Via Media: Elements of Religious Education

Arts education and theological education share common methodologies and can thus share common goals. When they are woven together, each naturally enhances the other. These common goals can be categorized by the educational philosophies which underpin them. These philosophies are humanistic, technical and inductive. (Tillich 1959, 151) Yet none of these philosophies operates in isolation from the other.

Humanistic forms of education are particularly useful to seminary education. As Tillich explains, a humanistic education is philosophically based on the Renaissance ideal of the individual as a microcosm, “. . . a small universe in whom the large universe is mirrored. As a mirror of the universe and its divine ground, the individual is unique, incomparable, infinitely significant, able to develop in freedom his given endowment.” (Tillich 1959, 150-151) Because of the intimate connection between theology and music, an Episcopal seminary education has the unique opportunity through a reformed humanistic education to celebrate the connection between art and faith. (Tillich 1959, 151) An example of a humanistic ideal in the seminary is the development of a God-given, individual gift, such as the gift for public speaking.

Humanistic education encompasses other forms of education. In a seminary the development of skills such as translating Greek, public speaking and singing the mass are aspects of skill development or a technical education. Technical education occurs within

the humanistic realm of idealization of individual gifts and abilities and within the context of group dynamics. Humanistic education in the seminary also includes inductive forms. Inductive forms of education focus on received knowledge from tradition and from symbols that have served the community over time. In the humanistic tradition, the seminarian is encouraged to interpret and evaluate tradition for contemporary society.

Interpretation of texts and ideas is central to the seminary education. The arts in the Episcopal seminary community can serve as a model for theological modes of interpretation and inquiry. The *via media* between the received sources of authority (inductive) and their interpretation for our own time (humanistic) is vital to the relevance of seminary education. If the seminary concentrates primarily on its past traditions and symbols, whether musical or theological, thereby ignoring the present society, the seminarian inevitably becomes skeptical when these symbols do not reconcile with her or his experience or reason. (Tillich 1959, 153) If, however, the knowledge of the answers that history provides for theological questions is absent, the seminarian is unaware of the range of possible interpretations.

Studying music in the Episcopal seminary can also provide insights into theological questions. For example, history is better understood when music is considered part of the context. When singing the words of the 18th century poet Isaac Watts, “O God our help in ages past, our hope for years to come,” to a tune that has also weathered the test of time, the steadfastness of this text is doubly enhanced. This principle can extend to other saints of the past, be they poets or composers of instrumental or vocal music. Just because modern democratic American society rejects the aristocracy of the past, it need not reject all of its cultural symbols. It is possible to interpret more than one level of

meaning in art. This issue could be compared to the patriarchal society which produced large portions of the biblical record. The imperfections of the past need not destroy its potential to instruct. Current sociological and cultural patterns impacting the liturgy are also better understood when contrasted with the music and liturgical cultures of the past. By comparing modern levels of stewardship of musical gifts in the liturgy with examples of the time and effort given in the past, the seminarian gains a broader awareness of contemporary liturgical influences. These historical examples can be drawn from biblical, theological, musical and sociological sources from various eras of Judeo-Christian worship.

Humanistic education's most radical question is the question of purpose and nature of life. Everything can be questioned. (Tillich 1959, 154) The Christian is free to ask as Pontius Pilate asked, "What is truth?" Seminary education includes a humanistic education so that the student may develop her/his own theological identity in freedom while in the context of the Anglican tradition of faith. Within the Episcopal seminary Jesus is the creative structure of all that is, including humanistic questions. The seminarian then asks, "How do I respond to the message of Christ? How is my purpose of life changed by Him?" It is also necessary for theological questioning to be placed in the context of the relationship between persons. This relational context, whether with the living or the dead, is the "tradition" portion of the Anglican approach to authority and truth. The seminarian asks, "How is my response to the gospel of Christ influenced by the church, or how is it an influence on the church?"

These questions can be answered with both freedom of the individual response and the structure of the literal understanding of the text and the structure of the

community. In artistic language, the art of the religious educator is to transform literalism into a conceptual interpretation without destroying the power of the symbols or artist's concept. (Tillich 1959, 155) In more theological language, the religious educator's task is to transform the literalist's faith into one that understands the importance of context, literary devices and various approaches to interpretation.

In my experience I have found that music for some is a symbol that cannot have an intellectual explanation or else its emotional power will be destroyed. The sense is that if an explanation were given of the devices that a composer uses to achieve a particular effect then the "magic" would be gone. For some, there is great danger in "unveiling the Wizard." So, if Episcopal seminaries are devoted to discovery and enlightenment in theology and if music is a necessary companion to a theology of liturgy, then the veil of mystery surrounding music needs to be lifted as well. Those who have devoted themselves to music as performers and students understand that knowledge of the structure, history and interpretation of music flow naturally from their love of the medium, so musical understanding should be addressed by thoughtful integration of music into the seminary curriculum.

The Mission of the Episcopal Seminary

The seminary is literally the seed bed where the solution to humanity's problems can be addressed. Its mission is larger than any one educational philosophy. Seminaries equip prospective clergy to transform society. (Calian 2002, 46) The seminary's mission includes the reconciliation of Christianity and culture generally and Christianity and education especially. The specific nature of this mission is constantly changing, yet at

any given time the best educational philosophy can contribute to the larger community. (Tillich 1959, 156-157)

An important purpose of seminary training is to expose students to the best scholarly tradition in order to deepen and broaden their learning, which in turn can provide the impetus for change and growth among their parishioners. Art is a companion to this process. One may not expect every parishioner to quote from systematic theologians, nor does one expect them to understand the inner workings of art music. Still they can come to understand more about their faith and its ritual in a more informed way when led by an informed clergy. In 18th century America clergy led the way to musical literacy for their parishes. (Keene 1982, 13-17) Both preachers and musicians, having been exposed to the art of communication through public speaking and through music, impart understanding to parishioners.

Because the seminary is a hermeneutical institution, (Calian 2002, 47) it seeks to interpret meaning and the world which we inhabit. Therefore, Episcopal seminaries should provide opportunities for the parish theologian to recognize her/ his role as one who interprets and communicates meaning, in essence becoming a hermeneutical artist. This artist will speak through the liturgy to people who have a general knowledge of theology and also have a general knowledge of music. (Young 1985, 6) Nearly everyone who attends church understands the rudimentary elements of the Christian faith. Nearly every parishioner is familiar with the Bible, knows how to pray, and holds theological positions on a range of issues.

The same could be said of music. Almost everyone is musical enough to recognize different tunes, to sing on pitch, and everyone has musical opinions, (Young

1985, 7) yet they are considered by some to be unmusical because they otherwise do not spend their time pursuing musical interests. In the classic treatise *Republic*, Plato tells the allegory of cave-dwellers who are bound and facing a blank wall. They can only perceive indirectly through shadows and echoes of sound. The philosopher-king is the prisoner who has gained freedom to experience reality directly and reports this information to the imprisoned cave-dwellers. (Reale 1990, 231) This work of conveying truth is like the task of teaching Christianity and about the use of music as a window to these truths. (Young 1985, 7-10) The musician or the theologian may take the role of the philosopher-king and conversely each may take the role of the cave-dweller. But teaching music to the seminarian-theologian helps fulfill the mission of forming him/her into an artist who understands how both music and the spoken word communicate meaning.

Seminarians and faculty can understand themselves as not only theologians but as creators and artists. The beginning point in this process may be encountering a medium which is wholly unfamiliar. Whether artistic education focuses on creating, performing or as a listener or interpreter, the object would be to become one with the process and to see the theological capacity of the process whether the work is sacred or secular. In Tillich's words, "There is no style which excludes the artistic expression of man's ultimate concern, for the ultimate concern, for the ultimate is not bound to any special form of things or experiences. It is present or may be absent in any situation." (Tillich 1964, 72) Paul Tillich gives an example of this as interpreter of Picasso's "Guernica" which portrays the bombing of a small town by Fascist airplanes. His thesis is that the style gives it its "expressive force." This style convincingly expresses the tragedy of this human situation as Christianity sees it. He discusses the work in terms of its subject, form

and style. (Tillich 1964, 68ff) Allowing the seminarian to develop skills in the theological critique of style will be useful in their future role as leaders of the liturgy. It is not intellectually responsible to assume that all styles of art are theologically neutral or equally meritorious in their capacity to communicate theological truths. There are contextual elements to any artistic expression, but when the liturgical community, beginning with the clergy, is educated in the same tools that the artist uses, then new vistas of Christian growth are possible.

When this growth occurs, the Episcopal seminary will benefit from the common purposes of theology and art. This philosophical clarity can then produce a methodological clarity regarding possible relationships between theology and the arts. (Yates 1987, 10) Music is a form of expression which encourages theological reflection and transcendence and also illuminates and interprets texts. These qualities are enormous gifts to the theological artist.

Music in the Episcopal Seminary

The Louisville Statement was formed by an ecumenical group which met in Louisville, Kentucky, in 2005 as a result of the Anglican Musicians' Seminary Music Initiative (AMSMI) and funded by a grant from the Louisville Institute to study the topic "Equipping Pastors to Use Music to Revitalize Congregations." The statement concludes that parishes that provide collaborative leadership between clergy and musician can produce meaningful worship which, in turn, nourishes the mission of the church. Among other recommendations the statement requests a "call for a review of seminary and music school processes with a goal of better preparing worship leaders for mutual ministry."

(The Louisville Statement, 2005)

A large number of seminaries require no education in music at all. (Roberts 2009, 3) Episcopal seminary professor William Bradley Roberts makes the point that academic deans in seminaries are besieged by interest groups desiring additions to curriculum, some professors are reluctant to reduce credit hours in their subject area, and many times music faculty have no voice in the academic process. (Roberts 2009, 4)

The reasons for the inclusion of the study of music in the Episcopal seminary are much larger than pacifying the self interest of church musicians who may benefit professionally from an artistically sympathetic rector. The vision presented here is a model of the Episcopal seminary that fully utilizes the possibilities of the arts for a theological purpose, allowing the arts to permeate the curriculum and the seminary experience. Since the liturgy makes greater use of music than any other art form, it makes sense to begin there. In order for worship leadership to be effective, music needs to become “a necessary part of the tasks of constructing theology, interpreting faith and culture, and preparing for the practice of ministry . . .” (Yates 1987, 5-6)

Seminary leaders will necessarily need to focus on how music is integrated into the curriculum. Although my present focus is on music and its relationship to the liturgy as a beginning point, there is value in a more comprehensive approach to arts in the seminary as a longer term strategy. Thus, as Yates notes, a four-part rationale for engaging in the study of music in the Episcopal seminary would include music as a means for understanding culture; a means for understanding and communicating the Christian faith; a means for preparation for ministry; and a means for shaping theology. (Yates 1987, 9) This means that music is capable of contributing to virtually every area of

study in the Episcopal seminary in addition to music as its own field.

Course work may be developed to integrate music in several ways. Music can serve as the primary subject matter or as a secondary topic with reference to another subject such as “Music in the Biblical Record” or “Music in the Life of the Theologian.” However, since expansion of seminary curricula are often met with obstacles, a more sensible beginning point would be to integrate music within other topics of study. Within the study of theology, music can be used as a metaphor for theoretical and methodological questions. Interpreting a musical work for performance can provide important insights into interpreting a biblical passage for the activity of daily life. In this way the inclusion of music study in the seminary curriculum can provides tools for analysis for interpreting faith and culture. By including a practical understanding of music and opportunities for skill development in its fundamentals, the study and application of liturgy will be enhanced. Therefore, seminarians will be better equipped to fulfill their future canonical responsibilities as liturgical leaders. (Yates 1987, 7-10)

The Vision of Music and the Arts in the Episcopal Seminary

The study of music in the Episcopal seminary can contribute to the understanding of the Anglican experience and to the understanding of other religious cultures. The music written for the liturgies of the Book of Common Prayer is a rich resource of theological understanding, from the music of the English reformation written for the new office of evensong by Thomas Tallis, Orlando Gibbons and others to the more recent contributions of American composers such as the anthems of Roland Martin and the *Bright Mass with Canons* by the minimalist Nico Muhly. The qualities of this music can

be contrasted with the music produced for worship in other Christian traditions and other religious traditions that are now a part of American culture. The arts can serve theology as a source for understanding the spiritual character of a particular culture. Another contrast can be drawn between historical liturgical music and modern liturgical music as a source of understanding Christian theology. This methodology exemplifies the theology of the communion of saints which allows the voice of the past to nurture and instruct in the present. As demonstrated in Chapter Two, the arts can serve as a paradigm for the understanding of theology. For example, the *Magnificat* text can be understood from various perspectives as interpreted by A. Herbert Brewer as contrasted with Nico Muhly. Brewer's joyful setting reflects the exuberance of a grateful Mary, while Muhly's setting may reflect more of the pensive feelings that may have been mixed with her joy.

Since the Episcopal Church is a liturgical communion, it is apparent that the arts have historically provided forms integral to the liturgy. The seminary experience can help ensure that music and liturgy continue to flourish. Christian education at the seminary, as well as the parish, can be enhanced through the use of music. The music which accompanies liturgical and sacred texts lives in the human consciousness by integrating itself into our biology. By engaging the brain more fully than by word or speech alone, we gain a powerful tool for learning and embracing the meaning of words. Music can also play a role in the growth of seminarians and parishioners by helping them to develop their intuitive mode of knowing. (Yates 1987, 10) What a wonderful and life-giving experience it is to read from the book of Isaiah and hear the voice of Handel's *Messiah*, "For unto us a child is born."

Music can also serve a mode of proclamation to the world of the Christian faith as

the hymn by Mary Thomson says, “Publish glad tidings, tidings of peace.” Historically the Episcopal Church has not concentrated on this truth as a guiding principle of the liturgy, preferring instead to allow the liturgy to serve its own end. Tillich has stated that there is no one method for communicating the gospel so that all people will accept it. Yet Christians believe that human nature has universal elements which are above historical context. Music that communicates the universal condition of anxiety, conflict and guilt can also communicate the possibility of peace, harmony and freedom. (Tillich 1959, 201-202) Music has the capacity to communicate the universal aspects of the human condition and can even express simultaneous, conflicting feelings such as anxiety and peace just as one feels in real life.

If church leadership is to understand how music enhances theology and ministry, it behooves the clergy to be musically informed as well. The well-rounded theologian will be educated in music, but before music can be integrated into the seminary experience, seminary leaders must clarify their educational objectives. Previous chapters on the nature of the Episcopalian understanding of the Christian faith and on the nature of music itself may serve as a beginning point for seminary leaders to consider.

“A New Dimension in the World of Sound”

Because music and theology share so many areas in common, liturgically, theologically, educationally and intrinsically, the Episcopal seminary faculty needs to model interdisciplinary cooperation between these fields. If worship is indeed central to seminary life as many Episcopal seminaries claim, then it also must be central to the faculty and to the curriculum. In order to integrate the study of music into the Episcopal

seminary, those responsible for hiring faculty will need tools to evaluate the readiness of prospective faculty to incorporate music and liturgy as a part of their field of study. This may be accomplished in several ways. For example, it would be a great advantage if the candidate for church history professor already possesses an understanding of liturgical music. If not, the willingness of the candidate to pursue additional studies, informally or otherwise, would be appropriate. The church music professor could be a resource person for candidates who otherwise prove to be sufficiently qualified.

It is important that seminary leaders provide opportunities for incumbent faculty and music faculty to interact in meaningful and collaborative ways. This approach calls for a high degree of co-operation and collegiality. As a Christian institution dedicated to the continuous growth and stewardship of one's God-given abilities and as an example of co-operative community, these values need to be highly regarded for the mission of the seminary to be taken seriously by the world it hopes to change. The church music faculty can serve as liaison to other faculty members, providing resources to enhance other subjects of study. For example, when seminarians are learning about the sacerdotal emphasis of the Roman mass in the medieval church, the resident music professor could illuminate this discussion by providing examples of mass settings which were sung by priests who would have understood the composer's hidden symbolic theological codes within the music. Machaut's great mass setting is full of numerological symbols which reference theological doctrines such as the trinity, the twelve disciples and the biblically-perfect number seven. (Leach 2003, 1007) Also, seminarians could listen to different preachers interpret the same biblical text, and then listen to musicians interpret and perform the same musical composition and discuss how these methods of interpretation

are similar and dissimilar. They could also be asked to interpret famous speeches and sermons and modify the interpretation of the words based on their own understanding of the text. The dramatic interpretation of a text could then be compared to the musical interpretation of a composition, such as various performances of Bach's organ music played according to different principles of performance practice, by different performers on different organs. Just as seminarians understand that words themselves are symbols of the writer's ideas, they can also learn that composer's use the symbols of musical notation to express their ideas as well.

The music faculty of the Episcopal seminary can, in the same way, help to enhance the study of theology, Christian education, liturgy and history. The collaborative model of the Institute of Sacred Music at Yale University is worth examining for the possibilities of replicating its qualities elsewhere. The ISM draws on the resources from Yale's School of Music and its Divinity School to develop programs of study which reflect the interconnected nature of music and theology. What is compelling about this model is that faculty and students alike are given the opportunity to study and understand theological aspects of music as well as the musical aspects of theology. (Jean 2009) Students from each discipline undoubtedly have more knowledge and more respect for their colleagues because of their close interaction.

Because liturgical leadership is a shared ministry between musician and clergy, studies in relations between clergy and musician would include opportunities for the seminarian to gain an awareness of the training requirements for church musicians. A comparison of how the church guides the discernment and training of clergy ministries versus lay ministries is important. Recommended employment practices for church

musicians can be found from professional organizations such as the American Guild of Organists and the Association of Anglican Musicians as well as from church teaching about baptismal theology, justice and equity in regard to church employees. The seminarian will need to understand what leadership styles are effective in nurturing a relationship between the rector and church musician which benefits the liturgical ministry of the parish church. It is important that the seminarian learn what standards of evaluation are equitable, and how a rector can nurture and encourage the parish musician with regard to continuing education, communication, pastoral care and conflict management. Also important for the seminarian is the knowledge of the most successful practices for hiring a church musician and gaining an understanding about the daily work of a church musician. (Roberts 2009, 101-102)

Each Episcopal seminary is a unique institution with a particular vision of its ministry. Each seminary has its own perspective and limitations. Ideally one full course would be devoted to church song and hymnody and one full course to the history of Christian liturgy and church music. But perhaps more helpful than describing specific course recommendations and specific curricula, I have chosen to list core objectives that could be combined into existing courses and added to new ones. These are framed as suggestions for some of the practical things that might be done to more fully integrate music into the preparation of seminarians and exemplify some of the principles I have outlined earlier. The Episcopal liturgy is at the intersection of theology, aesthetics, tradition (history) and Christian education. Christian liturgical studies in the Episcopal seminary would, therefore, need to include the basic tools of each of these disciplines, as well as the opportunity to see how they work together to form “the work of the people.”

Historical inquiries, analysis of current trends, and an understanding of Anglican liturgical theology, especially with regard to music, will receive particular attention. Studies in the history of Christian worship will have the following learning objectives: gaining an awareness of the biblical, theological, musical and sociological foundations of the worship from the following representative eras of Judeo-Christian worship with a focus on Old Testament antecedents, New Testament and the Early Church, The Medieval Church, The English Reformation, The Oxford/Tractarian Movement, and 20th Century American worship practices. The seminarian would also gain knowledge of historical and current Anglican worship practices in their various forms of Low Church, High Church, Broad Church and progressive approaches. Broad church is characterized by its borrowing of elements from both high and low church worship practices. Progressive worship practices could include those from St. Gregory of Nyssa, San Francisco, the Taizé community, the Iona community, post-Vatican II music and music from global and non-liturgical denominations. The seminarian should learn the distinctive characteristics of Episcopal liturgical music, including the English choral tradition of liturgical music. By studying liturgy the seminarian should be able to describe parish and cathedral worship: how their missions are the same, how they differ and how one influences the other. The seminarian will gain an historical understanding of the characteristic elements of Anglican worship and the technical expertise to plan and execute it based on theological, philosophical and practical thinking. Those elements would include the pipe organ and its literature, choirs and their musical expressions, including music written for use in Rite I and Rite II, vestments, church architecture, acoustics, and the music of the congregation as expressed in hymnody, chant and service

music in sources published and sanctioned for use in worship by the Episcopal Church USA. An awareness of current trends in Anglican worship practices within the United States and global influences on its practices will be developed, as well as an awareness of what characterizes Anglican worship practices in similarity with and in contrast to other Christian groups. Toward this end, each seminarian should experience worship as a participant and a leader in historical and contemporary worship practices drawn from the Anglican tradition such as Congregational Eucharist, Choral Eucharist, Choral Evensong, Choral Matins and other prayer book services, and be familiar with music written for the Anglican liturgy from various eras of its history. Examples would include music written for the Anglican liturgy by composers such as Orlando Gibbons, Christopher Tye, Henry Purcell, Charles Villiers Stanford and Herbert Howells.

The main vehicle for musical participation of the congregation is through the singing of hymns, so hymnology should be studied in depth by the prospective parish rector. A parish rector who enjoys and participates in the hymn singing in the liturgy is the best asset the congregation can have in the development of its appreciation for music in worship. Since instrumental music and choral music do not involve the whole congregation in the same way, the parish rector should have a basic knowledge of these areas and should rely on musicians who are specifically trained in these disciplines for a more refined knowledge.

Studies in congregational song would have the following learning objectives: basic music skills that relate to singing congregational music such as music notation, sight reading, the fundamentals of music theory, and a historical perspective from Biblical hymns to the present. It would be useful for the seminarian to analyze the

theological and literary content of hymn texts, text and music pairings, studies of theological movements and their representative hymns. In this way, the seminarian would become familiar with the liturgical and hermeneutical use of hymns as well as the use of hymns as theological reflections. The seminarian would also become familiar with hymn-related planning resources, approaches to teaching hymns to children, and how to develop and expand a parish repertoire of hymns and service music.

Students of liturgy should develop a theology/aesthetic of liturgy in written form for use in American Episcopal churches in the 21st century based on an awareness of worship practices of the New Testament era, Church history with particular emphasis on the English Reformation, and 20th century developments in American worship practices. The seminarian should become aware of his or her formative religious experience and its liturgical and musical context within the greater arena of both current and historical Anglican practice. Each seminarian could form an informed philosophical statement detailing the student's perspective on worship essentials and non-essentials and form an integrated perspective of the church's liturgical theology including the communion of saints, the incarnation, *via media*, and *Lex orandi, lex credendi* and their relationship to liturgical and musical components of the life of both the parish church and cathedral.

Seminary liturgies should be offered daily. Since most Episcopal parishes offer music at their primary services, music should be offered as frequently as possible in seminary liturgies as well. Seminarians should be given as many opportunities to sing as possible. Experiences in liturgical leadership and liturgical participation could include liturgies within the seminarian's personal frame of reference and beyond it. Practical experience teaches that future job experiences are frequently different than one's original

predictions and preparation for those liturgical settings outside one's original orientation are necessary for an understanding of the liturgical diversity of the Episcopal Church and for the very real possibility that skills for a different liturgical environment may be necessary. This may mean that the liturgies within the seminary's historic frame of reference may need to be expanded to include other practices at least periodically to fully prepare its students for ministry. These liturgies will include liturgies of the Episcopal Church, such as the Eucharist, Morning Prayer and Choral Evensong. The seminarian will plan and execute liturgies as a leader and experience these liturgies as a congregant with the assistance of a professional church musician just as she or he would in a parish setting. Opportunities for advance planning of music for specific seasons or specific liturgies with the advice and guidance of a practicing church musician would be of enormous benefit. Liturgical experiences could also include a variety of musical resources: those drawn from the seminary itself, small parishes, and larger, more established music programs from cathedrals or parishes which aspire to cathedral-level musical standards.

Because the Christian life is one of continuous discipleship, continuing education is vital for the parish priest. Here are some strategies for implementing clergy continuing education programs in music and liturgy. The seminary continuing education program in liturgy and music could be modeled on other Episcopal Church USA affiliated continuing education programs such as Leadership Program for Musicians (LPM) (www.lpm-online.org), Education for Ministry (EfM) (www.sewanee.edu/efm), and Theological Education for All (TeforALL) (www.teforall.org). Determining a strategy for implementation will include administrative leadership, locations (on campus, on-line,

remote physical locations), scheduling (within current offerings or other alternatives such as between terms, within the academic year, summer courses, weekend and evening offerings), recruitment of students, and staffing of instructors (faculty or guest lecturers). Continuing education should have a range of academic options including courses for audit as well as courses for academic credit to be applied to a degree program such as the Doctor of Music degree. Continuing education could also receive ecclesiastical recognition, such as a Bishop's Certificate in Liturgy, which then could be applied to a Doctor of Ministry degree. Other considerations include collection of materials, and developing instruments for evaluating the effectiveness of the teaching.

Continuing education could also take the form of independent study under the supervision of a bishop. Even in less formal situations such as this, measurable results that can be communicated to the parish would be of great value. This might include writing an essay about where the rector's liturgical history differs from the parish where she now serves, how this parish fits into the Episcopal church as a whole and what changes or improvements need to be made and why. Another possibility for independent study would be the planning of a liturgical season by the rector together with the resident church musician and then submission of this material to the bishop-supervisor for discussion about the success of the collaboration and what was learned through this process by the clergy person. The national church and bishops can set the standard by passing resolutions and more importantly setting realistic requirements for parish priests to demonstrate their commitment to continuing education throughout their parish ministries.

Just as I have demonstrated that music and theology have areas of commonality, I

have also shown in this chapter how music and learning have similarities as well. The implications of these similarities impact many areas of the seminary experience, from liturgy to specific music studies to the enhancement of other subject areas such as church history, Christian education and theology. Rather than mapping out a specific curriculum, I have offered suggestions for plans in several subject areas that are relevant to the leadership of the parish liturgy. These concepts may be addressed in various settings and contexts as deemed appropriate in each Episcopal seminary. My hope is that this will lead to parish priests who are more fully informed of their responsibilities as liturgical leaders thereby increasing the possibilities for the fulfillment of the mission of the church through the best possible liturgy.

One might say that seminary should be more like kindergarten. Actually the root meaning of kindergarten (garden of children) and seminary (seedbed) are not that different from each other. They are both places where ideas are planted. In kindergarten includes a full range of the arts in our learning and thinking, stories accompanied by music, play drawn from stories, songs created for every new thing, pictures drawn to remember the day's activities, and God talk is as natural as talk with our friends and family. This unity of the arts, the verbal and the written as well as the sung, imagined and acted must be recreated in the seminary for learning, growth, understanding of the fullest expression of the liturgy where all of these elements come together to form our prayer and praises to God.

Chapter 5: Sound Teaching

In this chapter I will summarize my ideas from the previous chapters regarding the musical education of Episcopal seminarians. Chapter Two defined key aspects of Anglican theology in the Episcopal Church USA. Chapter Three applied this theological perspective to the musical aspects of the liturgy, defining principles upon which a musical aesthetic could be formed. Chapter Four applied this Anglican musical and liturgical aesthetic to the context of the Episcopal seminary and its training of liturgical leaders. Following this summary, I will outline implications for practice, both present and future, and implications for further research.

Summary of Findings

In Chapter Two I described the boundaries and potential of Anglican belief and practice in the United States as expressed through the tradition of the Book of Common Prayer. Episcopal identity in many ways is informed by the theology expressed explicitly and implicitly in the Book of Common Prayer. *Lex orandi, lex credendi* is not unique to the Anglican tradition, but expresses itself uniquely through its prayer books. The prayer book tradition is a scholarly one which values the study of the past and the importance of precise and beautiful language.

I posited that the theology of the *Incarnation* is the belief that God comes to us in a way that we can identify, understand and sense. This is a central tenet of the impulse to give the people a prayer book that they can hold in their hands, read with their eyes, say

with their voices and understand with their minds. The incarnation also has ramifications for how Episcopalians view the created, physical world and the symbolic world. Both are means to see the person and truth of God.

It was clear that the *via media* is much more than a balance between this Catholic dogma and that Protestant one. Although it embraces the catholic faith (the universal church, the universal claim of Christ) and the reformed faith (the particulars of a modern faith, the practices of the Anglican Church), it is a methodology which manifests itself as a continuous process of reflecting on past and adapting to current circumstances.

As I noted, the belief in the *Communion of Saints* gives shape to the communal focus of the liturgy and the shaping of time within and beyond the liturgy. The Communion of Saints has an eschatological aspect which embraces the Christian community of the past, present and future as fellow sojourners through time toward the goal of life beyond time. In this view tradition is never past tense because it is simultaneously past, present and future tense. The Communion of Saints also has a communal aspect which recognizes the individual within the context of the greater community.

In Chapter Three I demonstrated the connection between these principles and how they are reflected in the music of the liturgy, and how all of these ideas have implications for the music of the liturgy. Art is an embodiment of the spiritual through the physical world and serves as a metaphor for Christ's spirit becoming human. Therefore, His incarnation serves as a bond between the arts and theology, and art has a transcendent or religious dimension which can overlap with the purpose of theology. Aesthetics are part of the human experience. The spoken word and the sung word share many of the same

physical properties, such as timbre, rhythm, inflection, tempo and articulation.

An understanding of the theology of the Communion of Saints is important to an understanding of Anglican liturgical practice. The Communion of Saints implies a transcendence, community and tradition, and all of these elements are key determinants of Anglican liturgical music. Art is an important tool in the communication of the transcendent. In the Anglican tradition transcendence is always rooted in Biblical truth, so music from other traditions may be appropriate at times, but it is always judged in the light of the overall emphasis of the liturgy which is a balance between word and sacrament, between here and there--the *via media* of liturgy.

In the same way that prayer books are reformed, renewed and created, music can and must follow this example, informed by history and adapted and modified when necessary to represent God's truth to the modern world. Just as biblical texts and liturgical texts are rooted in oral tradition but transmitted and understood through a scholarly, written tradition and communicated in the liturgy through oratory, music of the Western tradition follows this methodology of aural, written and performance practice. Examples abound which set the words of the Book of Common Prayer to music as described in Chapter Three. If the prayer book is our liturgical guide for worship, then composers who have been inspired by its beauty and message deserve our attention.

As I suggested in this chapter, there are areas of aesthetics that are not compatible with Episcopal theology. Strict asceticism, indiscriminate aestheticism and un-rooted transcendentalism do not accord fully with Anglican theology. However, each of these philosophies can inform a *via media* liturgical methodology. Music which originated expressly for the Anglican liturgy typically balances the aesthetic and transcendental with

the more Calvinist or Protestant concerns of the church such as simplicity and vernacular communication of scriptural truths. Balance also is achievable by the use of more overtly transcendental works such as Byrd's Latin Mass for Five Voices along with obviously Protestant hymnody from the Genevan or Lutheran tradition. Through the doctrine of the communion of saints this broad philosophical net is balanced by the rootedness of the community of the living and the dead.

In Chapter Four I argued for an aesthetic and artistic approach to the education of Episcopal seminarians and suggested practical principles that can serve as guidelines for evaluating and modifying the seminary curricula. Aesthetics are an integral element of human communication and are thereby integral to the liturgy. Because liturgy is central to the Episcopal Church, it would logically follow that aesthetics would be integrated into the seminary experience. I also showed that since music functions in time and helps communicate the texts of the liturgy, it should receive priority over other art forms and needs to have a central place in the Episcopal seminary.

It was clear that sound educational philosophy is concerned with educating whole persons who think, feel and act. Because music utilizes the individual's intellectual, emotional and physical self, it is an important asset to Christian education both at the parish level and at the academic level of the seminary. Music and education both make use of creating, performing, listening as learning, and this process is also bound to the act of the liturgy as well.

I also suggested that the theologian shares important traits with the artist/craftsperson. Clergy and musician both seek the transcendent, transformed life. Both persons communicate through intellect as well as emotion. Both make use of

symbols, whether word, sacrament, or sound, and both work within the context of time and community. When the seminarian has the opportunity to experience a holistic education of the intellectual and emotion self, understands the inherent aspect of aesthetics in all forms of communication and understands the connection between the fundamentals of music and the fundamentals of education and theology, the seminarian then understands her/himself as a participant in and leader of the artistic aspects of the liturgy.

I outlined some suggested steps to realize the goal of integrating music into the Episcopal seminary experience in a holistic and characteristically Anglican way. Seminarians should be familiar with the theology of their own liturgical tradition, and I have demonstrated that this study of liturgy should be both theological and practical. Therefore any study of liturgy that does not include music must be recognized as theoretical at best. The parish priest must be given tools to ally herself/himself with the parish musician as artistic partners in the planning and executing of the liturgy. Utilizing several musical examples, I showed how theological studies can be enhanced through the understanding of music in all its aspects, whether as created, as performed or as experienced through listening.

Implications for the Present

Having shown that music education is vital to the theological education of the Episcopal clergy, the implication of that finding suggests that seminaries need to integrate music into their core experience and curriculum. What steps are necessary in the fulfillment of this vision? Leadership, communication and funding are vital to this

task.

The hierarchy of the Episcopal Church provides a visible scheme of leadership. Official leadership offices such as diocesan bishops and seminary deans can exercise key roles in the organization of Episcopal seminaries. The democratic nature of the church also allows for voices from all segments of the church to be heard as well. Parish priests, seminarians themselves, lay leaders at the parish, diocesan and national levels all have influence over how seminarians are educated.

The uniting force of all of these constituents lies partly in their ability to focus on the idea itself and perhaps add their own perspective and experience to the message that music and theology are partners, just as the parish priest and the parish musician are also partners in the liturgy. Where this partnership is recognized and celebrated then resources and funding will follow.

As an immediate step I am calling upon each Episcopal seminary to form a task force composed of some combination of one or more of the following persons: music faculty representative, or a music advisor where none exists; a practicing parish musician from the diocese; a parish priest who is a graduate of that seminary; representatives from each field of study within the seminary and its curricular board and/or dean; and the bishop of that diocese. This task force would then be representative of the mission of the seminary, of the diocese and of the church at large. The composition of the task force will of course vary, but I would recommend that its tasks would include the evaluation of that institution's gifts and mission and its own set of strengths and weaknesses in light of the clear and abundant evidence presented here that liturgy (and by implication music) is central to Episcopal theology and central in the life of parish ministry. After evaluating

this question, the task force would then be charged with presenting a plan that would, over time, make its accomplished mission closer to its stated one. How each institution responds to these variables will be different in every case. There are many options which are outside of the constraints of curriculum and budgetary concerns.

Episcopal seminaries are wholly independent from each other and reflect a certain level of autonomy in the government of the ECUSA. This approach has many merits including the ability to minister to the diverse population of the Church and the United States. Each diocese, bishop and seminary administration has particular gifts and callings which may develop in relative freedom. This is a great strength of the Episcopal Church. The broad range of curricular emphases among the ten Episcopal seminaries also bears witness to the strength of the diversity of callings within the Episcopal Church. Seminaries vary in the size of the institution, their student bodies, faculties and the number of courses that are available. Seminaries also vary in their curricular emphases. Nashotah House emphasizes the classical, orthodox aspects of Anglicanism while Church Divinity School of the Pacific emphasizes contemporary culture. Episcopal Divinity School's curriculum allows a great deal of student choice while the program at General Theological Seminary is more structured.

The Master of Divinity degree can represent more than one educational philosophy and still serve the interests of parish ministry in the Episcopal Church. Within in this diversity, however, there are common elements of parish ministry, and some degree of similarity between degree programs could prove beneficial. A collaborative effort between seminaries could result in Master of Divinity degree that represents their common purpose while in no way diminishing their various gifts. For instance, a range

of total hours and core subject areas of study could be established. Currently the number of credit hours required for a Master of Divinity degree vary from as little as 72 from Yale (<http://www.episcopalgbec.org/index.php>) to as many as 104 from the Seminary of the Southwest. (<http://www.ssw.edu/curriculum/ministry/master-of-divinity>) Within this wide range of required hours musical and liturgical study is not universally required, despite the fact that it is clearly part of the regular work of a parish priest, dictated by church canons and a required question on the General Ordination Examination. The number of electives in a program may determine how likely it is that a student may elect to take or elect not to take any foundational or advanced study in music and liturgy.

Because there is no standard undergraduate degree that is required for admission to a Master of Divinity program, incoming students may have vastly different educational backgrounds. One way of helping to standardize educational requirements is to require that entrance exams in core subject areas be taken to determine if entry level courses must be taken or not. This would be of particular benefit to classes in music where beginning musicians are sometimes studying alongside trained musicians. These general entrance exams could potentially free hours from one subject area to allow music or liturgy study that was previously not possible for some students.

Church music professors in Episcopal seminaries have the unique opportunity to broaden the musical and liturgical understanding of future clergy. I know that many of them are passionate and well-qualified to do so, but often times the curriculum offers limited opportunities to cover a large amount of information. Some institutions such as Virginia Theological Seminary, General Seminary, Nashotah House and Seminary of the Southwest do require courses in Church Music for Master of Divinity students. Among

these institutions there is no uniform approach to covering basic content of congregational singing and the history of church music. It is difficult to cover the full range of hymnody, history of church music and a range of practical issues related to music ministry in one course. Other institutions offer courses in Church Music but they are not part of the requirements for graduation despite the fact that the General Examination for Ordination now includes a question on liturgy and church music. (<http://www.episcopalgbec.org/index.php>) Some institutions include music as part of the course description in courses on liturgy, and, in other cases, it is notably absent.

Because offerings and requirements vary so widely from seminary to seminary, I would like to propose three basic premises that would apply to any Episcopal seminary. First, any course on liturgy should include the study of music to some extent. A practical approach to liturgical study then necessitates some musical awareness of the instructor or some collaboration between music faculty and liturgical studies faculty. Second, if only one required course in church music is offered, the focus should be on congregational song and developing singing skills for chanting.

Third, required courses on liturgy, history of liturgy and church history should then be encouraged with the input of the church music professor to include the study of the history of church music as part of these fields of study as a necessary, practical and vital interdisciplinary subject. I would also encourage the use of music as an interdisciplinary subject in other courses as well. Many institutions do include music as an interdisciplinary subject in other courses, and this is a strong point in Episcopal seminary education. While several institutions excel at interdisciplinary studies between the visual arts and theology, some institutions with limited resources may be better served

by concentrating interdisciplinary studies to the arts that have the greatest impact on the actual practice of the liturgy in the parish church such as music, drama, architecture and literature.

All Episcopal seminaries share a stated common mission of preparing ordained leadership for parish ministry, and they cite worship as an important and necessary element of the seminary experience. Most seminaries name daily worship as part of their offerings to the student body. Seminary worship primarily takes place for the spiritual nurture of the entire institution, and secondarily seminary worship can function as laboratory of learning for future parish liturgical leaders. Two commonly encountered musical elements of parish liturgies are the pipe organ and the choir. Most parish churches have a choir, whether all volunteer, all professional, or more commonly, a mix of the two. Not all seminaries mention the use of choirs in seminary worship as a regular part of their offerings, but all of them would benefit the important contribution that choirs can make to worship in the Anglican tradition. Seminary worship can be the place where a future priest learns how to nurture and facilitate this important parish ministry. Institutions such as Berkeley at Yale, Bexley Hall at Trinity Lutheran Seminary and the University of South are affiliated with schools of music which permit a broader range of musical and liturgical possibilities for the seminary community and this is to the advantage of their students.

Worship that includes contributions from a choir with the aid of a pipe organ can help mark some of the unique contributions of Anglicanism to Christendom. The uniquely Anglican service of Choral Evensong could then become a regular feature of every Episcopal seminary. Seminarians can be offered the opportunity to sing in a chapel

choir, and, if choral liturgies are beyond the immediate resources of any given institution, parish choirs from the diocese could be invited to lead seminary liturgies on various occasions. Most Episcopal parishes also employ an organist for their primary liturgies who shares in the planning of the music, so organ music and the collaboration of the organist in liturgical planning should regularly occur in the Episcopal seminary as well. If seminaries are to develop liturgical leaders for the Episcopal parish, then its own liturgies should reflect on a regular basis these elements commonly encountered in the parish church.

Institutions that have limited resources and limited access to established schools of music would benefit from the concept of a school of church music within the seminary, however rudimentary it may be at first. A logical initial goal would be the employment of a full-time, full-ranking professor of church music in every Episcopal seminary. Few Episcopal seminaries currently include this position among their faculty appointments. The duties for this position would include teaching required music classes and music electives, director of chapel music and liaison to faculty especially in the areas of liturgy, church history, parish ministry and theology. Conducting daily worship alone could potentially be a full-time position. The full-ranking professor can also participate as an academic equal among the faculty ensuring that music and liturgy have “a place at the table.” In the seminary ordained leadership and the laity serve alongside each other as equals by virtue of their academic training and their teaching credentials.

In the longer term larger Episcopal seminaries would benefit from the expansion of their offerings or collaboration with an existing institution to eventually include a legitimate school of church music. The best possible way for seminary preparation to

result in successful parish liturgical ministry is to train church musicians alongside ordained leadership. This model of learning has implications for collaborative ministry which are far reaching. They include recognition of mutual calling, mutual preparation and mutual ministry that are much more difficult to develop any other way. My own experience as a graduate of Southern Baptist Theological Seminary has given me life-long insights into shared ministry with ordained leadership, and I am sure that the reverse situation can be true as well. The seminary can be a model of collaborative ministry between professionals in various ministries and offices within the Church when professors and students of all disciplines are treated equally. This is a real and necessary part of the recognition of the valued ministry of every baptized person.

Some seminaries may begin to implement the principles outlined in this document by integrating music and the principles of cognition and emotion through music learning into the present curriculum. Some may choose to invite parish musicians to collaborate with seminary faculty. Some institutions may choose to focus on continuing education opportunities in music and liturgy for recent graduates or for clergy who are new to the diocese. The hope is that others may begin fund-raising efforts to expand faculty appointments and curricular offerings in music and liturgy. Whatever model is chosen, Episcopal seminaries enhance their ministry by prioritizing collaborative ministry between the discipline of music and liturgy and other subjects of study as a response to the Apostle Paul's admonishment to the Corinthian church to work in harmony with each other as different parts of the body of Christ. (I Corinthians 12:12)

Parish priests who understand themselves to be liturgical leaders and liturgical artists, sharing the ministry of the liturgy with the parish musicians in complete

collaboration, is the ultimate goal. Priests who love singing, who love the liturgies of the Book of Common Prayer, who love the heritage and Communion of Saints and long to hear their voices united with our own in prayer best fulfill the ordination vow to be loyal “to the worship of Christ as this Church has received them.” (Book of Common Prayer 1979, 526)

Implications for the Future

The historical Anglican Church and its canonically recognized American branch, The Episcopal Church USA, have historically proven to be conservative in adapting to musical and liturgical changes. Modern society is, without question, changing at an accelerating rate. The methodology of the Episcopal Church in liturgical matters is slow partly due to the limitations of any human institution. Agreements are hard won, deliberations take time, and decisions have lasting impact. This process can be both exciting and unsettling as new ground is broken and old ground is eroded. One viable solution to allow for both adaptation and constancy is for the official liturgy and music of the church to be clearly delineated while making exceptions for liturgy and music that remains experimental in the sense that it has not been yet found acceptance in the broader church. More to the point, some version of Rite I language should continue to inform our liturgical tradition as it has for over 400 years. In my view, its literary richness can continue to inform the modern church. Its theological integrity also serves as a reminder of what Christian orthodoxy has historically claimed. So whatever innovations are made, I believe that a cyclical return to our literary and liturgical roots can inform and enrich any adaptations that are necessary and edifying as the church marches forward in her

history. This model of experimentation within the realm of liturgical orthodoxy exists in the present in many places and under many names. Bishops and diocesan leaders must remain part of this conversation at the parish level, so that boundaries can be established together and with the proper ecclesiastical oversight.

There are many questions for the future. Will American composers who write for the Anglican liturgy distinguish themselves as our Anglican predecessors have? Will the language of any liturgical rite be found to be of lasting value and beauty so that a generation of composers will be inspired by it? What elements of our Anglican heritage will remain in the liturgy and what elements will be increasingly “Americanized?” Thus far the language of Rite II has not inspired a school of composers. Although many noteworthy congregational settings of Rite II texts have been written, Rite I and the traditional language of the 1662 Book of Common Prayer continues to be the dominant source of inspiration for many composers of choral settings of the liturgy. One hopes that Rite II or its future manifestations will be further refined in the tradition of the prayer book and eventually find greater favor in the musical world. A serious question is to what extent will the Episcopal Church USA continue to value tradition as a source of authority, specifically its own Anglican tradition, in the formation of its liturgy and theology in the future?

Implications for Further Research

This document contributes to the extant literature on this topic by bridging the gap between Episcopal theology, aesthetic criticism and seminary pedagogy. Each of these individual fields of study has been represented in this document and their impact and

relationship to each other has been explored. Yet further research is needed in several areas to fully impact the Episcopal Church's view of music in its seminaries. Brain science as it relates to music and the study of how music functions in the brain is a rapidly growing field. How music can influence behavior and how it impacts intellectual responses are important fields of study that could potentially affect how educators, clergy and musicians themselves define music.

A very important and necessary follow-up study to this document would be an empirical and systematic analysis of the status of liturgical and musical education in Episcopal seminaries. This analysis should not be limited to the study of courses in music and liturgy but should include all courses and include an examination of course materials, educational resources and actual worship practices on campus. This study would include interviews with seminary professors and administration, so that a comprehensive and accurate study is conducted as well as an evaluation of what musical and liturgical services are experienced in seminary worship and in field education. An evaluation of the seminary curriculum in light of the Episcopal Church's stated and unstated theology would be of great benefit. One area not covered by this paper, but of great significance, is the theological training that musicians receive and how theological competence enhances their work and their relationship with parish clergy. This too would be of great benefit to the church. In the few institutions where church musicians and clergy are trained together, it would be valuable to understand the impact of this collaboration on their ability to collaborate in their work together in the parish church. Also the potential contributions to seminary education in art studies other than music, such as architecture, painting, sculpture, drama and dance could be of value, and a theological study of the role

of lay professional ministers in music and other areas and their relationship to ordained clergy in the light of their common baptism would prove beneficial to the whole church. Training ordained music leadership and clergy at the same institution would be a great step forward for the Episcopal Church in realizing the priesthood of all believers and a fuller expression of its baptismal theology. An in-depth comparison of how other American denominations, and in particular other liturgical communions, train their clergy in music and how they train their musicians in theology would be of great interest. A field study of an Episcopal seminary that follows the suggestions contained in this paper and its impact on the institution and the greater church would be of great value to the Episcopal Church.

We cannot predict the future, but we can plan for the foreseeable future. And this can include a communion which more truly communes with God and each other on various levels. When ordained clergy and parish musicians see their common ministry as liturgical artists, we have begun to recognize that baptism ordains all of the faithful to ministry. That ministry may or may not include presiding over the sacraments. The very body of Christ calls us to uphold, support and celebrate our diverse gifts. In the future I see as commonplace a vision of shared ministry of liturgical leaders and seminaries which train Episcopal ministers, lay and ordained. Seminaries could develop their own schools of church music, they can develop alliances with established schools of music to form an institute of church music modeling the example at Yale University, among others. Here theological training would be offered for ministers of music and ministers of the sacraments would learn to see themselves as artists. The Episcopal Church would in turn become a place that nurtures the Christian life through the use of music and other

arts as well. An important implication for this shared ministry is that the Episcopal Church can than more fully live into its affirmation of the priesthood of all believers and shared ministry contained within the pages of its own prayer book in the Liturgy for Baptism. (Book of Common Prayer 1979, 308) Shared ministry has implications for sharing the responsibilities, the labor, as well as the rewards and its compensations.

Immigration of various ethnic groups to the USA will continue and will influence the American church, and at the same time, today's immigrants will inevitably be inculturated into the larger American society. The question that will need to be addressed in the future is what role will core Anglican principles of liturgy play in the life and ministry of the communion as a whole. As America defines itself less in terms of an Anglo-Protestant heritage, culturally, racially and religiously, what impact does that have upon the liturgical tradition of the Episcopal Church in the United States? As tensions build between various areas of the world-wide Anglican Communion, will these divisions translate into liturgical points of departure, or can church bodies with divergent views all still claim the word "Anglican" in reference to their liturgical theology? Can the Episcopal Church USA be a model for this theological diversity within a certain degree of liturgical commonality? Perhaps a study of the various strains of liturgical and theological identities of the Episcopal Church (Anglo-Catholic, Low Church or Broad Church and each of these as conservative, liberal or moderate) can serve as model of what the world-wide Anglican Communion should or should not be. And if so, can that translate into a common mission however that may be delineated in the future?

Conclusion

In this document I have shown that the Episcopal Church occupies a unique offering in the myriad of religious expressions in the United States. Its *via media* theology and methodology has given it many gifts in the fulfillment of its mission. One of its most distinctive achievements is the Book of Common Prayer. This book rivals the Bible itself in the influence it has had on English speaking people. Indeed, most of the text is biblically based. Careful analyses of the principles that form this book give important cues to the musical tradition that both fits and enhances its liturgies. Those who are given the canonical responsibility of liturgical leadership must therefore be theologically trained in music and be musically trained in theology to realize its aims: A community of people who believe and act as they pray. To this end, a much more systematic and thoughtfully integrated system of music education is needed in Episcopal seminaries, and this document has outlined suggestions for the implementation of this goal. Music when united with theology can powerfully serve the purpose of the church and beautifully realize the intent of this timeless prayer from the Sarum Primer of 1538:

God be in my head, and in my understanding;
God be in mine eyes, and in my looking;
God be in my mouth, and in my speaking;
God be in my heart, and in my thinking;
God be at mine end, and at my departing.

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