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AN ANGLICAN HERITAGE IN TRANSITION: AN EXAMINATION OF THE ROLE AND FUNCTION OF TRADITIONAL ENGLISH CHURCH MUSIC IN FOUR ANGLICAN PARISHES ON THE WITWATERSRAND

By

Malcolm Chalmers

Research Report submitted to the Faculty of Humanities, Social Sciences and Education at the University of the Witwatersrand, Johannesburg, in partial fulfillment of the requirements for the degree of Master of Arts (Heritage Studies)
By
Coursework and research
Report

Supervisor: Paul Germond
Johannesburg
February 2007

DECLARATION

I declare that this research report is my own, unaided work. It is being submitted in partial fulfilment for the degree of Master of Arts (Coursework and Research Report) in the University of the Witwatersrand, Johannesburg. It has not been submitted for any degree or examination in any other university

_____

Malcolm Chalmers

_____ day of _____ 2007

ABSTRACT

This study examines an aspect of Anglican Church heritage (in a state of transition in South Africa) namely, the role and function of traditional English Church Music in a selected number of parishes on the Witwatersrand. Some musicians within the church see this heritage as being under threat, and with the ever-growing support for gospel and traditional African music in a number of former "white" parishes, not to mention the ongoing interest in so-called charismatic or contemporary music, there seems to be a concern that the style of music, as practised for centuries in the liturgy of the Anglican Church, may well be in decay.

Thus, the preservation of a heritage such as this, surrounded by so many differing and varied cultural influences perhaps requires a new focus and prominence within the local Anglican Church community. The practice of traditional English Church Music in South Africa, and particularly on the Witwatersrand, now lies in the hands of a small number of musicians and liturgists who strive to maintain this heritage, and who also seek to educate those who might continue their legacy in the future.

The historical overview at the beginning of this research report reveals the background upon which the present day situation is being investigated. From the research material that has been acquired and the interviews which have been conducted, certain deductions as to the problem areas have been made and thus possible recommendations suggested.

The Parishes that were chosen for the case studies are perhaps not necessarily the most extreme examples on the Witwatersrand of what musicians and clergy are doing in keeping this area of heritage active, yet they have many areas in common, and thus were singled out as case studies for that purpose. Three of the case study parishes had very similar heritage scenarios, largely because they were early foundations on the Anglican Church on the gold fields. The fourth, although younger by approximately fifty years, is similar purely because of the idea of preserving a tradition to later generations.

Such work is very challenging in this regard, especially with the various external influences which such a heritage has to contend with, and so that is why a chapter is dedicated to the Royal School of Church Music as a supportive organisation. There is every possibility that the case study parishes would do well even without such external support, but the fact that each of the parishes has maintained membership of the RSCM and contribute much to its survival too, shows that there is an undefined reciprocal agreement between them, in that they are supportive of each other. Some might say therefore, that they see it as a matter of survival though unity being strength.

The findings of the case studies and the general research that has taken place with regards to this project indicate a number of contributing factors as to the retention of traditional English Church music in the South African context, albeit that as a heritage in transition, it encompasses a minority of the total population .

For example,

1. Groups of passionate traditional church musicians in various dioceses.
2. The support of organizations such as the Royal School of Church Music and the Guild of Church Musicians.
3. Supportive Clergy.
4. The establishment of Diocesan Choral Associations, such as the Bishop's Choir of the Diocese of the Highveld.
5. Congregants of different racial and cultural backgrounds who wish to retain the traditional English style of music within the liturgy.

Future trends that musicians and liturgists may encounter when it comes to the retention of this heritage will no doubt encompass the politics of heritage and change in South Africa. The influence of further African migration from the northern states, whose peoples might have a different perspective when it comes to the English musical traditions, will also have to be considered. Albeit that organizations such as the Royal School of Church Music are doing their best to keep up to date with cultural changes and influences, the impact of so-called "new age" religions, Celtic spirituality and ancestor worship have yet to have any true influence on the role of traditional Anglican music.

The report in conclusion shows that there have been many wrongful allegations made as to the seriousness of the so-called threats to this aspect of Anglican music and liturgy, and that although a heritage very much in the minority of South Africa's greater heritage, it still has a following and is much-loved by many South Africans, drawn from virtually all cultural backgrounds.

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Mr. Andrew Nethsingha, past Organist and Master of the Choristers at Truro Cathedral in England, now Director of Music at Gloucester Cathedral.

Mr. Simon Morley, past Assistant Organist of Truro and Lincoln Cathedrals in England.

DEDICATION

This work is dedicated to:

My wife Janet,
Who never fails in her role as a loving and supportive wife and friend.

My parents, Aubrey and Mary-Lou,
Who knew the value of a good education and made sure I got one, and who encouraged me to study music from a young age, especially by being a chorister, and who are the most wonderful parents one could ever hope for.

And to my late maternal grandmother, Lauretta Brammer,
Who was very influential in my musical and cultural upbringing, and encouraged me as a chorister and musician.

Requiem aeternam, dona ei Domine, Et lux perpetua luceat ei.

Eternal rest grant unto her, O Lord, And let light perpetual shine upon her.

LIST OF ABBREVIATIONS

APB	*An Anglican Prayer Book: 1989.*
ASB	*Alternate Service Book.*
BCP	*Book of Common Prayer.*
BBC	*British Broadcasting Corporation*
CBD	*Central Business District*
C of E	*Church of England.*
CPSA	*Church of the Province of Southern Africa.*
CR	*Community of the Resurrection.*
CW	*Common Worship.*
RSCM	*Royal School of Church Music.*
SABC	*South African Broadcasting Corporation.*
SAPB	*South African Prayer Book.*
TEEC	*Theological Education by Extension College.*

TABLE OF CONTENTS

	PAGE
Declaration	i
Abstract	ii
Acknowledgements	iv
Dedication	vi
List of Abbreviations	vii
Table of Contents	viii
CHAPTER ONE *INTRODUCTION*	1
❑ The Task of this Project	1
❑ Methodology and Structure of this Report	2
❑ This Study as a Heritage Study	4
❑ The Anglican Church (Ecclesia Anglicae)	6
❑ A History of English Church Music (Traditional Anglican Church Music)	8
❑ The Cathedral Tradition	13
❑ Parish Music	16
❑ Churchmanship Traditions within the Anglican Church in South Africa	17
❑ South African Cultural Diversity within the Greater Diversity of the Anglican Communion	19
❑ The Impending Crisis facing English Church Music in South Africa	22
CHAPTER TWO *THE ANGLICAN PARISH OF GERMISTON*	26
❑ Introduction	26
❑ General Background	26
❑ History	26
❑ Site and Building Details	27
❑ The Parish Church of St Boniface in Germiston (1910)	27
❑ The Chapel of St Mary and St John in Lambton (1960)	29
❑ The Chapel of St Mark in Rosedeep	29
❑ Past and Present Congregational Demographics	30
❑ Clergy (Current)	31
❑ Lay Ministers	32
❑ Musical Director and Organist	32
❑ Socio-Economic Background of Parishioners	33
❑ Music at St Boniface and the Chapelries	33
❑ Churchmanship and Liturgy	33
❑ Church Services offered on Sundays	34

- Church Services offered on Weekdays 35
- Musical History of the Parish 35
- Music Offered at Each Service 36
- Music Offered at Additional Services of Feast Days 38
- Present Day Music Plans 40

CHAPTER THREE
THE CATHEDRAL PARISH OF THE DIOCESE OF JOHANNESBURG 44

- Introduction 44
- General Background 44
- History 44
- Site and Building Details 47
- St Mary's Cathedral Church, Johannesburg (1929) 47
- The Chapel of St Mary on the Limpopo (1953) 49
- The Church / Chapelry of St Alban's in Ferreira's Town (1922) 49
- Past and Present Congregational Demographics 50
- Clergy (Current) 52
- Lay Ministers 52
- Musical Director and Organist 53
- Socio-Economic Background of Parishioners 53
- Music at St Mary's and the Chapelries 54
- Churchmanship and Liturgy 54
- Church Services offered on Sundays 55
- Church Services offered on Weekdays 56
- Musical History of the Parish 56
- Music Offered at Each Service 60
- Music Offered at Additional Services of Feast Days 60
- Present Day Music Plans 61

CHAPTER FOUR
THE ANGLICAN PARISH OF LINDEN 62

- Introduction 62
- General Background 62
- History 62
- Site and Building Details 64
- Past and Present Congregational Demographics 65
- Clergy (Current) 65
- Lay Ministers 66
- Musical Director and Organist 67
- Socio-Economic Background of Parishioners 68
- Music at St Thomas' 68
- Churchmanship and Liturgy 68
- Church Services offered on Sundays 69
- Church Services offered on Weekdays 70
- Musical History of the Parish 70
- Music Offered at Each Service 71

- Music Offered at Additional Services of Feast Days 72
- Present Day Music Plans 74

CHAPTER FIVE
THE ANGLICAN PARISH OF BOKSBURG 76

- Introduction 76
- General Background 76
- History 76
- Site and Building Details 79
- The Parish Church of St Michael and All Angels (1911) 79
- The Chapel of St Gabriel in Boksburg North (1909) 80
- The Chapel of St Raphael in Sunward Park (1984) 8
- Past and Present Congregational Demographics 81
- Clergy (Current) 83
- Lay Ministers 83
- Musical Director and Organist 84
- Socio-Economic Background of Parishioners 84
- Music at St Michael's and the Chapelries 85
- Churchmanship and Liturgy 85
- Church Services offered on Sundays 86
- Church Services offered on Weekdays 86
- Musical History of the Parish 87
- Music Offered at Each Service 88
- Music Offered at Additional Services of Feast Days 89
- Present Day Music Plans 91

CHAPTER SIX
THE ROYAL SCHOOL OF CHURCH MUSIC 94

- The S.A Northern Branch 95
- The KwaZulu-Natal Branch 95
- The Eastern Cape Branch 95
- The Western Cape Branch 96
- Youth and Outreach 98
- Contemporary Worship 98
- Education and Training 99
- The National Body Secretariat Working Group 99
- African Music 99
- The Present Situation 99
- The Structure of the R.S.C.M 100
- The Future of the R.S.C.M. 103

CHAPTER SEVEN
CONCLUSION 104

- Introduction 104
- General Background 104
- Location Details 105
- Congregational Demographics 106
- Clergy 108
- Lay Ministers 108
- Music Director and Organists 109
- Socio-Economic Background of Parishes 109
- Music 110
- Churchmanship and Liturgy 110
- Architecture and Acoustic 111
- Impressions Created by the Case Studies in this Report 112
- Traditional English Church Music as a Heritage Study 113
- Future Trends 115

APPENDICES 118

APPENDIX 1
LIST OF RECTORS 119

- The Parish of Germiston 119
- The Cathedral Parish of Johannesburg 120
- The Parish of Linden 120
- The Parish of Boksburg 121

APPENDIX 2
LISTS OF ORGANISTS AND DIRECTORS OF MUSIC 122

- The Parish of Germiston 122
- The Cathedral Parish of Johannesburg 123
- The Parish of Linden 124
- The Parish of Boksburg 124

APPENDIX 3
THE ROYAL SCHOOL OF CHURCH MUSIC (S.A.NORTHERN BRANCH) 125

- Table of Membership Statistics 125
- Branch Constitution as finalised in 2006 126

APPENDIX 4
PHOTOGRAPHS OF THE CHURCHES CONTAINING ORGANS 138

- The Parish of Germiston 138
- The Cathedral Parish of Johannesburg 142
- The Parish of Linden 144
- The Parish of Boksburg 146

APPENDIX 5
ORGAN SPECIFICATIONS 148

- The Parish of Germiston 148
- The Chapelry of Lambton 149
- The Cathedral Parish of Johannesburg 150
- The Parish of Linden 152
- The Parish of Boksburg 154

List of Interviews 155

Glossary 156

List of Sources 160

An Anglican Heritage in Transition: An examination of the role and function of traditional English Church Music in four Anglican Parishes on the Witwatersrand

CHAPTER ONE

INTRODUCTION

The Anglican Church has, for centuries, prided itself on its choral tradition and musical heritage. It is a heritage which traces its roots back to the earliest periods of the Christian Church. Most notably, the history of Anglican Church music has been influenced by the musical traditions inherited from the Roman Catholic Church. Anglican specific musical styles and traditions have developed since the church's inception, and these have also influenced the shaping of the Anglican liturgy itself.

Anglican liturgical or church music is generally referred to as English Church Music, owing to the fact that the Anglican Church, in its historic sense, has been known as the Church of England. Thus, in order to understand the development of English Church Music and its influence on liturgy and the development of the Anglican Choral tradition and heritage, an understanding of the history of the Anglican Church and Communion is required. This will be clarified in the course of this introduction.

The Task of this Project

The aim of this report is to establish to what extent traditional English Church music is being used within the greater Johannesburg region today, as a form of Anglican heritage within a church in transition. I have undertaken four case studies, namely; the Parish of Germiston; the Cathedral Parish of Johannesburg; the Parish of Linden and the Parish of Boksburg.

My reasons for choosing these parishes in particular, are as follows:
Firstly, three of these parishes have very similar histories, namely Germiston, the Cathedral in Johannesburg and Boksburg. The Parish of Linden, by contrast, is virtually half the

previous three parishes ages, but proves to be a viable and interesting comparative study.

Secondly, Germiston, Johannesburg and Boksburg are parishes which have two or more churches within their parochial structures, and therefore are also parishes which reflect different cultural compositions, as well as demographic change and socio-economical influences. Linden, unlike the other three, only has one church with which to be concerned, and also is in an affluent setting financially and demographically.

In each case I endeavour to look at the music history and structures of the parish, within the context of its greater history and where the clergy and laity envisage it developing in the years to come. Facilities, socio-economic factors, congregational demographics, clergy and lay minister composition, churchmanship, liturgy and future planning all thus contribute to the case study in question. The main questions, which then are of concern, are:

1. To what extent does traditional English Church Music play a liturgical role in that parish?
2. Is there a likelihood that this tradition will survive in some form or another, in the years to come?
3. What plans are there, if any, so as to ensure its survival within the future South African context of the Anglican Church?

By studying but a portion of the parishes with the Church of the Province of Southern Africa, and bearing in mind that these parishes are all in urban areas, I wish to be able to come to some conclusion as to the present standing of traditional church music in the church on the Witwatersrand today.

Methodology and Structure of the Report

The methodology whereby this research report is to be structured relies greatly, not only on the literature, but more especially on the case studies mounted within the four selected parishes. These case studies will constitute interviews with rectors, choirmasters and archivists, as well as published material in the form of pew leaflets, choir histories, church histories, organ specifications, parish magazines, church photographs and correspondence.

The case study reports will be written in identical layouts, so that comparisons can be clearly made, and common and different points highlighted where applicable. After this chapter, Chapter one, dealing with the introduction to the research report, each case study will then be presented, numbering Chapters two to five, each case study constituting one chapter of the report. The structure of each of these chapters will be:

1. Introduction
2. General Background
   - History
   - Site and Building details
   - Past and Present Congregational Demographics
   - Clergy
   - Lay Ministers
   - Music Director and Organists
   - Socio-Economic Background of Parishioners
3. Music within the Parish in question
   - Churchmanship and Liturgy
   - Church Services offered on Sundays
   - Church Services offered on Weekdays
   - Musical History of the Parish
   - Music Offered at Each Service
   - Music Offered at Additional Services of Feast Days
   - Present Day Music Plans
4. Conclusion

The following chapter, chapter six, will look specifically at the Royal School of Church Music (RSCM) and the work that it does in maintaining the English tradition, as well as the support it gives to churches needing help in other aspects of church musical life. Namely; contemporary worship, ethnic worship, training courses for musicians and clergy, resources and recordings, to name but a few.

The final chapter, chapter seven, will present the opportunity for conclusions to be drawn,

analysing the situation in which we find traditional English Music in these case study parishes today. It will also present suggestions whereby the matters might be improved where the tradition is seen to be under threat, or in danger of disappearing as an active component of Heritage in the sacred musical history of South Africa.

The report will, no doubt, raise various concerns and developments and differences may be highlighted. These results, investigated with a positive and open minded approach, will also hopefully encourage positive debate, and lead to preservation, understanding of differences and respect for this unique heritage.

This Study as a Heritage Study

The word "heritage", when used in a general sense, can mean different things to different people. By asking for a definition of heritage, one creates an opportunity for many varied interpretations. The Oxford Dictionary states; "it is property that is or may be inherited", or, alternately, heritage "may be things such as historic buildings that have been passed down from previous generations." (Oxford, 2002, p 419)

In my opinion, this definition creates a very limited scope for understanding how heritage might be interpreted today. Within the context of modern South African Society, there appears to be more within the field of heritage and what the word stands for, than general interpretation might permit.

With the establishment of a democratic South Africa in 1994, the government decided to entrench within the constitution the rights of every citizen to appreciate and maintain his or her heritage in whatever form they may choose to define it. (Constitution of the Republic of South Africa 1995)

It was Archbishop Emeritus Desmond Tutu who conceived the idea of a "Rainbow Nation" when he referred to the population of South Africa as 'The Rainbow People of God" in his book of the same name. (Tutu, 1995) In giving the country this title, he, in a sense, gave the

definition of heritage an even broader dimension. The idea of a "rainbow nation" meant that the restricted concept of heritage, as put forward by the likes of the Oxford Dictionary, could not really apply to the South African concept of what heritage implies. Neither could the concept of heritage, as it was understood under the Apartheid period of government, still apply, as heritage was generally defined as that which was constituted under a concept of separate development, where the white minority had the privilege of a high profile in this regard.

Furthermore, the establishment of a Public holiday called Heritage Day, commemorated on the 24th of September each year, emphasised the importance that the new dispensation places on Cultural traditions, customs and even languages. The different cultural groups of South Africa, whether of African or European descent, are encouraged to celebrate their respective traditions and histories within the context of a greater diverse South African culture.

Heritage Studies have become an integral component within the framework of the discipline of Social Sciences, especially at tertiary level. One is now able to examine in detail the many aspects that are considered important as to the composition of the discipline in general. For example, topics such as Public Culture, Archives and the interpretation of Histories are seen as key elements within Heritage Studies. These various topics come with a vast number of literature sources, some of which will be quoted in due course in this report.

Anglican Church Music in its traditional English sense, has become, through the mere nature of its being part of the Anglican Church history in Southern Africa, a part of our National Heritage, albeit that it only affects a small percentage of the South African population. Interestingly, that percentage is not only limited to white English speaking members of the country, but encompasses interested parties from the four population groups and from the majority of language groups. According to the 1991 national census, Anglicans constituted only 5, 6% of the population. This placed the CPSA third after the Roman Catholic and Methodist Churches, who are then the three largest English speaking

denominations, where the black membership grew mostly due to missionary work. (Suberg, 1999, p 104)

Admittedly, the majority of those who hold the preservation of this Heritage dear are of Anglo-Saxon or Anglo-Celtic decent, it nonetheless warrants examination insofar as being a heritage study is concerned. To this end, the planning of the research report has included literature encompassing the general history of the Church of England and the worldwide Anglican Communion, as well as literature covering the history of the musical traditions within the church. Thus, the theoretical aspects of this heritage study will give a suitable introduction and background to the present situation that traditional English Church Music finds itself within the cultural and religious aspects of South Africa today, with particular concentration on a specific and small area on the Witwatersrand.

In order for this research report to be of use to those who might wish to use it for either research material or an understanding of the situation of traditional English Church music in South Africa at the turn of the twenty-first century, an appreciation of the greater history of the church will help place matters in a clearer perspective. O. M. Suberg's book, "The Anglican Tradition in South Africa" (1999) provides an invaluable historical overview of the CPS A, but it also needs to be understood within its situation, both historically and today, within the greater Anglican Communion.

The Anglican Church (Ecclesia Anglicae)

There is a popular myth that the Tudor King, Henry VIII, founded the Anglican Church because of his desire for an annulment, as he saw it, of his marriage to Catherine of Aragon, which thus caused a schism with the Pope. This must however, be seen in its broader historic context. (Snyman, 2004, p 11)

The roots of Anglicanism go back as far as the pontificate of Pope Gregory the Great, when he sent Augustine to be his missionary in Canterbury in 597 AD. The mission to the Angles in Britain thus saw the first structured church in that land. Although Celtic Christianity had been practised in the areas of present day Cornwall, Ireland, Wales and Scotland, previous

Celtic missions to the Angles had not succeeded.

Virtually, from the medieval period onwards, church and state were to have political clashes. The most influential disagreement was that between Pope Innocent III and King John of England, which ultimately led to the signing of the Magna Carta in 1215, in addition to the King's disagreement with the nobles of the Kingdom, pertaining to various secular issues. As part of this, Cardinal Stephen Langton arranged the *'Charter of Church Freedom'*, which ensured English Bishops' freedom from crown jurisdiction. This, in many respects, was to set the pattern for church-state tensions in the centuries ahead, culminating most notably with the Pope-Monarch conflict under King Henry VIII. (Snyman, 2004, p 12)

Henry's determination to succeed with his marriage annulment ultimately resulted in his excommunication from Rome, and his appointing himself as Supreme Head of the Church of England. (A title that was altered to Supreme Governor, under Elizabeth I, and a title the present sovereign still holds.) This action, and the subsequent political and religious upheavals that resulted under his various heirs, who themselves were brought up either Catholic (Mary I) or so-called protestant (Edward VI and Elizabeth I), ultimately saw the establishment of the Church of England with its own prayer book, doctrine and liturgical practice, based on what is know at the Thirty-nine Articles of Religion.

The answer to the question about the founding of the Anglican Church or the Church of England is thus twofold. It was founded spiritually in Apostolic times, with the gift of what is known as Apostolic succession, as promoted initially by the Church of Rome. It was founded structurally and constitutionally by St. Augustine of Canterbury in AD 601. The history of the Church of England was thus bound up with the history of the Sovereign and State, as indeed the Church of England of today still is.

Out of the Church of England has issued the world-wide Anglican Communion of Churches. It bears all the essential marks of ancient apostolic catholicity, as its Liturgies and Prayer Books indicate, and according to Snyman, it is reformed in the same way as the Second Vatican Council has reformed and rejuvenated the Roman Catholic Church in the

20th Century. (Snyman, 2004, p 13)

In the Roman Communion there remains much 'centralisation' in the Papacy, and the Anglican Church keeps a similar organisational system, with its provincial churches, Primates, Archbishops and Metropolitans and independent synods and administration. The Archbishop of Canterbury as head of the Anglican Communion, is only considered "Primus inter Pares" (first among equals) with a 'precendency of honour' but not of jurisdiction. This hierarchical structure, has in its own way, been influential on the practice of music and liturgy within the various independent provinces of the Communion, largely due to the way in which each province developed their versions of the contemporary prayer books.

Elizabeth I, as a result of her "reforming" convictions, was excommunicated by the Pope, but her Kingdom and Church were not put under Papal interdict again. This, of course, caused the ongoing schism that has never been resolved, although Anglicanism became a major Christian denomination within the community of Christian denominations, the world over. It is interesting to note, that Pope Paul VI often addressed Christians as "Fellow Catholics, Anglicans, and our separated brethren of the Protestant Churches." This phrase perhaps underlines the important regard this denomination has been held in, especially in the latter years of the nineteenth century and the course of the twentieth century.

The Anglican Church, within its greater organisation of the world-wide Anglican Communion, has provinces on all continents, each under the authority of an Archbishop or Bishop Primus. Each province is independent in this respect, but the links created from the founding of these provinces originally as part of the Church of England, keep the Communion as a Common Church, with common doctrine and liturgy. In South Africa, the Anglican Province is that of the Church of the Province of Southern Africa, under the leadership of its metropolitan, the Archbishop of Cape Town.

A History of English Church Music (Traditional Anglican Church Music)

The music of the Anglican Church has much in common with the music of the Roman Catholic Church, but has also created much of its own in the way of style and tradition. The

most prominent development was the greater use of English in the services, thus moving away from the Roman practice of Latin only.

However, although there was an initial flowering of English Church Music during the Elizabethan period, especially after the introduction of the English Prayer Book, the subsequent religious conflict of the next two centuries resulted in little church music being performed apart from that heard in certain cathedrals and collegiate chapels. The average parish church was to endure a prolonged period of musical silence.

To quote Edmund H. Fellowes, in his book *English Cathedral Music,* (1941, p 1) "There must have been some confusion in 'Quires and Places where they sing' when the changes in the church services first came into force." As he points out, although much has been written in historical volumes about the subject of the English reformation from the liturgical and religious point of view, very little attention has been drawn to the problems that must have confronted precentors, organists, choirmasters and composers when the Latin liturgy was replaced by the Book of Common Prayer, issued in English.

The English Reformation is generally placed within the period of 1509 to 1662. This then places the music history of the church from the composers Robert Fayrfax to Henry Purcell. The forces which brought about the actual changes do, in fact, date at least as far back as the accession to the English throne of King Henry VIII in 1509, and they continued to exercise their effect until the publication of the Prayer Book in its final shape in 1662. (Fellowes, 1941, p 1) The demand for an English bible being made available to the laity was in course of time satisfied by the Cranmer publication of 'the Great Bible' in 1539, from which comes the now familiar English versions of the psalms, which would in due course, become part of the Anglican choral tradition in its own right, and is still retained in the Book of Common Prayer. This led to a general feeling that the services of the Church should be conducted "in a tongue understanded of the people." (Articles of Religion, No. XXIV)

The doctrinal or liturgical crises within the English Church of that period were precipitated by political influences of quite a different character, closely affecting the personal interests

of King Henry VIII. The two outstanding events of the said crises were the suppression of the monasteries and the introduction of the Book of Common Prayer. These were the two events which vitally affected the history of English Church music, leading, as they did, to the creation of specific types of musical composition, entirely new and individual in style; for the English cathedral anthem and the so-called 'service' belong exclusively to the Anglican Church. The choral services as rendered daily in the English cathedrals are unique in the world of modern music; nothing quite like them exists on the continent of Europe. They were the creation of composers of the mid-sixteenth century. (Fellowes, 1941, p 2)

The publication of the first Prayer Book of 1549, during the reign of King Edward VI, the son and heir of King Henry VIII, was not the end of the English Reformation. In 1552, a second Prayer Book came into being as a result of prolonged debate and controversy extending over the three intervening years, superseded the first. The composer, John Marbeck, had in the meantime, published his *Booke of Common Prater noted* in 1550. This publication was the first whereby the new English translated words of the Mass, more commonly referred to after the Reformation as the Holy Communion, were notated for sung purposes as part of the communion service. (He also notated or 'noted' the Order of Matins and Evensong, which are also known as morning and evening prayer, especially if said, rather than sung, as well as the Office for the Burial of the Dead, and 'the Communion when there is a burial.')

"There is virtually no genuine plainsong in Marbeck's book. What he did was to adapt the music of the Latin rite to English words and to add original melodies of his own." (Fellowes, 1941, p 48) Although Marbeck's book has been regarded by many as being the foundation for modern parish congregational singing, within the context of the Communion service, it was one that fell into neglect during his lifetime, largely because of the taste for unison singing becoming less popular as the demand for more challenging pieces grew, thanks to the need for music at the daily sung services. As parish music began to gain importance, especially after the rise of the Oxford Movement during the Victorian period, so too did Marbeck's publications gain in popularity once again, fulfilling the need for guided unison singing in the Sunday services held in Parish churches. Marbeck's work was also

done away with when Queen Mary I succeeded her sickly brother in 1553, restoring the Latin rites, as she was an ardent Roman Catholic. (Fellowes, 1941, p 3)

Church musicians in England were thus thrown into much confusion again, as the return to Catholicism forced them to consider their positions within the church. Some continued writing music for both the English and Latin rites and the confusion continued until the accession of Queen Elizabeth I in 1558. Nevertheless the newly founded English School of Church Music suffered a severe setback and, as Edmund Fellowes points out, with so little evidence actually available, it is impossible to assess just how much these political and religious upheavals, covering some twenty years, affected the activities of composers. It had been a time when new ideas were able to take shape and mature. Composers such as Tallis, Tye, Sheppard and Parsley, to mention but a few, must have been forming definite principles and ideas through the uncertain period of the various Tudor reigns, so that when, once more, the English rite was established under Elizabeth I, the English Church music tradition would gain a firmer foundation within the services and liturgy of the church itself, thanks to their varied experiences.

The music of the English Church, even in the years following the Reformation, remained restricted to the cathedrals and collegiate churches. The reigns of the Stuart monarchs kept religious turbulence at its height, and when Oliver Cromwell, a Puritan, became the Lord Protector of Britain, music in churches was virtually swept away. (Gatens, 1986, p 20)

With the restoration of King Charles II, the life and music of the Church of England was resurrected, to a degree, with choral and organ music still remaining within the confines of those establishments who could afford them, the Chapel Royal being one of the most obvious. However, even those Cathedrals and Colleges that maintained choirs and organs, did not necessarily aim for the highest of standards. By the time Queen Victoria ascended the throne in 1838, much of Cathedral Music was also of a lower than desired standard. (Gatens. 1986, p 84) Choirs, as seen today, were not then robed or even necessarily neat in their appearance, and reports of the lay clerks being drunk on duty are to be read in many a choir history.

To quote Bernarr Rainbow, in his *The Choral Revival in the Anglican Church: 1839 -1872,* "The surpliced choir of men and boys occupying either side of the chancel is accepted today as a distinctive traditional feature of Anglican Parochial worship. Yet as recently as the beginning of the nineteenth century such an institution was unknown in England outside the cathedrals and a handful of collegiate chapels" (Rainbow, 1970, p 3)

The somewhat bleak situation of cathedral, and more especially, parish choral music, was saved thanks to the timeous revival that it was fortunate to enjoy through the course of the mid nineteenth century. Three separate and isolated instances, wherein three priests within their own parishes sought to redress the lowly conditions of their choral worship, resulted in heralding a revival, which music historians regard as "independently spontaneous." "Thereafter, in spite of resistance from low churchmen whose inherent fear of Roman Catholicism led them to decry the choir surplice as a "rag of popery", robed choirs gradually became so widespread in England as to transform the conduct of parochial services; and before the end of the nineteenth century, its absence in an Anglican Church was more prone to arouse comment than its presence." (Rainbow, 1970, p 4)

The movement to re-establish the choral service throughout England more than two centuries after the English Reformation was able to come to an unofficial conclusion, largely due to various unforeseen elements. The "independently spontaneous" revival of robed choirs in some parishes coincided with the birth of the Oxford Movement in 1833. This movement, founded by John Keble and Edward Pusey, sought to bring back the Catholic traditions of the Church of England. It had a profound and lasting influence on the Anglican Church, with many of the Missionary Dioceses of the Church following their example. (The Church of the Province of Southern Africa is one such province to have benefited from the Oxford Movement.) The movement sought to bring back the robed choir as an essential element within the context of formal worship.

Both the Oxford Movement and the Choral Revival to which it gave rise were deliberate gestures of protest against long-standing neglect in the Church; both sought to remedy abuses which, stimulated by the reactionary wave of religious tolerance following the

Puritanical fanaticism of the Commonwealth, had persistently accrued in the Anglican Church during the seventeenth and eighteenth centuries. (Rainbow, 1970, pp4&5)

During the period of the seventeenth and eighteenth centuries, some churches had established so-called west gallery choirs, which, along with the occasional fiddle or flute, would lead the hymn singing. As Rainbow points out, the Choral Revival did not originate in a mere desire to supplant these so-called choirs by "installing a seemly assembly of white-robed singing men and boys in the chancel." Its larger purpose was to heighten devotion in the church services by giving due attention to those rubrics in the Book of Common Prayer which provided opportunities for music to "contribute to solemnity." It was not, as Rainbow states, "to 'ape the cathedral', but rather to stimulate the congregational chanting of the psalms and responses - sections of the service which had hitherto been read." (Rainbow, 1970, p 5)

It was this choral tradtion then that the Anglican Church in South Africa adopted when Anglicanism became widespread as one of the English speaking Christian denominations in the country. The arrival of many clergy in the country, both as parish priests and school chaplains, who had been influenced by the likes of the Oxford Movement or the Community of the Resurrection, resulted in many of the parishes adopting a generally high church tradition with a robed choir of boys and men to match.

In South African Anglican churches, from the height of suburbia to the lowliest of farming towns, boasted choirs of men and boys, all very smartly attired in cassocks and surplices, and in some cases, even academic caps (mortar boards.) Many a choir vestry in what we might now term as historically white parishes have photographs which support this historical fact, and which now, in many cases, are but a distant memory.

The Cathedral Tradition

Many choirs in the British colonies, South Africa being no exception, tried very hard to emulate the music of the English Church as practised in the English "Cathedral Tradition." By this, they tried to create not only in colonial cathedrals, but also in parish churches,

traditional English Cathedral music, usually of a very high standard. In many respects, choirmasters and organists were doing very much the same sort of thing that their parish counterparts in England were doing. The standard of music in Cathedrals in England were of an impressively high standard, and thus many parishes were keen to have their choirs try to sound the same. (Gatens, 1986, p 151)

It can be argued that the music of the Anglican Church, as sung in the great cathedrals of England, was, and still is, among the best choral music performed in the world. Choirmasters could therefore be forgiven in trying to emulate something that was impressive to the ear, being sung in impressive acoustics. The average parish choir did have the resources to sing pieces of a high standard from the time of the choral revival in the late nineteenth century, until the early second half of the twentieth century, until events, which will be looked at in more detail later in this report, caused matters to change.

In order to appreciate the standards which these musicians sought to achieve, one would need to understand the impressive nature of what is termed the "cathedral tradition."

The term "cathedral service" or "cathedral tradition" as used in this report, denotes one, as Fellowes puts it, "that is sung by an endowed and professional choir, such as is found in the principal diocesan cathedrals of the United Kingdom and Ireland, together with the Chapel Royal, Westminster Abbey and St. Georges Chapel, Windsor, in all of which there is an unbroken tradition going back to the sixteenth century, as regards English use, and to the Medieval times with the older Latin rites." (Fellowes, 1941, p 13) It should be noted that the first impression of Fellowes' book was published in 1941, and subsequently there are other cathedrals both in Britain and other parts of the world which now share this tradition of daily sung services by professional choirs as well. (This tradition has embraced certain Collegiate Chapel choirs at Oxford and Cambridge, as well as certain Churches.)

It is also interesting to note that Fellowes refers to "an unbroken tradition that goes back to the sixteenth century." (Fellowes, 1941, p 13) The musical history, of which he has written much, indicates that the tradition was disrupted on a number of occasions, especially when

one looks at the influence of Cromwell and the puritans during the commonwealth period in English History. Could it be then, that he has chosen to re-represent history from a personal viewpoint?

In order for a foundation to be recognised as being part of this tradition, it must fulfil the requirements of being able to sing daily services at least five days of the week, not including Sundays, which are regarded as part of the standard choral calendar. It is has actually been legislated within the Choir Schools Association, that in order for a choir to be eligible for membership that this minimum number of sung services, be adhered to. (Journal of the Choir Schools Association, 1986)

The three services in the Book of Common Prayer, or updated editions thereof, with which a cathedral choir is mainly concerned, are Matins (Sung morning prayer), Evensong (Sung evening prayer) and the office of Holy Communion (Choral Eucharist or Sung Mass.) Most cathedral choirs sing Evensong each day of the week at either 17h30 or 18h00, with Matins and the Choral Eucharist being sung on Sundays. (Eucharists are also sung during the week, if on a Feast Day of the church.)

These choirs, for the most part, enjoy great financial support through various trusts and foundations that have been established over a number of years. The finances raised and entrusted pay for the posts of Directors of Music, assistant organists, lay vicars or lay clerks, who are the professional men of the choir, and for chorister scholarships which support the boys or girls who have won places in the choirs through open auditions. These pay for their schooling, usually at the cathedral choir school, or at whichever school the choristers may be drawn from.

In our present competitive and financially troubled world, fewer foundations can afford to keep this tradition going. However, most cathedrals in the United Kingdom, along with their fellow institutions in Britain and across the world endeavour to do so. Sadly though, the parishes are unable to compete with these foundations, and so often lose their good

choristers to cathedrals. As Sidney Place of St. Mary's Cathedral in Johannesburg has pointed out, the cathedral tradition in Britain and certain parts of the world has probably achieved the highest standards yet, whilst Parish music, by contrast, is at its lowest. (Interview 1: Sidney Place, 21 October 2003) This, in my opinion, more or less describes the situation as regards tradition English styled parish choirs throughout the Anglican Communion, especially in the developing world, which would include South Africa.

The role of organisations such as the Royal School of Church Music (RSCM) become extremely noticeable when comments such as those by Sidney place are made. Traditional English Church music, in order to survive and flourish in parish churches, and even in the majority of cathedrals, need the support of international or national organisations such as the RSCM. Chapter Six of this report will deal with this aspect in more detail.

Parish Music

Colonial churches always looked to England for the inspiration and guidance of what was good about church music. As times have changed, so too has the situation with Parish Music in England as well as the former colonies. Parish choirs in England and around the world used to draw a large number of boy singers, and later girls singers too. As choirs, these singers were greatly influenced by the work done in parishes as well as cathedrals in the United Kingdom. However, when television and other modern distractions began to offer young church members other evening and weekend pursuits, so too did Parish choirs begin to lose their young choristers.

It may also be argued that in the secularised world of today, with church attendance having dropped considerably, that churches no longer have the wealth of talent from which they could draw their choristers. This has affected both Britain and the world, South Africa too being no exception. When young people in Britain are discovered to have singing talent today, their parents encourage them to audition for places in Cathedral choirs, so as to benefit from scholarships. Having said this, there are still a small number of parish choirs in Britain, who strive to keep their choral traditions alive, and thus work very hard to maintain

their number of young singers and their singing standards. (FCOCA Yearbook, 2003, p 74)

According to Gordon Stewart, BBC "Songs of Praise" Music Director and special commissioner for the Royal School of Church Music (RSCM), the cathedrals are benefiting from the parish church musical shortfalls. Many churches in Britain, as in South Africa, lack the benefit of having competent and enthusiastic music directors, and this is seen by Gordon Stewart as being perhaps the biggest problem. (Interview 1: Gordon Stewart, 9 August 2003)

Churchmanship Traditions within the Anglican Church in South Africa

The Anglican Church, because of its unique history, enjoys a diverse and broad collection of traditions through the world. The South African Province reflects these traditions too, perhaps more broadly in light of our rich cultural diversity. The church, especially as seen in South Africa, may be seen as being classified into three traditions, those of the *High Church, Central* and *Evangelical* (or *Low Church)* traditions.

- The High Church Tradition: Within this form of Anglicanism, the adherents practise their faith by means of using what some term as Anglo-Catholicism. The more catholic terminology is used, for example, a "Sung High Mass", as opposed to a "Choral Eucharist", and the priests are addressed as Father or Mother. The ritual and vestments more associated with old Roman liturgies are used to the full, as is incense, candles and sanctuary lamps. This style of worship was very much in evidence in the earlier part of the last century until the introduction of the new liturgies in 1975, and subsequently the new prayer book of 1989. High Church traditions are limited to certain churches, not specifically within the previously white parishes, and are still very popular with both black and white congregants. Parishes that were especially founded by missionaries of the likes of the Community of the Resurrection, of which Archbishop Trevor Huddleston was a member, are still strong Anglo-Catholic adherents.

- The Central Tradition: In this component of Anglicanism, the adherents enjoy a mixture of some of the High Churchmanship and that of the Low. It is not uncommon

to find incense being used Sunday by Sunday and for vestments of a High Mass to be used, but the ritual of the liturgy would be less elaborate and the service seen to be somewhat more relaxed in places. Much of the terminology however, still reflects that which is used in the High Church tradition. Some of the Central Churches offer services with both ritual and "Charismatic Styled" worship, and therefore describe their services as "mixed liturgies."

- The Evangelical or Low Church Tradition: Here, Anglican Churches have embraced a biblical appreciation of the 'things of the Spirit', and have seen the need to take the Holy Spirit more seriously, wishing to live by the biblical experience of the charisma, there has sometimes been an abandonment of things that are recognizably Anglican. Visitors to these parishes might wonder if they had not perhaps arrived at one of the classical 'Pentecostal Churches.' Accepted and loved norms have perhaps been abandoned in such a way that they would frighten many more traditional church members. To quote Snyman, "Many realise 'that The Holy Spirit seriously' does not necessarily require abandoning the tried and deeply ingrained forms of devotion from 'the past', but all these are given new meaning, restored appreciation, and enlivening renewal. (Snyman, 2004, p 38)

It is interesting to note that Snyman states, "Charismatics, so called, have done a disservice to the Anglican tradition by embracing a new Anglicanism, which has alienated the deeply devout, rather than filled their lives with a good, right, exciting and new enlivenment. There is saying about the danger of 'throwing out the baby with the bathwater...[1] Similarly, 'traditional Anglicanism' in some places has become so arrogant if not pharisaical that those parishes are in fact moribund." (Snyman, 2004, p 38) This statement points to the fact that within the Church, two extremes exit, and in fact have given the Anglican identity something of a confusing appearance. This too, in turn, influences the musical and liturgical composition of a parish, and could possibly then contribute to the confusion of its Anglican identity, which then influences the debate on how the heritage of traditional English music might survive.

A number of parishes both in England and South Africa now offer different styles of worship within their Sunday and weekday diaries. This is to appease the desire on the part of parishioners who have different tastes. As the future chapters in this report will show, this approach has yielded some positive and interesting results.

South African Cultural Diversity within the Greater Diversity of the Anglican Communion

Since the acceptance of South Africa onto the world stage of events after the first democratic elections in 1994, the Anglican Church has seen much change in the way in which services take place, the languages that are used, and the music and, in some cases, the liturgy too. The word "inculturation" has come into being which has affected not only the Anglican Church, but churches of all denominations in general. The term "inculturation" according to Cameron Upchurch, was first used within the context of the African Synod held in 1995 by the Roman Catholic Church, and was officially adopted from then on. (Upchurch, 1997, p 72) However, there are sources to suggest that in fact the term has its origins further back than 1995. Writers such as Dr. Brigalia Bam, Dr. James Seoka and Dr. H. Russel Botman, to name a few, have made reference to the term prior to 1995. According to Luke Phato, inculturation goes back to 1976, the year of the Soweto uprising. This one-time principal of St. Paul's Theological College in Grahamstown covered the topic on a number of occasions in the "Journal of Theology for Southern Africa" (Phato, 1999, pp 24-35)

How has inculturation actually happened? One has to ask the question, has it been demographically or politically influenced? Can it be described as hard or soft inculturation, in that it might have happened in a subtle way or by force?

In essence, inculturation is seen as the way in which the church can embrace more of the varied cultural traditions within it, thus becoming a more inclusive body. The actual methodology by which it is to be implemented has caused much controversy, both in Catholic and Protestant Churches, as the move on the part of a number of radical clergy and laity has been change for changes sake, which has resulted in much of what was good in

worship being eliminated from future liturgical and musical practices within the church. (Upchurch, 1997, p 78)

The Anglican Church has experienced very similar occurrences throughout the world, more especially in countries where cultural differences are more notable, that is to say, where cultural differences are very different from what is termed Anglo-Saxon in origin. Although the Anglican Church has prided itself on being an inclusive church during the years of Apartheid, it did not make allowance for people of different racial or cultural backgrounds to practise their styles of worship, as they may have been accustomed to. Bishop Peter Lee in his book "Compromise and Courage", which looks at the History of the Anglican Church in Johannesburg from 1864 to 1999, points out, "Bishop Leslie Stradling used to say that it was like being bishop of two quite separate dioceses at once; indeed South African Church history is a tale of two churches in search of each other." (Lee, 2005, p xv)

With the passing of the Apartheid period, congregations previously white in their majorities have found black members joining their congregations. The question has thus been asked, should efforts be made to cater for their specific tastes? This question is examined in the case studies of this report, and as shall be seen, has had many varied and, in some cases, controversial results.

Diversity within the Church has been recognised as important in order to be inclusive, yet the sensitive nature of the debate surrounding it and the way in which it might be implemented, requires careful consideration, planning and execution. As shall be seen in the case studies, where matters have not been sensitively thought through, controversial upheavals have resulted.

The South African constitution guarantees the individual rights to freedom of worship, and it ensures that one also has the right to maintain one's cultural practices in this regard too. Herein, I believe, lies an important point, but not necessarily the crux of the matter. With the changes being brought about by the more enthusiastic reformers within the Province of Southern Africa, many worshippers who cherish their traditional English forms of worship

are feeling unwanted and ignored. If the Church therefore wishes to retain its inclusive ideals, which people like the late Dean Emeritus of Cape Town, Edward King writes about in his book, "A Good Place to Be" (King, 1996, p 13), then the maintenance of traditional English Church Music within the Southern African Province also needs to be assured.

It may be argued that the challenges facing the survival of traditional English Church music are more acute than in other provinces of the Anglican Communion, as we are dealing with far greater diversity than many of the other provinces. There is not the danger, as perhaps experienced in more of the first world members of the communion, of merely being overwhelmed by the music of the charismatic movement, as South Africa experiences music and traditions from well more than the eleven national languages as constituted. Evidence from the Roman Catholic Church in South Africa, suggests that rapid and uncontrolled change in Catholic Parishes has seen "inculturation" bring a sense of traditional elements being overwhelmed by the apparent need to reflect all cultures in all services, often with traditional music and liturgy being done away with in favour of what is seen as a radical reformation. (Upchurch, 1997, p 101) Anglican parishes could face similar experiences if change is implemented for the right reasons, instead of just for changes sake.

Sidney Place, in his interview of the 21st October 2003, quoted Ron Gill, chairman of the South African Northern Branch of the Royal School of Church Music (RSCM) as asking: "Which music is under the threat of extinction in South Africa? Not that of the evangelical movement, not gospel music, not that of the various black cultures but rather English traditional church music, which too has a right to be practised and exist. There is an impending crisis facing us, unless we make our membership aware of the need for their support and involvement."

Bearing this statement in mind, the discipline of Heritage Studies becomes an important component in creating an opportunity for a heritage such as traditional English Church music to be studied and preserved. Apart from the musicians who deal with what they see as a crisis in this regard, on a weekly level, and the RSCM upon whom most of them rely for support and advice, there are no other foundations or institutions which might act as

repositories for archives, or who provide practical information and expertise. The University of the Witwatersrand houses the CPSA archive in the William Cullen library, and therefore, perhaps, holds the key to providing a foundation for further research or assistance in this regard.

The Impending Crisis facing English Church Music in South Africa

It may well be argued that English Church Music in South Africa is already in crisis. Declining numbers in choirs, particularly as regards the youth, as well as a chronic shortage of experienced musicians in churches, has already had a negative impact. Colleen Hart, a Special Commissioner of the RSCM and Director of Music at St. Thomas' Church in Linden points out that there are at present nearly forty churches of various denominations on the Witwatersrand alone which require the services of a competent organist. (Interview 1, Colleen Hart, 6 February 2004) This, combined with the issues of financing, inculturation, the influence of charismatic congregations, the lack of musically and liturgically trained clergy, bad relationships between clergy and directors of music and the new freedoms in a new political environment, all contribute to what is seen as an already deepening crisis.

- Choir Membership: Even though there are choirs where the membership reflects the racial and cultural composition of the congregation, there are still many where this is not so. Church choir membership, on average, also reflects an older group of ages, with few younger people joining choirs. The need for continuity thus comes into question if the choirs concerned are to survive. Some argue that modern repertoire is lacking, which is thus less attractive to the younger singer. A counter argument, as put forward by Colleen Hart is, one can still sing modern repertoire within a traditional choir, although it will naturally be different from what is expected from a gospel group or Spiritual Song group. (Interview 1, Colleen Hart, 6 February 2004)

- Shortage of Experienced or Suitably Qualified Musicians: In most cases where choirs have been forced to close, it has been because there has suddenly been no one to lead and train the choir. In a recent survey done by the Diocese of the Highveld, regarding

choral work, the question arose as to why within the course of eight years three traditional choirs had closed down? In two cases the answer was the same; due to the retirement or relocation of the organist, the parish had battled to find a suitable replacement. In the third case it was due to a drastic change as a result of cultural changes, both musically and in language. (Diocesan Precentor's Report, 2004, p 2)

Admittedly, the organ is difficult to learn to play, and unlike the piano, is not as popular. Unless the instrument is exposed more, fewer potential musicians will be aware as to its wonderful possibilities, and thus the numbers wishing to learn the instrument will continue to drop. The RSCM has instituted various programmes in this regard, one being entitled, "Learn the Organ Year." This has proved quite successful in the United Kingdom, but has as yet to be put into practice in South Africa, although 2006 has been put forward as a possible timeframe. Many clergy have approached "reluctant organists", who are trained pianists to fulfill the role of organist in their parishes. Some are proving successful, and have found the organ a new musical challenge. The RSCM in South Africa also runs courses for musicians not necessarily organists, so as to better prepare them for the work they might be required to do in a parish, whether as a choir leader, guitarist, conductor or in whatever field their strength may lie.

- Finances: This has proved to be one of the biggest problems in maintaining a competent choir and organist. Whereas there are many musicians who will do their jobs for the church free of charge, as part of their dedicated giving to the church, there are those who require payment. Outlying areas battle to find organists in their regions, and thus have to import outsiders, sometimes at a considerable cost. Whereas cathedrals in the United Kingdom and Europe have the funding because of their choral foundations, this possibility, especially in Africa, where money always seems to be required elsewhere, is often an impossibility. There are churches and cathedrals that have made extraordinary efforts to raise finances to secure their choral tradition, but they are few and far between. St. George's Cathedral in Cape Town and St. Mary's Cathedral in Port Elizabeth are two such examples of this rare situation. St. Mary's Cathedral in Johannesburg, St. Dunstan's Cathedral in Benoni and the Cathedral of the Holy Nativity

in Pietermaritzburg are three Cathedrals where limited, yet vital funding supplies needed finance to keep the tradition active, albeit in a limited way.

- Inculturation: As was previously mentioned in this chapter, inculturation has become an integral part of the planning for the future of the church in Southern Africa. The impact that this has had on music so far has been detrimental for the most part, as the introduction of inculturation where it has already taken place, has more often than not, been implemented very insensitively, resulting in many long standing and experienced singers and choirmasters feeling unwanted and redundant. There is already a documented case in the Diocese of the Highveld where such an event has taken place, and which has put the idea of being inclusive into question. The introduction of inculturation into previously white parishes has largely been due to the fact that here has been major demographic change. In all cities on the Witwatersrand, inner city churches have experienced a major increase in black membership. This has not been as noticeable in the more suburban parishes. The four case studies will illustrate this clearly.

- The Charismatic Influence: As with inculturation, the influence of the Charismatic movement has also had detrimental effects, especially in churches where change has been handled insensitively. A number of parishes, of which we shall see examples in the case studies, have managed to implement charismatic music and worship within their services, without having a negative impact on those who wish to see an element of traditional music maintained. The inclusive appeal of this approach has been perhaps better handled than that of inculturation.

- Lack of Musically or Liturgically trained Clergy: A great number of problems seem to have arisen where clergy have been appointed to traditional music parishes, who are very inexperienced or who wish to change things without realising the damage they are doing. With more and more clergy being trained within the boundaries of their own dioceses today, and thus not being trained at a formal theological college, there results a situation whereby the clergy know less about the practice of musical liturgy than their

choirmasters and choristers do. This combined with the idea that they do not want to be seen to be in error causes difficult working relationships with their musicians, and can lead to the end of a great choral tradition within a parish that might have enjoyed such a tradition for nearly a century. The RSCM is here too, trying to assist both dioceses and parishes in the training of clergy so as to better prepare them for the work they may have to do in a parish with an English musical tradition.

- New Freedom in a new Political Environment: South Africa has undergone much change in the ten years since its first elections in 1994. The change in the political situation, which guarantees freedom of speech, freedom of worship and human rights, has also led to many other freedoms which have not necessarily been welcomed, as many see it as having created a very permissive society where there are no checks and balances. The church has had to tread warily in this regard, as there is an enthusiastic feeling for including all. Including all though, also means allowing all to express their needs within worship and liturgy, and so once again music becomes a focal means by which this expression may take place. The dangers of mixing styles, without the due consideration for consequences, as has also been experienced in inculturation, could be more detrimental than beneficial. To clarify this, certain examples might be of help. In two of the parishes that serve as case studies for this report, the mixing of styles upset both traditionalists and modernists, in that the two parties felt that their styles of worship had been intruded upon. Instead of offering types of worship which appealed to different tastes, it was felt by the clergy of the day that integration was the answer. This had long lasting effects, in some cases, still being dealt with years after the fact.

The churches covered in this Research Report have each experienced their share of positive and negative experiences in this regard since 1994. As each study will show, each has chosen to embrace the future in a specific and possibly unique way. One thing they certainly have in common, and that is, whatever they may endeavour to do as regards the use of contemporary or ethnic music within the liturgy, traditional English Church music must have its place as well. This, from their point of view, will assist in the maintenance of what many in the Anglican Church in South Africa consider a much loved heritage.

CHAPTER TWO

THE ANGLICAN PARISH OF GERMISTON
St. Boniface Parish Church with the Chapelries of St. Mary & St. John in Lambton

and

St. Mark's in Rosedeep

INTRODUCTION

This chapter will look specifically at the first of the four case studies covered in this report, namely, the Anglican parish of Germiston. In researching this study, I have referred not only to the already published histories, as found in the archives of the Church of the Province of Southern Africa, but also to certain editions of the parish magazine, *The Missioner*, which is issued quarterly each year. Pew leaflets, music sheets, orders of service and interviews have also helped in this regard.

GENERAL BACKGROUND

History

The Anglican parish of Germiston was formally founded in 1897. Prior to the parish being formally established, it was a mission chapelry of the parish of Boksburg, which had been established in 1890. (Diocese of Pretoria, *Occasional* Papers, May 1889) Baptismal, confirmation and marriage records show that mission work existed prior to 1890, going back to the founding of Germiston as a mining town in 1886. (St. Boniface Parish Records 1886 - 1900) The clergy carrying out this work seem to have been priests of the Diocese of Pretoria working within the then mission parish of Boksburg. (Anglican Parish of Germiston, *Baptismal Records,* 1887 - 1900)

Originally the parish consisted solely of the Parish Church of St. Boniface in what is now the inner city of Germiston. The present church building is the second on the site, designed and built by Sir Herbert Baker in 1910. The original church was a tin building with a concrete and stone foundation, very similar in style to the miners' dwellings of the late 19th century period, as was found on the East Rand and the Witwatersrand in general. (Anglican Parish of Germiston, *St. Boniface Papers*, 1911, p 12)

The building of 1910 is typical of the Baker style so prevalent in South Africa and the British Empire of the late 19th century and early 20th century. There are to be found many similarities with St. George's Cathedral in Cape Town (1901), the exterior of St. Mary's Cathedral in Johannesburg (1927), the exterior of St. George's Church in Parktown (1904) and St. Michael's Church in Boksburg (1911). In fact, there are many Anglican churches in South Africa which are Baker buildings and thus have similar characteristics, the most notable being the stone structures which are typical of Baker designs.

The parish was originally part of the diocese of Pretoria and then became part of the diocese of Johannesburg when it was founded in 1922. In 1990, when the need arose to split the large diocese of Johannesburg into smaller dioceses, to thus be better administered, the parish of Germiston became part of the diocese of The Highveld.

As the Anglican Church grew on the East Rand, St. Boniface became the mother church to newer parishes founded as chapelries. These included the parishes of Primrose and Alberton. Even though these churches became independent parishes in their own right, St. Boniface remained responsible for the chapelry of St. Mary and St. John in the suburb of Lambton, which was founded in 1960. Initially there was a feeling that this chapelry might warrant becoming a separate parish as the Anglican community in the city grew. This was not to be, however, and thus the parish manages it as a second church within the greater parish.

The Chapelry of St. Mark's in Rosedeep was originally a mining church built for black mine workers, under the auspices of the parish of St. Peter's Chains in Katlehong. With the change in political structures in South Africa in the early 1990's it was felt that from a geographical and demographic point of view that it would be more practical for Rosedeep to be administered by the parish of Germiston, and this came about in the year 2000.

Site and Building Details

The Parish Church of St. Boniface in Germiston (1910)

The building is situated at 133 Meyer Street in Germiston, on the corner of Meyer Street and Simmer Street. It has a seating capacity for five hundred, including the nave, side chapels and gallery. The church, which is of a stone structure throughout, has typical

Norman features, as found in many Baker buildings, including some of the most beautiful stained glass of the early 20th century.

Apart from the gallery, nave, chancel and sanctuary, the church also has a small Lady Chapel with seating for twenty congregants and an All Souls Chapel which is a war memorial to the war dead of the First World War and was dedicated as the War Memorial Shrine In August of 1918, before the First World War had ended. (The Anglican Parish of Germiston, *St Boniface Parish* Paper, September 1918, p 6). Subsequently, after the various wars that were still to follow, involving South African troops, and especially, in this case, parishioners from Germiston, the shrine became the chapel we know today, as a memorial to all subsequent conflicts involving the armed forces. The chapel faces a side aisle, and thus has varied seating capacity.

There is also a crypt chapel underneath the chancel and sanctuary, which is alongside a columbarium, which was specifically designed for the internment of ashes, and consecrated for that use by the Rt. Revd. Timothy Bavin the Bishop of Johannesburg in 1976. (*The Axeman*, vol 3, October 1976, p 5). The priests' vestry is alongside the chancel, as is the flower room and the servers' vestry is in the crypt. The two manual pipe organ is housed in a loft overlooking the choir stall in the chancel, and was designed and built specifically for the church in its foundation year of 1910, by the English organ building company of Norman and Beard. (See Appendix 5 for organ specifications).

The church is well known not only for its beautiful architecture and windows, but also because it houses some beautiful art works by the South African artist and sculptor, Cecil Skotnes. The Stations of the Cross and the icon behind the altar in the Lady Chapel, are but two of these examples. (Photographs may be found in Appendix 4).

Alongside the church are the parish administration buildings which house the Rector's office, the parish secretary's office, the hall, parish room, cloakrooms and kitchen. The buildings also include two flats designed for assistant clergy, one of which is now used as a choir vestry, music library and rehearsal room, and the other as Sunday School teaching rooms and meeting areas for various parish organizations.

The Chapel of St. Mary and St. John in Lambton (1960)

The building is situated at 65 Fourth Avenue in the suburb of Lambton. It has a seating capacity for a hundred-and-twenty people, including the nave and side chapel. Being a building of the early 1960's, the architecture is light brown face brick both inside and out. The Lady Chapel has seating for twenty, and acts as a space for additional seating when services are full. As a more modern building, the decoration is of a simple design, the exception being the small hanging rood above the chancel steps.

The organ was originally a two manual unit pipe organ built by the South African Organ Builders in 1960. Due to many expensive maintenance problems, a three manual Alien Digital Organ ultimately replaced this in 1986. (See Appendix 5 for organ specifications)

Adjoining the church is the priests' vestry, servers' vestry, flower room, a small hall with cloakroom and a kitchen. The Rectory is in the grounds of this chapelry, having been built in 1973. The garden of remembrance has been laid out in the grounds behind the wall of the high altar. (Photographs may be found in Appendix 4)

The Chapel of St. Mark in Rosedeep

The building is situated in what has come know as the Delport Informal Settlement. This property was originally part of the Rosedeep gold mine, and the building, the foundation of which it is believed was about seventy years ago, but about which there is no actual evidence, was built for the use of the mostly black miners who worked and lived on the property. The building is a plain structure of brick with a plastered interior.

The chapel seats approximately seventy people, and is used mostly these days for said Masses, meetings and morning and evening prayer. Because of the small nature of the building, great feasts and sung Eucharist's are held in the main parish church which is about three kilometres away.

The priests' vestry is contained within the building. The only external buildings are the cloakrooms. There are no hall or kitchen facilities.

Past and Present Congregational Demographics

When founded in 1897, the parish consisted of a very traditional "colonial" white congregation. It was established by the Bishop of Pretoria to minister to the spiritual needs of mostly British ex patriots who were working in the mining field or in the new town supporting it.

Thanks to the racial policies of the Nationalist government of 1948 to 1994, the pressures brought about by Apartheid resulted in the congregation remaining exclusively white until about 1990. At that point, even though the national party was still in power, the release of Nelson Mandela had already started the much-needed change, and this became very evident in the attendance at the St. Boniface services from that point on.

The parish had tried hard to follow the Anglican practice of services being open to all races from the 1950's onwards, but this only seemed to be a reality when visiting black clergy or black choirs on special occasions joined the white parishioners.

The inner city congregation remained thus a white congregation until 1990, when the changing scene in the inner city life of Germiston began to take effect. Gradually, since then, the attendance at the main sung Eucharist has become far more representative of the population's racial mix. It may be interesting to note that this racial mix is not just made up of South African whites, blacks, coloureds and Asians, but also of black Africans from Nigeria, Ghana, Zimbabwe, Zambia and Botswana. Mostly white and coloured congregants attend evening services, and the apparent reasons for this are that the black congregants rely heavily on public transport and because of night crime in their residential areas, prefer not to travel after dark as well.

The chapelry in Lambton, having been built just at the time when the government of the day brought about the strictest of Apartheid policies, namely the "white by night" laws and segregation of religious services, amongst others, saw a whites only congregation from its inception. Although the clergy of the day tried hard to encourage local black domestic servants and workers to attend services, the response was very poor. Instead, they chose to worship separately in their own languages, usually without the assistance of a priest, but rather as members of the Mothers' Union.

With the end of Apartheid, it has remained a predominantly white congregation, with a small number of black congregants now joining in. The main reason for this white majority is due to the fact that the area surrounding the church is still a very white suburban area. On the other hand, the Chapel of St. Mark in Rosedeep has been and remains a one hundred percent black congregation, all because of its situation. The one change though is the fact that white clergy now lead the services as there are at present no black priests serving on the staff of the parish.

The mother church of the parish, namely St. Boniface, is thus the most racially mixed of the three churches in Germiston. The approximate break down of the racial make up of the church is: White: 40%; Black: 40%; Coloured and Asian: 20%.

Clergy (Current)

The clergy of the parish at present consists of three priests, one being the full-time rector and the other two being self-supporting as well as two deacons, one full time and the other self-supporting. There is also a retired priest, a former rector from the neighbouring parish of Primrose, who is called upon to assist both in the parish and the diocese in general when clergy are ill or on leave. The staff members as presently constituted are:

The Rector:	The Revd. Don Thomson. (Full time parish priest)
Assisting Priests:	The Revd. Gray Robertson. (Self-supporting priest)
	The Revd. Prof. John Rodda. (Self-supporting priest)
Deacons:	The Revd. Marlene Rodda. (Full time deacon, also acting as the Diocesan HIV-AIDS specialist)
	The Revd. Keith Maybery. (Self-supporting deacon)
Retired Priest:	The Revd. John Futter.

(The Missioner, Vol 6/4, March 2004, p 2)

The parish has been very fortunate in having mostly very talented and able Rectors that make up its History. The list of past Rectors reveals many who have gone on to become Archdeacons, Deans and Bishops within the greater context of the Anglican Communion. (See Appendix 1)

Lay Ministers

Virtually from its inception, the parish has relied heavily on the support of the laity in the orders of service as well as with the sacraments, especially the Eucharist. Originally these assistants were referred to as sub deacons, and like choir members and servers were offices reserved for men. With the liturgical changes of the 1970's and 1980's, women were encouraged to play a more active role in this regard, especially in the period where the church was preparing to ordain the first women to the priesthood.

The sub deacons then became known as lay ministers, and they are now very much part of the daily running of the parish. The lay ministers of the parish, some thirty in number, assist, usually, within the church at which they most often worship. This is particularly the case with St. Mark's in Rosedeep, where because the services are carried out in Xhosa, the Xhosa speaking lay ministers are vital and thus seldom serve elsewhere. Within the context of the other two churches, the lay ministers do sometimes move from one to the other, particularly at the celebrations of the great feasts. The motivation behind this is so that the parish as a whole gets to know the various people involved.

There is now a fairly equal balance of black, white, coloured and Asian lay ministers, with women constituting about fifty percent of the total number. Their social backgrounds are a true reflection of the make up of the parish, although there is now a need to have more involvement of the black lay ministers at the English speaking services too. The use of lay ministers at the various services is determined by the need for assistance on the part of the clergy. Mostly they are used at Masses both on Sundays and during the week. Apart from their liturgical duties, they also assist with sick communions, visiting of parishioners, running prayer and cell groups and pastoral care.

Music Director and Organists

The Directorate of Music in the parish is made up of a Master of the Music, who is the overall Director of Music and a full-time assistant director of Music who is also the organist who assists him. When one of the directors is away, then the sub assistant organist plays. There are two organists responsible for the music at the Chapelry of St. Mary and St. John, and they play alternate Sundays. The Master of the Music is responsible for the planning of all music at services and special occasions, and has to co-ordinate planning in this regard with the clergy concerned.

Master of the Music:	Mr. Malcolm Chalmers
Organist and Assistant Director of Music:	Mrs. Janet Chalmers
Chapel Organists:	Mrs. Jenny Thomson
	Mr. Don Jackson

(Organists' and Directors list in Appendix 2)

Socio-Economic Background of Parishioners

Most of the parishioners of Germiston come from poor working class backgrounds. This is especially the case when looking at the congregants who come from the inner city area and the Delport informal settlement.

The wealthier parishioners tend to live in the middle to upper class residential suburbs of Klippoortje, Lambton, Parkhill Gardens and Albermarle, but not all. A fair number still prefer to travel from some of the outlying areas, even some from the neighbouring parish of Bedfordview, which is seen as a very upmarket and exclusive suburb of the greater Germiston area, into the inner city for the Sunday services.

The main source of revenue for the parish comes from the dedicated giving scheme, fund raising and donations. The rector's salary is paid by the diocese, but the additional costs, such his housing and transport are paid for by the parish from the funds thus collected through the aforementioned means.

MUSIC AT ST. BONIFACE AND THE CHAPELRIES

Churchmanship and Liturgy

The mother church of the parish, namely St. Boniface, worships within the context of what is termed the Anglo-Catholic tradition. This tradition is one that appears to have been in place since the building of the present church in 1910, and there is evidence to suggest that it may even have been in place when the previous building was in use. The Anglo-Catholic style of worship is often referred to as "high church", although it is not as Roman Catholic in style as it was in the years preceding the 1980's.

Although the churchmanship of St. Boniface changed to a more central form of Anglican worship under the incumbency of the previous rector, the arrival of the newer black congregants saw a desire for the more catholic worship to brought back, especially

within the context of the Mass. (This is because a large number of black congregants were influenced in their younger years by the High Church traditions of the Community of the Resurrection, who ministered to them.)

Choral evensongs are generally done to the old form of service within the *South African Prayer Book (SAPB),* based on the English *Book of Common Prayer (BCP).* Said services from the newer *An Anglican Prayer Book of 1989 (APB),* are celebrated more within the aforementioned central tradition. It is thus only the Mass that receives the high churchmanship approach, along with the office of benediction, if added to the end of a choral evensong. In this case, the name is changed to solemn evensong with benediction. The use of incense at the Mass and at solemn evensong and benediction is usual.

The Xhosa Mass held by the congregation of St, Mark's has been described as central, even when sung, with high masses and incense being a part of the celebration of major feasts.

The services at St. Mary and St. John in Lambton are sometimes referred to as low Masses, which are said, but have hymns sung by the congregation, led by the organ. On major feasts the choir will come from St. Boniface in the inner city, to lead the singing and celebrate a sung high Mass, with incense being included.

Church Services offered on Sundays

The programme for services offered within the parish each Sunday is as follows:

08h00: Said Mass with hymns at the Chapel of St. Mary and St. John.

09h45: Sung High Mass with the parish choir of the main church at St. Boniface.

14h00: Alternating Xhosa Mass or Evening Prayer. Masses are held at St. Boniface whilst Evening Prayer is held in the Chapel of St. Mark in the Delport informal settlement.

18h00: Contemporary worship, either in the form of a "Folk Mass" or Evening Prayer is held at the Chapel of St. Mary and St. John. Four times a year a traditional BCP Evensong is held at St. Boniface.

Church Services offered on Weekdays

The programme for services offered within the parish weekly is as follows:

Mondays: 18h00 - Said Mass at the Chapel of St. Mary and St. John.

Tuesdays: 13hl5 - Said Mass at the Parish Church of St. Boniface. \

Wednesdays: 09h00 - Said Mass at the Chapel of St. Mary and St. John.

Thursdays: 09h00 - Said Mass at the Parish Church of St. Boniface.

Fridays: No Masses are offered, as it the rector's day off, and as the assistant clergy are self-supporting, there is no one actually available to take services.

It is interesting to note that no weekday services are offered at the chapel of St. Mark. The reasons given for this are that the parishioners in this chapelry prefer not to go out in the evening and are mostly working during the day. Those wanting to attend a weekday Mass usually attend the two offered at St. Boniface on a Tuesday and Thursday.

Musical History of the Parish

With the consecration of the second building in 1910, a robed choir was founded to help lead the services. Apparently, a choir of sorts had existed in the first church, but as there was no organ and space was at a premium, the musical traditions of the parish were only firmly established with the new building. The Norman and Beard two manual organ played a great part in establishing what has become a strong and vibrant choral tradition at the church. The company of Cooper, Gill and Tomkins added additional ranks to the organ in 1975.

From the outset, the choir was one of men and boys, based on the lines of churches in England. The tradition was strengthened and added to by the Rector, the Revd. Palmer in the 1950's and early 1960's. The organist at the time too, namely one Harold Adams, much respected in musical circles of the day, also did a great deal in improving the musical standards and traditions of the choir. (For a more detailed listing of past Directors of Music and organists, see Appendix 2)

Mr. Adams' successor, a Miss. Maureen de Villiers continued the tradition, having been an organ scholar under Harold Adams' tuition. By 1976 the choir could boast thirty-two boys and sixteen men, with a group of lady altos singing from the Lady Chapel. The

boys and men tradition was maintained until the early 1980's, when largely due to the increase and influence of television viewing hours, not to mention more demanding extra curricular activities at schools, saw the number of boys begin to decline. Girls were then allowed into the choir and played a very valuable part in maintaining the high musical standards of the choir.

A mixed junior choir was then run in conjunction with the adult choir, which had come into being in the 1970's so as to allow the ladies of the parish a chance to be involved in the music ministry. These choirs ultimately combined in the latter part of the 1980's and thus established the choir that is in existence today. The choir presently consists of children, teenagers and adults and numbers about twenty-five members. Membership is representative of the racial spectrum of the parish, and it is widely regarded as one of the finest amateur English styled parish choirs in the Church of the Province of Southern Africa. The Master of the Music conducts and trains the choir, assisted by the organist and Assistant Director of Music of the parish.

The Chapel of St. Mary and St. John had a boys and men choir of its own from its founding in 1960, up until it was combined with the main parish choir in 1975. This was because the number of choristers in the chapel choir, both boys and men had begun to drop. Even bringing in girls did not seem to help in this regard. Having thus had sung Masses every Sunday between 1960 and 1975, the chapel had to then allow only for said Masses with hymns, with the choir coming from the parish church to add to the glory of the worship on the great feasts. The weekly hymns are accompanied on a rotation basis by two organists, although when the choir is in attendance, the singing is then accompanied by the organist from St. Boniface and the Master of the Music conducts.

The Chapel of St. Mark has a choir of about ten adults who sing at the Xhosa Sung Eucharist. They lead all the services where music plays a part in the liturgy.

Music Offered at Each Service

The music offered at each service each Sunday is as follows:

The first service of each Sunday is the 08h00 Said Mass with hymns at the Chapel of St. Mary and St. John in Lambton. Here the only music sung is that of four hymns, on average, accompanied by the Allen digital organ. The hymns are taken from the *Hymns*

Ancient and Modern (New Standard Edition.) Sometimes, at the celebrant's discretion, a contemporary hymn from the *Parish Chorus Book,* an internal parish selection of contemporary hymns, choruses and spiritual songs, is used. Generally though, these are referred to as hymns. The organist usually plays voluntaries before and after the service.

The second service, the sung High Mass at 09h45, is lead by the choir and the organ. There is a busy schedule for the choir, as all the ordinaries of the Mass as well as most of the propers for each Sunday are sung. The five hymns, which are sung, are, as with Lambton, taken from *Hymns Ancient and Modern (New Standard Edition).*

The Mass setting is sung, with the first three Sundays of each month being settings and words from the older *SAPB.* On the fourth Sunday of the month, the setting and words are from the *APR of 1989.* The psalm is always sung, in one of three ways. The first is to the traditional Anglican chants, using the new psalm words from the *APB.* The second is to sing a responsorial psalm, the thirdly for the men of the choir to sing the psalm in plainsong.

The collect is sung by the priest, as are the responses before and after the gospel, as well as the Sursum Corda. The Acclamations and Amen after the congregation are also sung. The Lord's Prayer is sung on the occasion of the great feasts of the church, otherwise it is said.

The choir usually sings a Communion motet or a post communion anthem each Sunday, which allows the congregation the opportunity to reflect upon the words and music chosen in relation to the theme from the lectionary for that particular Sunday. The organist plays voluntaries before and after the service.

The choir of St. Mark's leads the third service, the vernacular or Xhosa service at 14h00, in song. If a Eucharist, they sing all the ordinaries of the Mass unaccompanied in a traditional African style. The responses are usually said, as are the Sursum Corda and the collect. The Lord's Prayer is sung in Xhosa. All the hymns are taken from *Hymns Ancient and Modern Revised.* The tunes are British and European, and the words are Xhosa. The music in the hymnbooks has been written in tonic-solfa, a form of musical

writing, which has been used for many years within the black African choral traditions. There is a proposal in the parish at present to see more learning and reading of music notation, as in the western style, so as to help the musicians work from a common musical base, and possibly lead to more combining of the choirs.

The choir sings communion hymns more than motets, as they generally do not get an opportunity to rehearse, and thus the musical repertoire is restricted to liturgical music that has been used for many years, and thus which has been passed on down from generation to generation. The choir thus is more of a group of singers who lead the singing in worship, and are not a choir who, for the foreseeable future at least, is in a position to extend their repertoire or capabilities.

The fourth service, the contemporary service at 18h00, is either a "Folk Mass" or evening prayer with contemporary hymns from *The Parish Chorus Book.* There is a music group of about four musicians who lead the singing, with guitars, drums and electric keyboard as accompaniment. The organ is also used occasionally. When a Mass, the propers and ordinaries are said, with the hymns or choruses being sung. These are also used during communion. Evening prayer will see the Canticles such as the Magnificat and Nunc Dimittis being sung in a modern style to modern words.

When Choral Evensong is sung, four times a year, the *SAPB (BCP)* order of service is used. The service held at 18hOO at the main parish church. The psalms are sung to traditional Anglican chant, and the canticles are sung to the set words and settings as originally used in the *SAPB (BCP).* The preces, responses and collects are all sung, with the choir also singing a specially prepared anthem. Usually three hymns are also included from *Hymns Ancient and Modern (New Standard Edition).* The organist also plays voluntaries before and after the service.

Music Offered at Additional Services of Feast Days

There are a number of services offered annually when the church celebrates the various feasts within its year. The parish of Germiston has the choir on duty at all the major ones, even if they take place during the week. The services at which the choir and the organ lead the worship in regard to these feasts are:

Advent Sunday. An annual Advent carol service is held at the Chapel of St. Mary and St. John at 18h00. Here a traditional format is followed with readings and Advent Carols being included. The congregation is involved too, usually with the singing of hymns and the better-known carols.

The Festival of Nine Lessons and Carols for Christmas. This is a very popular annual service, which usually takes place on the Sunday evening prior to Christmas Eve. It starts at 18h00 and is always held at the parish church. This is a very traditional service where the choir leads the congregation in well-known carols and hymns for the season, accompanied by guest brass players and the organist. It follows the order of service used by King's College Chapel in Cambridge, as drawn up by Archbishop Benson, when he was Bishop of Truro.

Christmas Eve Midnight Mass. This service, which is held at St. Boniface starting at 23h00, draws large crowds and is led by the choir, organ and guest brass players. The Mass is just like that sung on a Sunday, but the music reflects the season and encourages great congregational participation.

Christmas Day Sung High Mass. This takes place at 09h00 at the Chapel of St. Mary and St. John. It is a very popular family service and musically repeats much of what was sung at the midnight service, the only difference being that more of the carols sung are for the benefit of the children.

Ash Wednesday. This service, marking the start of the season of Lent, is very solemn and formal. The sung parts of the Mass are just as would be sung on an average Sunday. The Gloria is omitted though, and in keeping with the solemnity of the season, the Mass Setting is usually sung in Latin and in plainsong by the men of the choir. Settings such as the *Missa de Angelis* are used at this service. The motets reflect the season, and often the men of the choir or the choir as a whole sing an appropriate piece of music from the gallery at the end of the Mass, whilst the congregation sit by candlelight and meditate upon the words. This service is always held at St. Boniface. No organ voluntaries are played throughout Lent, both before and after the services.

During Holy Week, the men of the choir sing the office of Compline to Gregorian chant in a candlelit church at St. Boniface. This usually takes place after a Tenebrae Service on the Wednesday evening of Holy Week.

Maundy Thursday. This is a service, which alternates each between St. Boniface and St. Mary and St. John. Due to the solemnity of this service too, the choir will often sing plainsong settings of the Mass in Latin. The service follows the same pattern as an average Sunday, but at the end a special psalm is sung in plainsong whilst the sanctuary is stripped and prepared for Good Friday.

Good Friday. The service takes place at St. Boniface at 09h00 with the choir usually singing the "Passion of Christ" by de Vittoria and for a section of the service called "The Veneration of the Cross." The organ is used to accompany one hymn only, otherwise everything else is sung unaccompanied. The service is usually very solemn and is described by many congregants as very moving. For example, the "Reproaches" by Luigi de Palestrina are sung during the actual veneration of the cross, with the choir singing from the gallery at the back of the church.

Easter Sunday. The choir is on duty at 06h00 at the main church for the sunrise service and again 09h00 at St. Mary and St. John for the family service. The forms of service used are much the same as for a Sunday morning, the exception being the dawn service, which has a ceremony involving the lighting of the Easter fire and Paschal candle.

The final service that is observed as a feast day on a Thursday forty days after Easter is that of the Ascension Day sung Eucharist. The format of the service is the same as a Sunday High Mass and takes place at 19h00 at St. Boniface or St. Mary and St. John, as the venue alternates each year.

Present Day Music Plans

Although the general feeling amongst clergy, musicians and parishioners is one of satisfaction, as far as the music is concerned at present, there is also a feeling on the part of the rector and the master of the music that it would be wise to be ever vigilant as to needs for adjustment and change, should the need arise.

The key element, as far as the master of the music is concerned, is to be as inclusive musically as possible, so that at no time does the majority of the congregation feel excluded from feeling comfortable within the context of the framework of the worship of which they wish to be a part.

As was mentioned previously in this chapter, whilst studying the demographics and socio-economic influences on the parish in general, but especially with regards to the main church in the inner city, the face of the congregation is a changing one. The people who make up the inner city congregation of the parish seem to be from not only various cultural backgrounds, but also from various areas, some extending from beyond the boundaries of the parish. The question has thus often been asked as to why then these people choose to worship at St. Boniface?

For the most part the answers seem to suggest it is because the style of worship offered there, in particular in the form of the High sung Mass is something they specifically like and wish to remain a part of. The general feeling is that they enjoy being part of the "Church of England", that is to say, the more English styled worship within the context of the Anglican Church in South Africa. To this end, they have enjoyed, thus far, the singing, readings and Mass being done in English.

When the question has arisen as to how one might perhaps in some measure make the services more inclusive from a language point of view, the response general has cause debate as to which of the African languages should be used? This could become a very sensitive issue, bearing in mind that a large number of the black members of the congregation are not South African blacks.

Therefore, in an effort to move towards some involvement of at least one of the local black languages, the rector and master of the music have decided to investigate which language is the most spoken amongst the South African blacks in the congregation, and then make a decision to use it, it least partially within the Mass. The idea would be to use the fourth Sunday of the month as the African language Sunday. The ordinaries of the Mass would then be sung in the said language, whilst the remainder of the service is conducted in English. There is an idea that the readings could be read in other languages too on that Sunday. This Mass setting would then replace the English APB one presently

in use.

The organ is about to undergo a R22 000 overhaul, which is customary every twenty years or so, and it is felt that this great historical instrument plays a very important part in leading worship and will continue to do so.

A junior choir is being planned, which hopefully will consist of children of both sexes, all races, all backgrounds and between the ages of eight and thirteen. These children will have the opportunity to sing separately from the main choir, and ultimately act as a training ground to feed youngsters in to the said choir when they turn thirteen. A Xhosa speaking gentleman who sings bass in the main choir has already agreed to act as an assistant in this regard, so as to act as a translator when it comes to auditioning the children and encouraging their parents for support. The Sunday school has been identified as a main area from which to draw choristers.

The present organist and assistant director of music has suggested that it would be realistic for her to join the Sunday School each Sunday, whilst the sermon is being preached at the Mass, to lead the singing component of the Junior Worship, so that voices can be trained and the identified for possible auditions.

Two choral scholarships, thanks to a private donor, will be open to young singers between the ages of thirteen and twenty-one, in order to encourage both young men and women to consider furthering their singing careers within the choir. These will be reviewed annually.

The chapel of St. Mary and St John rely heavily on the organ to lead the hymn singing at the said Mass, and a proposal has been put forward to create a small vocal group to help lead the singing. This group will probably sing in unison initially, as most of the part singers in the parish prefer to sing more challenging music within the context of the Sung Mass at St. Boniface. There has also been a counter argument from some in the congregation at St. Mary and St. John that a vocal group is not necessary, as the singing is good as it is, as the lack of a choir of any sort encourages them to sing more.

The Folk Mass offered at St. Mary and St. John most Sunday evenings has a very talented group leading it, yet there is a proposal to bring in additional instruments to augment the two guitars, drums and keyboards being used. Vocally they are coping very well.

The worshippers at the chapel of St, Mark would prefer to leave things much as they are musically at present. The bulk of the congregation attending afternoon Masses and services are of an older age and without younger parishioners attending these services, the feeling is that it suits the congregation for their purposes at the moment. However, should they wish this traditional Xhosa service to survive, some alternatives both musically and liturgically may have to be considered.

These proposals, concerning all three churches within the parish of Germiston, will be carefully looked into and considered, and there is at present every certainty that the music and choral tradition will be carefully maintained and used to the continual benefit of the parish and its mission and pastoral work in the greater Germiston area.

CHAPTER THREE

THE CATHEDRAL PARISH OF THE DIOCESE OF JOHANNESBURG

St. Mary's Cathedral Church with the Chapelries of St. Mary on the Limpopo in Hillbrow and

St. Alban's in Ferreira's Town

INTRODUCTION

This chapter will look specifically at the second of the four case studies covered in this report, namely, the Anglican Cathedral parish of Johannesburg. In researching this study, I have referred not only to the already published histories, as found in the archives of the Church of the Province of Southern Africa, but also to certain editions of the parish magazine, *The Parishioner*, which was issued quarterly each year, but is presently in abeyance. Pew leaflets, music sheets, orders of service and interviews have also helped in this regard.

GENERAL BACKGROUND

History

The Cathedral parish of Johannesburg was originally founded as a parish within the diocese of Pretoria in June 1887, by its first Rector the Revd. John Darragh. According to the diocesan reports on the early mining town of Johannesburg, there was an urgent need for spiritual guidance, hence the sending for John Darragh by Bishop Bousfield, and the establishment of St. Mary's Parish in 1887. "There was need to provide for funerals, weddings and baptisms, as well as, in the later phases, schools and hospitals." (Barker, 1979, p 1)

The first Rector of Johannesburg, wasted no time, and within two weeks of his arrival, ground had been bought and the foundations laid for the first proper church building the Anglicans were to use in Johannesburg. This parish, dedicated to St. Mary, was to ultimately become the Cathedral of St. Mary the Virgin, and served, as it still does today, as the mother church for the Diocese of Johannesburg.

Cathedral status though, was still a long way off, as Johannesburg was only to be

elevated to a Diocese in its own right on the 1st of January 1922. In the meantime, Johannesburg, along with the towns now being established on the Reef, was to remain under the Pastoral care and guidance of the Bishop of Pretoria.

The first St. Mary's Church was completed by December 1887, and the first services were held in the building on Christmas Day of that year. It was established on the corner of Kerk and Eloff streets. The church was soon to prove too small for the growing congregation, however, and so more building was started within months, so as to extend facilities. (Barker, 1979, p 2) This was to be the start of many building extensions and operations that would last until the present building was constructed and opened in 1929.

One of the interim arrangements was to build St. Mary's Hall, which served as the parish church from the 1st of November 1905 until the Cathedral was consecrated in November 1929. It was a dual-purpose building, in many respects, because although it was set up for services on a permanent basis, it also had to serve as a hall for social functions and large meetings.

The Governor General of the Union of South Africa, the Earl of Athlone, laid the foundation stone for the present building on Ascension Day 1926. When the Diocese of Johannesburg had been proclaimed in 1922, the decision was made that St. Mary's would become the Cathedral, and so the Rector of the Parish, was duly appointed Dean of the new Cathedral parish in 1923, with the parish having been proclaimed the pro-cathedral of the new diocese on the 1st of January 1922. (Barker, 1979, p 11)

Building of the Cathedral would last until 1929. The first section had already been completed in the form of the Sir Herbert Baker's designed All Souls Chapel, which served as a side chapel until the entire building was complete. (Barker, 1979, p 13) The All Souls Chapel had been started in 1921 and was consecrated and in use by the 12th of February 1923. Although Baker started the project, it was taken over and completed by his business partner F.L.H. Fleming, when Baker went overseas. The main services continued to be held in St. Mary's Hall.

The consecration of the new Cathedral took place in November 1929. It was a very

grand occasion, which apart from the fact that it included clergy and laity from various provinces of the Anglican Communion also involved representatives from various state and civic structures as well, the city of Johannesburg and the University of the Witwatersrand being but two. (Barker, 1979, p 13)

It was also a time when grand services were held to mark the consecration and dedication of the building, which included music and liturgy of a very high standard, something for which the Cathedral would become well known. (Barker, 1979, p 17)

As the Anglican Church grew, within the boundaries of the City of Johannesburg, as well as on the Witwatersrand in general, so St. Mary's Cathedral became the mother church of a larger and larger diocese, both in terms of its geographical extent and population. The city centre, in particular, was left effectively with two church buildings to service its needs, one being St. Alban's in Ferreira's Town, and the other the Cathedral. It had become very much an inner city parish by the 1950's, mostly catering for the many flat dwellers living both in the city centre and the cosmopolitan suburbs Hillbrow and Berea.

A number of church clubs and organisations begun to lose members, as more and more of the population moved to the suburbs, and so by April of 1956, for example, the Church Women's Society no longer existed, and twelve months later, the Mother's Union disbanded. (Barker, 1979, p 24) (It should be noted at this point, that with the changes that have occurred within the life of the inner city of Johannesburg since 1990, that the Mother's Union has been re-established.)

It was with these changes in the 1950's in mind, that the Chapel of St. Mary on the Limpopo was built by the then Dean, W. A. Palmer, and then dedicated on the 8th of December 1953. Being situated at Clarendon Circle, it caters for a number of people living in Hillbrow, who might otherwise have no contact with the Anglican Church in the city at all.

St. Alban's Church in Ferreira's Town has also been a chapelry of the Cathedral, at various periods over the last seventy-five years. It was established at the end of the

nineteenth century, as a satellite congregation of the old St. Mary's church. According to various copies of *The Parishioner*, the parish magazine of the cathedral, there were always plans for the church to be run as an independent parish, and although this seems to have been experimented with, the church has essentially remained a part of the greater cathedral parish. The present building was built in 1922.

Site and Building Details

St. Mary's Cathedral Church, Johannesburg (1929)

The building is situated on the corner of De Villiers and Wanderers Streets. Unlike some churches which build their second building on the site of the first, the Cathedral is built on land that was not occupied by the previous two buildings at all. (The first church was on the corner of Kerk and Eloff Streets, whilst St. Mary's Hall had occupied the site bounded by Wanderers, Plein and De Villiers Streets.) The present site is alongside that which was occupied by St. Mary's Hall.

At the end of 1905, the completed St. Mary's Hall had been dedicated. This building was designed in Gothic style with pinnacles and finials, and built according to the plans of Mr. Fellowes Prynne, who also designed what would have been a magnificent Gothic parish church with a spire on the northern side, which would have been built alongside the hall. Unfortunately this Gothic-style cathedral never materialised, but the present St. Mary's Cathedral, is, in its own right, a superb building. (Barker, 1979, p 36) As mentioned earlier in this chapter, the design had partly been by Sir Herbert Baker, but was mostly completed by his business partner, F.L.H. Fleming.

The Cathedral is in the traditional shape of a cross, with the High Altar facing east, and four smaller side chapels. (See Appendix 4 for photographs) The nave is 208 feet long. Originally the building was to have been built of honey-coloured stone, both inside and out, and not with the brick and plaster interior as it is now. Although the original design and the present reality are different, the building does have some interesting architectural features. The rose window and the gallery above the west doors are typically Romanesque, which is simpler, earlier and of a more solid style than the tall and airy gothic would have been. The long, barrel-vaulted nave is so typically Romanesque and is really an extension of the arch. There is one German feature in that

there are alternating columns and piers along the nave, while the apsidal eastern end of both the sanctuary and All Souls Chapel is a feature of Romanesque churches and typical of Herbert Baker buildings. (Barker, 1979, p 36)

The entire building was designed according to the ideas of one man, and with the exception of the All Souls Chapel, it was completed at one time, so, in spite of a number of influences on it, Sir Herbert Baker could say: "It is a noble church, built outside in the hard local whinstone, but I think it suffered a little inside in being faced with plaster instead of stone for which it was originally designed. This is no torso, as are other cathedrals in Africa, but is a completed whole..." (Baker, 1944, p 294)

The cathedral has a seating capacity for about one thousand five hundred people, including the gallery, mezzanine galleries and side chapels. The servers' vestry is housed behind the choir under the organ loft, and the bishop's vestry is to the left of the altar in the All Souls Chapel, whilst the priests' is to the right of the altar, incorporated into the sacristy. (See Appendix 4 for photographs)

The four manual pipe organ is housed above the Holy Spirit Chapel, with two consoles, one being in a loft overlooking the choir stalls, and the other being moveable, and based on the floor of the northern transept. It was designed and built by the Liverpool firm of Rushworth and Dreaper. Originally it was an organ consisting of one major console in the loft, with a smaller two manual console operating the choir organ, housed on the screens separating the choir from the All Souls Chapel. (See Appendix 5 for organ specifications)

The Cathedral is well known not only for its beautiful architecture and windows, but also because it houses some historical art pieces, For example, the Rood suspended over the entrance to the chancel, which was crafted by "Faith Crafts" of St. Alban's in England, and installed in the cathedral in 1957. There are also the Stations of the Cross by Cecil Skotness, who had also done similar designs for St. Boniface in Germiston. Another unusual, yet impressive feature is the Baldachino over the altar, designed and built by the Revd. Edward Paterson, a priest at St. Cyprian's Mission when the Cathedral was consecrated.

Alongside the Cathedral building is Darragh house. This high-rise block of flats, also houses various businesses, including the Cathedral parish offices and the Johannesburg Diocesan offices. This was built in 1973, and had replaced Darragh Hall, built in 1935, on the site of the old St. Mary's Hall, which had been demolished in 1933. (Barker, 1979, p 20)

Darragh House, being high-rise in design, is perhaps an unusual sort of building to find alongside a Cathedral, but it does also house the choir vestry, music library, ablution facilities, kitchens and social hall. Apart from these features, it sits above a three level car park, which aids the need for parking within the busy city centre.

The Chapel of St. Mary on the Limpopo (1953)

This chapelry is situated on Clarendon Circle in Hillbrow, bordering on the suburb of Parktown. It is, what some architectural experts might refer to, as typically 1950's in its design. This description of the building may seem surprising, as the building is a red brick structure with a fine tiled roof, its belfry standing apart from the church itself. The building seats about a hundred people, when full, and is simple, yet quite striking, in design. There is no organ or organ pipe-work to enhance the chapel, as a piano is used when instrumental support is required. Adjoining the church, although much part of the same building is the priests' and servers' vestries and ablution facilities.

The Church / Chapelry of St. Alban in Ferreira's Town (1922)

This church is situated in Anderson Street, Ferreira's Town. The present church was built in 1922, to replace a mining-styled building that dated back to the early part of the twentieth century. It is a large red brick building with a seating capacity for about three hundred. Although the building is simple in design, the architecture is pleasing to the eye, and traditional in its format. As with the St. Mary's Chapel, there is no organ, but there is no piano either. The priests' and servers' vestries form part of the church building. There are separate ablution facilities to the side of the church.

Past and Present Congregational Demographics

When founded in 1887, St. Mary's church, as it then was, ministered to the white "colonial" ex patriots who had moved to Johannesburg because of the gold rush. It drew large congregations from the beginning, and there are records showing that some services, especially in the first years, had congregations of between nine hundred and a thousand people. (Barker, 1979, p 2) It served as a spiritual home for numerous well-known dignitaries of the time, one example being Lord Milner, the governor of the British Colony of the Transvaal, after the Anglo-Boer war of 1899 - 1902, and Lord Baden Powell was also a regular communicant whilst in Johannesburg.

Unlike many other Anglican churches, with perhaps the exception of St. George's Cathedral in Cape Town, St. Mary's did not have the situation whereby the congregation remained predominantly white up until 1994. According to a report written by the Bishop of Bloemfontein at the time, namely the Right Revd. Walter Carey, a service including 'a congregation of three thousand natives (sic)' was held at the Cathedral not long after its consecration. (Carey, 1930, quoted in *The Parishioner* of April 1951)

The Parish always sought to include participation at services from all races, and as a result, became something of a target for the Nationalist Apartheid Government's ire. Many clergy were to feel pressure from the aforementioned government for promoting inter-racial meetings and services, and some, such as the Bishop of Johannesburg, the Right Revd. Ambrose Reeves, and the Dean, the Very Revd. Gonville ffrench-Beytagh, were deported for their anti government stance. (Barker, 1979, p 31)

The inclusion of non-white parishioners at the cathedral was very evident from the 1960's onwards, especially as it served as a spiritual home for numerous domestic and business personnel who were based in the city centre, some of whom lived in locations and hostels within a short distance, and as the city was officially a "whites only" residential area, there were no "African" churches serving their needs, and so the Cathedral became a spiritual centre for these people, as well as a symbol of defiance against the various apartheid laws that were in place at the time.

Although April 1994 signalled the beginning of a new dispensation, the influx of non-whites into the city centre had begun in earnest through the late 1980's and more and more black people began to reside in the numerous flats surrounding the cathedral. This became even more evident with the scrapping of the various apartheid laws in 1990 by the then President, F. W. De Klerk. With the establishment of the new democracy, these numbers increased even more, and many non South African blacks began to arrive in the CBD, as many from non-English speaking African countries as there were English speaking. *(The Parishioner,* May 1995, p 6)

By the start of the new millennium in 2001, the Cathedral congregation was almost entirely black in membership. The racial mix among the congregation, according to recent indicators, indicates that the majority of non South African blacks, comprises of citizens from Nigeria, Ghana, Zimbabwe, Zambia and Botswana. (Interview 1: The Revd. Douglas Torr, 5 February 2004)

Most services are held during daylight hours, with evening services having been done away with. Evening prayer also takes place at 14hOO on Sundays and not in the evening at 19h 00 as it used to. This is largely due to the fact that most of the parishioners would prefer not to attend services after dark, as a result of the high crime possibilities in the CBD, as well as a shortage of transport for some, after hours. (Interview 1: The Revd. Stephen Damian, 6 February 2004)

The only activities that seem to take place after hours feature predominantly white participants, and examples of these are the concerts and organ recitals that take place on certain weekdays or Sunday nights. Audience members are bussed in from car guard venues such as the campus of The College of Education at Wits. (The former Johannesburg College of Education.) (Interview 1: Sidney Place, 21 October 2003)

When one looks at the weekly pew leaflet of the parish, it is very evident that the various organisations and social activities are also planned for daylight hours. For example, the choir meets at 08hl5 to practise before the 09hl5 Sung Mass and the Mother's Union also meets after the main service on a Sunday morning. (St. Mary's in the City, Pew leaflet, 8 February 2004)

The chapelry in Hillbrow draws people mostly from the Hillbrow and southern Parktown areas, and these meet usually only on a Sunday. As a result there are few activities outside of services being offered at present. Much of the funding of this chapel, as a result, still comes from the Cathedral financial programme.

The Chapelry in Ferreira's Town draws people mostly from the southwest part of the CBD, near the old market square and the Magistrate's court. It is a very small congregation, and according to the Revd. Douglas Torr, its future is very much in debate at present, as the cost of maintaining the building with a small and poor congregation is not feasible.

Clergy (Current)

The clergy of the parish consists of four priests, two full-time, with two part-time priests and one part-time deacon. Three of the priests and the deacon are based at the cathedral itself; one caring for the Church of St. Alban, whilst one non-residential priest has the responsibility for St. Mary's Chapel. The staff members as presently constituted are:

The Dean and Rector:	Position vacant.
The Priest-in-Charge:	The Revd. Douglas Torr
Assisting Priests:	The Revd. John Ntsoko (Priest-in-Charge: St. Alban's Church)
	The Revd. Raymond Brewsher (Self-supporting priest)
	The Revd. Stephen Damian (Self-supporting priest-in-Charge: St Mary's Chapel)
Deacon:	The Revd. Roy Collins (Self-supporting deacon)

(For a past list of Deans and Rectors, see Appendix 1)

Lay Ministers

The parish has relied heavily on the services of lay ministers over its one hundred-and-seven years of existence. The office of lay minister originally referred to as that of a sub deacon, was one occupied only by men until the liturgical changes of the 1970's and the 1980's. Women have now been actively involved in these offices, especially in the early 1990's when the issue of the ordination of women to the priesthood was being seriously debated.

The racial mix of the lay ministry is such that whereas it was initially very balanced between the various races, it seems that most of the lay ministers are now from a black background, which seems to be more reflective of the make-up of the cathedral's demographic constitution. (Interview 1: The Revd. Douglas Torr, 5 February 2004) The use of lay ministers at the various services is determined by the need for assistance on the part of the clergy. Mostly, they are used at Masses both on Sundays and during the week. Apart from their liturgical duties, they assist with sick communions, visiting of parishioners and pastoral care. The Cathedral has a group of lay pastoral councillors who also double as lay ministers, who are vital in the field of pastoral work and care. (St. Mary's in the City, Pew leaflet, 8 February 2004)

Music Director and Organist

The Organist and Director of Music is responsible for the training of the choir, as well as co-ordinating the planning for major services with the clergy.

Organist and Director of Music: Mr. Sidney Place.

(For a complete list of Cathedral Directors of Music, see Appendix 2)

Socio-Economic Background of Parishioners

Most of the parishioners of the Cathedral and its chapelries come from poor working class backgrounds, living within the CBD of the inner city of Johannesburg.

The wealthier parishioners, such as they are, tend to live in the middle to upper class residential suburbs to the north. At one time there were a large number of them, but over the past ten years, these numbers have dropped, due to reasons mostly relating to inner city decay and crime There are still those who do belong to the Cathedral as parishioners, but they are usually people who have had ties to the Cathedral for many years and for sentimental reasons wish to maintain these ties, or who hold positions in the parish. For example, the organist, Mr. Sidney Place travels in from the northern suburb of Hurlingham. (Interview 1: The Revd. Douglas Torr, 5 February 2004)

The main source of revenue for the parish conies from the running of Darragh House. The flats rented to tenants have proved a very reliable source of income, and has also

proved to be a historically well- calculated investment. The dedicated giving scheme, fund raising and donations also form part of the parish funding, but with such a large, diverse, and at times, changing congregation, are not as reliable as has been found in smaller parishes. The diocese pays the clergies' salaries, but the parish pays for the additional costs, such as housing and transport from the funds thus collected through the aforementioned means. (Interview 1: Sidney Place, 21 October 2003)

Unlike the parishes of Germiston and Boksburg, which have their chapelries in rather different socio-economic areas, the two chapelries of the Cathedral, as well as the Cathedral itself, are very much alike with regard to the socio-economic situation of the congregants.

MUSIC AT ST. ST. MARY'S AND THE CHAPELRIES

Churchmanship and Liturgy

The mother church of the parish, namely St. Mary's Cathedral, worships within the context of what is termed the Anglo-Catholic tradition. This tradition is one that appears to have been in place since the building of the All Souls Chapel in 1922, and there is evidence to suggest that it may even have been in place when St. Mary's Hall was in use. This style of liturgy, often referred to as "high church", is still in use at the Cathedral today, although some liturgists may prefer to refer to it as "central" rather than "high."

Although the churchmanship of the Cathedral has changed to a more central form of Anglican worship in recent years, there are many who prefer to keep the more Anglo-Catholic heritage alive. From what can be seen, these, mostly older black parishioners, were educated at Mission schools, many run by orders such as the Community of the Resurrection, and are well versed in liturgy they consider should be done "properly." (Interview 1: The Revd. Stephen Damian, 6 February 2004)

Choral evensongs, which were very popular when going into Johannesburg at night was considered safe, used to be sung to the old form of service within the *South African Prayer Book (SAPB)*, based on the English *Book of Common Prayer (BCP)*. Sadly, these services seldom take place now, but when they do, it is usually because an organisation such as The Royal School of Church Music is running a day choir school, and so they

have chosen Evensong as the medium through which to celebrate the service. (Interview 1: Mr. Ron Gill, 21 October 2003)

Said services from the newer *An Anglican Prayer Book of 1989 (APB),* are celebrated more within the aforementioned central tradition. It is thus only the Mass that receives the high churchmanship approach. The use of incense at the Mass is usual, as well as at various other major diocesan functions, but particularly if celebrated within the context of the Mass.

The services at St. Mary's Chapel in Hillbrow, and St. Alban's Ferreira's Town, are sometimes referred to as low Masses, which are said, but have hymns sung by the congregation. In the case of St. Mary's these are led by a piano, and at St. Alban's, because of the diverse nature of the congregation, and its very African membership, hymns are sung from the various vernacular hymnals, as based on the Hymns Ancient and Modern. African traditional music also forms an integral part of the Eucharist. Major feasts are usually celebrated at the Cathedral, rather than at the chapelries. The one exception here, is that the carol service is held at St. Mary's Chapel, as being one of the only evening services, too few people attend it to warrant a service in the Cathedral itself. (Interview 1: Mr. Ron Gill, 21 October 2003)

Church Services offered on Sundays

The programme for services offered within the parish each Sunday is as follows:

08h00: Said Mass with hymns in the Holy Spirit Chapel of the Cathedral.

09h00: Said Mass with hymns at St. Mary's Chapel in Hillbrow.

09h00: Said Mass with hymns at St. Alban's Ferreira's Town.

09h30: Sung High Mass at the Cathedral with the Cathedral Choir and organ.

14h00: Evening Prayer at the Cathedral.

Church Services offered on Weekdays

The programme for services offered within the parish weekly is as follows:

(All services are offered at the Cathedral)

Mondays: 07h00 - Mass.
08h30 - Morning Prayer.
17h00 - Evening prayer.

Tuesdays: 07h00-Mass.
08h30-Staff Mass.
17h00 - Evening Prayer

Wednesdays: 07h00 - Mass
08h30 - Morning Prayer
10h00 - Senior Citizens' Eucharist
17h00 - Evening Prayer

Thursdays: 07h00 - Mass
08h30 - Morning Prayer
13h10 - Mothers' Union Eucharist
17h00 - Evening Prayer

Fridays: 07h00 - Mass
08h30 - Morning Prayer
17h00 - Evening Prayer

It is interesting to note that no weekday services are held at either of the chapels. The reasons given for this are that parishioners prefer not to go out in the evenings and are mostly working during the day.

Musical History of the Parish

With the founding of the first St. Mary's Church building on the corner of Eloff and Kerk Streets, a musical tradition was established as well. The Revd. John Darragh was very enthusiastic about music at the services, and to this end he was very active in the establishment of a choir and attaining the services of an organist and choirmaster.

With the founding of St. John's College on the 1st of August 1898, also by John Darragh, a choir school link was established with St. Mary's School, thus allowing for the supply of choristers to the church. The link, in fact, was already there, as St. Mary's Hall,

adjoining the church had housed the parish school which was ultimately to become St. John's College, and so a choir school of sorts was already in existence, albeit that the facilities were somewhat primitive. (Barker, 1979, p 2) Of the first thirty boys enrolled in the Michaelmas term of 1898, mostly were church choristers from the original St. Mary's Church School. St. John's sister school, namely St. Mary's Girls' School, now in Waverley, was established initially in buildings in Belgravia, and although they have maintained a choral tradition in their own right, it was never to benefit St. Mary's Church or Cathedral directly on a full-time basis. (Lawson, 1968, p 11)

The choral tradition that John Darragh was endeavouring to establish was a far more formal organisation than just that of any individual parish choir. The establishment of the *Diocesan Association of Church Choirs* grew out of the 1896 Synod, with Bishop Bousfield of Pretoria as President, and the Rector of Johannesburg, namely John Darragh, as Vice President. Canon Fisher, the Precentor of St. Alban's Cathedral in Pretoria served as Precentor of the Association. An annual combined service was to be held alternately at St. Alban's in Pretoria, and St. Mary's in Johannesburg. The first sectional service was held in Johannesburg in 1896. (Barker, 1979, p 3)

The following year, on Ascension Day 1897, the first combined service was held at St. Alban's, and the numbers from various churches in the Diocese of Pretoria were as follows:

St. Mary's, Johannesburg:	60.
St. Augustine's, Doornfontein:	30.
St. Mary's, Jeppestown:	30.
Christ Church, Fordsburg:	24.
St. Michael's, Boksburg:	24.
St. Alban's, Pretoria:	40.
Clergy:	10.

There were also some from Booysens, although their numbers were not recorded.

For a town such as Johannesburg, and indeed the new towns of the Reef to have such numbers at such services in only ten years of existence is quite remarkable. St. Mary's, Johannesburg alone, surpassed the more established Cathedral in Pretoria. In 1898, the next service was held in Johannesburg, and Canon Fisher summed up the entire project as follows: 'By these services and the work entailed in preparing for them, the dignity and beauty of the worship of God are being enhanced, interest in and love for church music are being aroused and sustained, and representatives of many parishes met together on a common Diocesan basis are learning something of the church's real unity.' (Diocese of Pretoria, *Occasional Papers*, 1899).

Gradually the choral tradition grew in strength, and after the Anglo-Boer War, a sign that it was flourishing at St. Mary's can be seen from the fact that the choir membership was up to seventy members, and that the boys from St. John's were encouraged to be a part of the parish choir, whereby fifty pounds per quarter was made available to the choir, either as payment to choirboys, or for use as scholarships. (Barker, 1979, p 5) This system is much the same as is still used in Cathedral foundations in England, Australia, New Zealand and America today.

St. John's eventually, by becoming a strong Diocesan School in its own right, needed to have the choristers at the college concentrating more on Chapel music within the school itself, and so to this end, the link with the college for the supply of choristers came to an end. This was particularly the case when the college had to move from its premises in the CBD to a new campus on the Houghton ridge in 1907, which resulted in being far away enough from St. Mary's so as to be inconvenient to get the boys to the church on a regular basis. (Lawson, 1968, p 65)

Nonetheless, the choir continued to flourish with boys being drawn, in part, from the pupil body at St. John's as well as from other schools in the area, both state and privately run.

With the consecration of the new building in 1929, the whole choral tradition was given a major boost, especially with the arrival from Liverpool of the specifically designed and

built Rushworth and Dreaper organ. A major rebuild of the instrument took place in 1969 under the then organist, Dr. U.V. Schneider, who was also a Professor of Music at the University of the Witwatersrand. Another rebuild was undertaken in the mid 1990's under the auspices of the resident organist, Mr. Sidney Place, whereby the new moveable recital consol was built and installed. The strong tradition of boys and men in the choir was maintained up until the early 1970's. When Mr. Peter Bebington was appointed to the position of Organist and Master of the Choristers in 1972, he brought with him many years of experience from his studies in both Cape Town and England. He noticed, as did a number of choirmasters at the time, how the number of boy choristers began to decline, especially once television was started in South Africa by 1976, and also because of school extra-curricular programmes becoming very demanding at boys' schools. To this end, he decided ultimately that the choir would be better run and more professional if only adults auditioned and sang. This proved very successful, and Mr. Bebington's direction of the choir placed it at a very strong and professional level, so that when he resigned from the position in 1980, to move back to the Cape, he passed on to the next director of Music, Richard Cock, a very fine choir and music tradition indeed. (Interview 1: Richard Cock, 13 August 2003)

The choir today is very representative of the Cathedral population, with membership being about eighty percent black. The move from being a predominantly white choir started in the mid 1980's under Richard Cock's direction. Although the membership of the choir has changed in this regard, much western music and music of the Cathedral tradition is sung. Choral Scholars are appointed annually, after auditions, so as to maintain musical standards. Most of these scholars are drawn from them local universities. Mr. Sidney Place has done the organising of these scholarships, whilst he was still assistant director of Music. (Interview 1: Mr. Ron Gill, 21 October 2003)

Mr. Peter Bebington, whilst Director of Music between 1972 and 1980, also established a chamber choir, initially called the Wednesday choir, the members of which would meet on the first Wednesday of every month to sing Evensong in the Cathedral. This choir eventually became known as the Dean's choir, and later sang monthly evensongs on Sundays. This choir remained in existence until fairly recently, where due to changes in music management and service opportunities, it went into abeyance.

The music at the two chapelries has remained very simple and limited. This has been largely due to the lack of any need to extend upon the status quo, and also because church musicians are in short supply, especially organists and choral trainers. With the possibility of St. Mary's Chapel becoming an independent parish in the future, this situation will have to be reviewed. However, as the majority of the communicants are blacks from numerous and varied African backgrounds, the need for English Church Music, in the true sense of the word will not be a major concern.

Music Offered at Each Service

The music offered at each service on each Sunday is as follows:

The first service is the 08h00 Said Mass with hymns in the Holy Spirit Chapel of the Cathedral. The hymns are sung in the vernacular, with no accompaniment. The hymns are taken from the *Hymns Ancient and Modern.* This is the only Anglican hymnal, at present, which makes allowance for western style hymns in African languages, using tonic-solfa.

The second service is the sung Eucharist at 09h30. At this service, both the choir and organ lead the music. Hymns are taken from *Hymns Ancient and Modern (New Standard Edition)* The Mass Settings used are a mixture of those written for the English language rite, as found in the *Anglican Prayer Book of 1989,* along with parts of the isiZulu and Marimba Masses. The responses are sung, as is a motet by the choir, during communion. The organist usually plays voluntaries before and after the service.

At the chapelries, the music offered is much simpler. St. Mary's Chapel has a said Mass with hymns, sometimes accompanied on the piano or otherwise, especially if sung in the vernacular, sung unaccompanied. St. Alban's relies solely on unaccompanied singing in the Vernacular, for a said Mass with hymns or spiritual songs.

Music Offered at Additional Services of Feast Days

There are a number of services offered annually when the church celebrates the various feasts within its year. The Cathedral is no exception in this regard, except that, more often than not, services are offered during the day and not in the evenings as other parishes in the suburbs offer, especially for those who work. To this end, the Cathedral

can only offer sung Eucharists for feast days, which can be celebrated on Sundays.
No evening carol services are offered at Advent and Christmas, except where possible, at St. Mary's Chapel should there be a demand for it. No Christmas Midnight Mass is held; there is only a Sung Mass on Christmas Day, which the choir and organ lead.

No choral services take place if during the week. The only exception here being Good Friday, which sees the choir on duty in the morning. Easter is also celebrated on Easter Sunday morning. There is no overnight vigil, nor daybreak service. (Interview 1: The Revd. Douglas Torr, 5 February 2004)

Present Day Music Plans

The congregation at the Cathedral have for many years been keen to maintain the "English styled" tradition. Mostly the arguments have been that should there be a need to experience a more African service, then one could always go one of the suburban of township services. This was the case even though a very large proportion of the congregation is not English speaking.

It has become apparent though, in recent years, that some clergy and congregants want the Cathedral to be more representative of the diocese and not just the parish. To this end, the music now offered at the Mass is more representative of the Church of the province of Southern Africa, in the broader context. Although the choir and the organ still lead the services to a greater extent, the mass settings are more a mixture of the English and African traditions.

Diocesan functions, especially, are far broader in their musical content than the average Sunday service. This is nothing new, however, as Richard Cock co-ordinated and produced very impressive and well-balanced orders of service for the likes of the enthronement of the Right Revd. Desmond Tutu as Bishop of Johannesburg in 1984, and for subsequent big services. His choice of music and inclusion of choirs from various traditions are seen by some as a superb model from which to work in future plans for Cathedral music and worship in a multicultural society of which St. Mary's Cathedral Parish consists.

CHAPTER FOUR

THE ANGLICAN PARISH OF LINDEN IN JOHANNESBURG

St. Thomas' Parish Church

INTRODUCTION

This chapter will look specifically at the third of the four case studies covered in this report, namely, the Anglican parish of Linden. In researching this study, I have referred not only to the already published histories, as found in the archives of the Church of the province of Southern Africa, but also to certain editions of the parish magazine, which is issued monthly. Pew leaflets, music sheets, orders of service and interviews also helped in this regard.

GENERAL BACKGROUND

History

In 1915, Mr. Louw Geldenhuis generously donated a piece of land measuring 286 by 125 feet in Linden, to the Anglican Archdeaconry of Johannesburg, within the Diocese of Pretoria, for the purpose of building a church. The land lay vacant for a number of years. It was only after the Second World War, in the mid 1940's, that many ex-servicemen, mostly Afrikaans speaking, settled in the area. A small group of Anglican families arranged for services to be held in their homes on a fairly regular basis. (Patrick, 2002, p 1)

Unpublished records and parishioners of the period, attest to the fact that in 1946, services were then held in the hall of the Geldenhuis Primary School. The congregation consisted of five people and a monthly service was conducted by the Revd. Percy Forbes of St. Peter's Church in Auckland Park. The Edwards and Tucker families played a prominent role in these services and it was from their homes that the formation of the parish was first discussed and planned.

It was at this time that the northwestern suburbs of Johannesburg began to develop rapidly. The new suburbs grew with large numbers of houses being built, and with many of them being owned by the aforementioned ex-servicemen, recently demobilised from the armed forces. (Patrick, 2002, p 1)

Thus, in 1952, there was a need, in the opinion of the Bishop of Johannesburg, the Rt. Revd. Ambrose Reeves, to establish a parish in the northern suburbs. A meeting was called at the home of Mr. And Mrs. Tucker. There were fourteen people present with the Archdeacon of Johannesburg in the chair. It was at this meeting that the Archdeacon announced the Bishop's dedication and introduced the first rector of the parish, namely, the Revd. Henry Leach. (Interview 1: Derrick Patrick, 6 February 2004)

Father Harry Leach, as he was always known, borrowed three thousand pounds and the building of the church house commenced. On the first of July 1952, the first Mass was said in the front room of the house, without doors, windows or floors. It was a bitterly cold morning with an improvised altar and twenty-two people present for worship and to receive Holy Communion. (Patrick, 2002, p 1)

A month after the first service was held; the rector was licensed to the parochial charge of the northwestern suburbs. Forty people attended this service. The large downstairs room of the church house was a chapel; study, meeting room and sometimes the rector's family's sitting room. The limited facilities were packed Sunday by Sunday, due to the rector diligently having searched out and visited the Anglicans now residing in the area.

In October 1952, the first parish council was admitted with Col. H. Juta and Mr. Serreurier being licensed as the first church wardens. A building fund was opened and it was decided to purchase a large tent, to hold two services on a Sunday as well as Sunday school. This indeed sufficed until the tent was destroyed in a violent storm. Another tent was loaned, but this too was also destroyed in a storm. (Interview 1: Derrick Patrick, 6 February 2004)

Two years later, on the 3rd of October 1954, the foundation stone of the present church building was laid, and virtually one year later, on the 2nd of October 1955, Bishop Reeves dedicated the church, in the honour of St. Thomas the Apostle and Martyr.

The church building, as it presently stands, has been altered and enlarged. Initially the Altar and sanctuary were situated where the west window is, and where the main entrance to the church is now. It was decided in 1960, whilst building the adjoining hall

on the east side of the church, to "turn the church around." What this in fact meant was, to reposition the altar and sanctuary at the opposite end of the building, so that the new vestries and sacristy would be close to the altar and the new Lady Chapel. The completed church building and hall were dedicated by the then Bishop of Johannesburg, the Rt. Revd. Leslie Stradling, on the 8th of October 1961. (Interview 1: Derrick Patrick, 6 February 2004)

Site and Building Details

The building is situated on the corner of 3rd Avenue and 8th Street in the suburb of Linden. It has a seating capacity comfortably for three hundred-and-eighty people, but can hold four hundred if need be. The church is a face brick and white plaster structure, fairly typical of the 1950's period, and houses good examples of mid and late twentieth century stained glass.

The church has a large, wide nave, chancel and sanctuary, very typical of the Anglo-Catholic tradition within which it was founded. (The founding rector, like many of his successors, was an ardent Anglo-Catholic.) There is a Lady Chapel to the right of the chancel, behind the organ console.

The priests', servers and choir vestries are all situated to the left of the chancel and sanctuary. The large three manual organ is situated in three parts of the building. The console to the right of the chancel, as one looks at the altar, the bulk of the organ pipes are mounted above the choir stalls to the left of the chancel, and the large pedal pipes are situated at the back of the church under the west window. (See appendix 5 for the organ specifications)

The church is well known for it's mid to late 20l century stained glass windows, as well as a very prominent mosaic of "Christ in glory" above the High Altar. The Stations of the Cross are also well-known artistic features in the church, having been made by an anonymous donor.

Alongside the east end of the church are the parish administration buildings which house the rector's office, the parish secretaries' offices, the hall, meeting rooms, cloakrooms,

kitchen and parish restaurant. The buildings also include Sunday school rooms and assistant clergy offices. (Photographs may be found in Appendix 4)

Past and Present Congregational Demographics

When the parish was founded in 1952, because of the group areas act, all the parishioners were white. This fact lasted up until 1990, when Nelson Mandela was released, and then, gradually, the trend began to change. At first a few non-white congregants became regular worshipers, and then, through the course of the 1990's, more parishioners from various non-white racial groups became a reality. (Interview 1: Colleen Hart, 6 February 2004)

Unlike the other parishes in this study, Linden does not exist in an inner city environment, and thus most, if not all the parishioners, are drawn from Linden and the surrounding suburbs, which at this point, are predominantly white. The parish is also only responsible for one church, once again unlike the other three parishes in this report. This means too, that the demographic mix of the parish is such that the bulk of parishioners are seen as middle to upper class white families, with the black members being mostly working class, who reside at their places of employment within the suburb.

The approximate break down of the racial make up of the church is: White: 80%; Black: 8%; Coloured and Asian 12%.

Clergy (Current)

The clergy of the parish at present consists of five priests, three being full-time, including the rector, and of the remaining two, one is semi-retired, classed as an associate priest, and one self-supporting. There are no deacons on the staff at present. The parish has within its concern, a retirement home for clergy, and so some of these retired priests are called upon from time-to-time, to assist when there is a need. The staff members as presently constituted are:

The Rector:	The Revd. Godfrey Henwood. (Full time priest)
Assisting Priests:	The Revd. Cyril Halkett. (Associate priest)
	The Revd. Oupaki Moruthane. (Full time priest)
	The Revd. Andrew Payne. (Full time priest)

The Revd. John Herbert. (Self-supporting priest)

(St. Thomas' Magazine, Vol 6/1, January 2004, p 15)

This parish has been very fortunate in having mostly very talented and able rectors that have contributed to both its history and success. Many have gone on to higher positions within the greater context of the Anglican Communion. (See Appendix 1)

Lay Ministers

As the parish is very young, when compared to the other parishes in this study, it has been interesting to note, nonetheless, that the role of the laity, in particular with regards its lay ministers, has been vital, due to the parish structure and size. As the parish services started within the rectory and two tents, the need of the support from parishioners who were licensed as lay ministers was very important, as the one priest of the time, namely the rector, would otherwise have been unable to get the parish established.

Within the context of the traditions of the time, and especially due to the high church nature of the parish, the lay ministers, or sub deacons, as they were then known, were all men. (As was the case with choristers and altar servers.) The liturgical changes of the 1970's and 1980's encouraged a more active participation on the part of women, although being an actively Anglo-catholic parish; this took a while, especially with regards to the ordination of women to the priesthood. (The parish attitude to these matters has changed much in the last fifteen years.)

Lay ministers, as in the founding years, are still very much part of the daily running of the parish. The lay ministers of the parish, some twenty in number assist, usually within the context of the two main Eucharists on a Sunday morning. There are also occasions outside of masses where there role is also important, and these services are varied and could include anything from assistance at funerals to leading prayers and services where the services of a priest are not always essential. (Interview l: Revd. Godfrey Henwood, 6 February 2004)

The racial mix of the lay ministry at St. Thomas' is still predominantly white, which reflects the present racial mix of the parish itself. It is felt by the clergy, that there will be a need for more lay ministers of a non-white background in future, especially as the parish intends to draw more black, coloured and Asian members to join the congregation. Apart from their duties at the Masses and other services, the lay ministers also assist with sick communions, visiting of parishioners, running prayer and cell groups and pastoral care.

Music Director and Organist

The Directorate of Music in the parish is made up of solely one individual, namely the Organist and Director of Music, Colleen Hart. There is no full time assistant organist or director, and thus, when the organist has to be away, she organises a deputy to fill in during her absence.

The director is responsible for all musical activity within the parish, ranging from traditional to contemporary. Mrs. Hart is required to play the organ, or conduct the choir at the sung traditional Eucharist on Sunday mornings, as well as lead the music group, play the organ or piano at the family Eucharist, also on Sunday mornings, and then also lead the music group at the contemporary service on Sunday evenings. There is an Evensong with Benediction on the last Sunday evening of each moth, at which the organist is also required to conduct the choir and play the organ. (Interview 1: Colleen Hart, 6 February 2004)

Mrs. Hart is employed in a full time capacity by the parish, and also has the job of editor of the parish magazine. Her appointment is unusual within the South African context, as there are, as far as records show, no other parishes which enjoy this arrangement. This is not unusual in the United Kingdom or the United States, or indeed within certain parishes in Canada, Australia and New Zealand. St. Thomas' is thus unique within the context of the Church of the Province of Southern Africa. All the musical planning, although left to Mrs. Hart in her professional capacity, is often checked in consultation with the clergy concerned. (Organists' and Directors list in Appendix 2)

Socio-Economic Background of Parishioners

Most of the parishioners at St. Thomas', once again unlike the other three parishes in this study, consist of mostly middle to upper class congregants, drawn from predominantly white families. The majority of black parishioners are, as mentioned previously, drawn from households in the area, where they serve as domestic staff. There are some exceptions to this however, and in recent years young black professionals who have moved into the area have started attending services at the church. According to the rector, this could be the start of a trend, which could see more such people moving closer to St. Thomas' who would require spiritual and pastoral support from the parish. This being the case, there could be a marked change in the racial context of a number of parish guilds and the licensed lay ministry. (Interview 1: Revd. Godfrey Henwood, 6 February 2004)

The main source of revenue for the parish comes from dedicated giving scheme, fund raising and donations. The choir holds an annual fund-raiser in the form of a musical or operetta, for example. The diocese pays for the full time priests' salaries, but the additional costs, such as housing and transport are paid for by the funds thus collected through the aforementioned means.

MUSIC AT ST. THOMAS'

Churchmanship and Liturgy

The churchmanship of the parish has always been, and largely remains, that of a high church or Anglo-Catholic tradition. Fr Harry Leach, the founding rector, was very Catholic in his churchmanship, having been influenced, like many clergy at that time, by the Oxford movement, which saw many members of both the clergy and the laity, adopting the more "Catholic" aspects of the Anglican faith. This meant that the parish adopted, from its inception, the rituals and traditions that are in keeping with Anglo-Catholicism. Thus, it was not uncommon in the past to see clergy leading worship or visiting parishioners in full cassock, cincture and biretta. (Interview 1: Derrick Patrick, 6 February 2004)

Although, in many respects this tradition is not as high church as it has been in previous years, there is still an element of it being practised today. Gone are the birettas and clergy wearing their cassocks virtually most of the day, with the men of the cloth now

wearing clothing for their daily work, more in keeping with the warm South African climate. The Masses used to all be celebrated facing east with the priest's back to the congregation. Now, it is only at the early traditional service, using the old *South African Prayer Book (SAPB)* where this takes place, or at masses held in the Lady Chapel, where the Altars are still affixed to the wall. The family mass is celebrated using a moveable altar, with the priest facing the people, using the new *Anglican Prayer Book of 1989 (APB).*

Choral Evensongs are sung on the last Sunday of the month, including the service of Benediction. These are sung to the *South African Prayer Book (SAPB),* based on the *Book of Common Prayer (BCP).* Said services, contemporary services and said morning and evening prayer are all celebrated using the *APB.* It is thus the masses and benediction that get the high church format. Evensong will often be referred to as Solemn Evensong when sung with benediction. The use of incense at the sung masses and benediction is usual.

A Sesotho/Nguni service is held every Sunday afternoon, and this service is high in format, although the music sung follows more of an African content.

The services of praise and worship which are held three out of four Sundays of the month are somewhat informal, and the contrast with the high services of the morning are very marked.

On major feasts, whether celebrated on the Sunday or weekday concerned, the choir is in attendance and both they and the organ lead the congregation. These services invariably are high in their content and ritual.

Church Services offered on Sundays

The programme for services offered within the parish each Sunday is as follows:

06h00: Said Mass.

08h00 Sung High Mass with the parish choir.

09h45: Family Mass with the music group. (Mixture of hymns and choruses.)

15h00: Sesotho/Nguni Service.

18h30: Praise and worship service (Evensong and Benediction on the last Sunday of the month.)

Church Services offered on Weekdays

The programme of services offered within the parish weekly is as follows:

Mondays: 07h00 - Morning Prayer

Tuesdays: 07h00 - Morning Prayer
17h45 - Healing service

Wednesdays: 07h00 - Morning Prayer
09h00 - Said Mass

Thursdays: 07h00 - Said Mass

Fridays: 07h00 - Morning Prayer
08h00 - Said Mass.

Saturdays: 08h00 - Said Mass.

Musical History of the Parish

From the consecration and dedication of the church in 1955, St. Thomas has been fortunate in having a proud and active music tradition. A robed choir has thus been in service since that time. Apparently a choir of sorts had existed to lead the singing when the services were held in the two tents, and this served as a foundation for the "proper" choir when the church was formally opened. (Liberty, 1991, p 2)

From the outset, like so many of its time, the choir was a traditional one of boys and men, based on the Church of England model. Fr. Leach saw to it that this tradition was well supported and encouraged boys to be a part of this organisation as much as being members of the local scout group. (Interview 1: Derrick Patrick, 6 February 2004)

The church has always boasted a fine list of very talented and enthusiastic organists, who have led, directed and built up the musical tradition for which it has become so very well known within the Church of the Province of Southern Africa. Many of these have gone on to very prestigious appointments both around South Africa and overseas. (For a more detailed list of past Directors of Music and organists, see Appendix 2)

The boys and men tradition was maintained until the early 1980's, when largely due to the increase and influence of television viewing hours, not to mention more demanding extra curricular activities at schools, saw the number of boys begin to decline. Girls were then encouraged to join the choir and played a very valuable part in maintaining the high musical standards of the choir. A past rector of the parish, namely, Fr. Matthews, was keen that women should be part of the choir too, and so membership of ladies as well as girls became a reality. The choir became affiliated to the Royal School of Church Music in 1968. (Interview 1: Colleen Hart, 6 February 2004)

Colleen Hart has continued this tradition and has one of the few choirs in the Anglican Church in South Africa that boasts a large junior membership. Apart from running separate treble practices for junior singers in the choir, she also encourages them to play instruments and become members of the music group. This has ensured that the choir not only has younger members moving up into the alto, tenor and bass sections of the choir, but that the musical tradition of the parish is ensured for future generations thanks to this involvement. (Interview 1: Colleen Hart, 6 February 2004)

The traditional choir thus boasts not only junior singers of a primary school age, but also singers presently at high school and university, or who are setting out in their careers. It is therefore obvious in this particular instance, that having a full time organist and director of music is very beneficial to the parish, and that this is something that other parishes, which perhaps have the financial wherewithal, could afford to consider.

Music Offered at Each Service

The music offered at each service on Sunday is as follows:

The first service involving music is that of the sung High Mass at 08h00. Both choir and organ lead this service. This is taken from the *SAPB* and so the sung part of the Eucharist reflects this in the words and the music. There is a busy schedule for the choir, as all the ordinaries of the Mass, as well as most of the propers are sung. The hymns are taken from the *English Hymnal.* (Additional hymns are sometimes incorporated from some of the more contemporary hymnbooks, such as *A Hundred Hymns for Today* and *More Hymns for Today.*

The Mass setting is sung, as is the psalm, gospel and communion motet. The collect is sung by the priest, as are the responses before and after the gospel, as well as the Sursum Corda, acclamations and the Lord's Prayer.

The music group leads the music at the family Eucharist at 09h45. This group consists of the following instruments: Marimbas; organ; piano; three flutes; recorder; cello and a small group of singers, ass it happens, mostly non-white.

Evensong, when sung with Benediction on the last Sunday of the month, is according to the *SAPB.* The responses, Magnificat and Nunc Dimittis, Psalm and anthem are all sung, as is the office of Benediction. The choir leads all these aspects of the service.

When a contemporary service is being led, the contemporary or evening music group leads the singing. Most of the music sung is that in a chorus of spiritual song style, using an overhead projector to allow the congregation to join in the singing. (Interview 1: Colleen Hart, 6 February 2004)

Music Offered at Additional Services of Feast Days

There are a number of services offered annually when the church celebrates the various feasts within its year. The parish of Linden has the choir on duty at all the major ones, even if they take place during the week.

The services at which the choir and organ lead the worship in regard to these feasts are:

Advent Sunday. An annual Advent carol service is held in the church at 18h30. Here a traditional format is followed with readings and Advent Carols being included. The congregation is involved too, usually with the singing of hymns and better-known carols.

The Festival of Nine Lessons and Carols for Christmas. This is a very popular annual service, which usually takes place on the Sunday evening prior to Christmas Eve. It starts at 18h30 and is a very traditional service where the choir leads the congregation in well-known carols and hymns for the season, accompanied by the organist. At times, in keeping with the fact that South African Christmases are different from the usual theme

of the European one, Mrs. Hart includes traditional African Carols and hymns, often accompanied on marimbas. The order of service follows the traditional nine lessons model as drawn up by Archbishop Benson, when he was Bishop of Truro.

Christmas Eve Midnight Mass. This service, which is held at 23h00, draws a large congregation and is once again led by the choir and organ. This Mass is virtually identical to that sung on Sundays.

Christmas Day Sung High Mass. This takes place at 09h00 and is a very popular family service. There are repeated pieces from the midnight service, although, due to the large number of children in attendance, there are also musical items included to suit them.

Ash Wednesday. This service, marking the start of the season of Lent, is very solemn and formal. The sung parts of the Mass are just as they would be on a Sunday. The Gloria is omitted though, and in keeping with the season, a Mass setting is chosen with something of a solemn timbre. The motets reflect the season, with the choir singing most of the service, allowing the congregation an opportunity to meditate upon the words.

During Holy Week, the music, especially at services where the Stations of the Cross are commemorated, are congregational in content.

Maundy Thursday. This service, also solemn in nature, is led by the choir as a form of preparation for Good Friday. Apart from singing the Mass in the same format as would be sung on a Sunday, a special psalm is sung whilst the sanctuary is stripped and prepared for Good Friday.

Good Friday. This service at 08h00 sees the choir singing the "Passion of Christ" by De Vittoria. The "Reproaches" are also sung during the veneration of the cross with the organ accompanying only two of the congregational hymns, as the rest of the singing is unaccompanied.

Easter Sunday. The choir leads the singing at the usual time of 08h00. Here the Mass is much as it would be on a Sunday-by-Sunday basis.

Ascension Day. This service, observed forty days after Easter, takes the form of an evening sung Mass. The format is much the same as for a Sunday morning, except that the choir sings special anthems and psalms for the day.

Apart from these services, the parish also holds some additional services at which the choir has an important function. The Patronal Festival, Vestry Sunday and the HIV/AIDS service have become important parts of the parish annual calendar. These services often have a mixture of musical styles that are combined to create a type of service that allows for the various tastes and traditions of which the congregation might consist. (Interview 1: Colleen Hart, 6 February 2004)

Present Day Music Plans

Although, for the present, parishioners, lay ministers and clergy are pleased with the way in which services, liturgy and music are being offered, there is the ongoing concern, especially on the part of the Rector and the Director of Music that it is necessary to be aware of needs for adjustment or change, should the need arise.

Colleen Hart is ever mindful of the fact that services should be as inclusive, musically, as possible. She feels that the congregation should always feel as comfortable as possible within the framework of the music offered, whether they are actively singing the hymns or choruses, of listening to the choir of music group, and thus meditating on the words.

Colleen Hart has some personal plans and ideas that she would like to see come to fruition in the not too distant future, both for St. Thomas' specifically and for the church in the broader context of the Witwatersrand and South Africa. For example, in the broader sense, she is presently completing a book on Marimbas and their uses in worship. This book, which is partly funded by the S.A. Northern Branch of the Royal School of Church Music, features pieces collected from various Marimba experts in South Africa, and has based a number of the ideas put forward in the book, on her practical experiences at St. Thomas'.

Mrs. Hart is also keen to establish and run an RSCM resource and reference library at St.

Thomas', allowing other member choirs and churches of the RSCM to have access to these facilities, promoting opportunities for these choirs to raise their standards and improve their repertoire. With this in mind, she is keen, along with the co-operation and help of other established choirs in the RSCM, particularly in the dioceses of Johannesburg and The Highveld, to launch a local Anglican Hymnal, incorporating both traditional and contemporary music, also allowing for, and encouraging the use of music in the various vernacular traditions.

On the more local level of the parish itself, Mrs. Hart is working on the idea of improving the Audio-visual possibilities in the church, which could also make use of power point presentations both for music and other aspects of the liturgy. This would especially enhance the evening contemporary worship, whereby the music group could enhance their presentation of the words, as well as introducing more African music of the vernacular nature.

Mrs. Hart's plans, along with the support of the clergy will continue to enhance an already strong and active choral tradition, as well as introduce other aspects of more local content, as and when they might be required. These varied, yet exciting ideas, will, in her opinion, continue to benefit the parish and its mission and pastoral work in the Linden area of the Diocese of Johannesburg.

CHAPTER FIVE

THE ANGLICAN PARISH OF BOKSBURG

St. Michael and all Angels Parish Church with the Chapelries of St. Gabriel in Boksburg North and St. Raphael's in Sunward Park

INTRODUCTION

This chapter will look specifically at the fourth of the four case studies covered in this report, namely, the Anglican parish of Boksburg. In researching this study, I have referred not only to the already published histories, as found in the archives of the Church of the Province of Southern Africa, but also to certain editions of the parish magazine, *Angel Voices*, which is issued quarterly each year. Pew leaflets, music sheets, orders of service and interviews have helped in this regard.

GENERAL BACKGROUND

History

The Anglican Parish of Boksburg was formally constituted by the diocesan synod in November of 1904, although the mission or ecclesiastical district of Boksburg was founded in August of 1890. It is, along with St. Mary's in Johannesburg, now the Cathedral of the diocese of Johannesburg, one of the oldest Anglican foundations on the Witwatersrand. (Diocese of Pretoria, *Occasional Papers,* September 1890) A certain Mr. Osborne who had purchased it for £75 in 1887 had previously owned the first stand upon which the first English Church Hall was built in 1890, near to where the present Boksburg East station now stands. He then sold this land to the church, this allowing the Diocese of Pretoria to establish its first ecclesiastical district on the East Rand of the Witwatersrand. (Walls, 1950, p 8)

The activities of the Anglican Church on the East Rand had began largely thanks to the lay personnel who had taken upon themselves the task of uniting the English Church adherents for regular meetings. The main organiser was a certain Mr. Habbakuk, who moved to the Boksburg district in 1888. Although a blacksmith by trade, he was a devoted churchman. He was thus extremely disappointed to find no church of which to

be an active member. He did not wish to cease being an active churchman and so was instrumental in organising the first meetings of the Anglican community in the area. These members initially met in various people's houses for services led by lay members.

After a time, when a regular number had been gathering as a nucleus, he approached the Bishop of Pretoria, the Rt. Revd. H. B. Bousfield about the possibility of appointing a priest. The Bishop paid a visit to the Boksburg district, riding in a pony cart "across the veld." And as a result sent Archdeacon Temple to organise the Anglican community in Boksburg and the surrounding districts into a congregation. (Walls, 1950,p8)

The first Priest-in-Charge was the Revd. B. G. Fitzpatrick, and the first aforementioned property was purchased. Apart from the interruption of the Second Anglo-Boer War of 1899 to 1902, the Church in Boksburg gradually took root and grew, supporting the establishment of various parishes on the East Rand, for example, Germiston, Benoni and Springs.

Within five years the first building proved too small, and so it was that the congregation of "St. Michael and All Angels" had to acquire their second property. This was right in the central business district of Boksburg in 1895, and was the site of what is now the main branch of the Standard Bank Building in Commissioner Street. The records of the period are incomplete, but there is strong evidence to suggest that the first school in the area, now in the possession of the provincial education department, was founded as a Parochial School under the auspices of the parish, from which choirboys could be drawn. (Walls, 1950, p 12)

Ultimately, this building too, proved to be too small for the growing needs of the congregation. As such a church had never been built, and the so-called hall continued to be used both as church and a meeting hall when required. In an effort to alleviate some of the pressure, the decision was made in 1909, to establish a separate congregation in what is now known as Boksburg North. This church of St. Gabriel was originally planned to become an independent parish, and indeed was one for about thirty-five years, but it was after the Second World War, largely due to a shortage of priests that this arrangement was changed and so to this day the church is a chapelry of the greater

parish of Boksburg. (Walls, 1950, p 17)

Prior to the period that the new church of St. Gabriel was being established, namely 1908, plans were being laid out as to the building of a new and permanent church building, at a new site. The feeling was that the CBD of the town was perhaps not the best place to position the building, space-wise, and that money from the sales of the various plots the hall occupied, could well help finance the new project, especially if cheaper land was acquired. To this end, the new site of Vogelfontein was purchased and architects approached to prepare the plans. The architects in question have much in common with two of the previous studies in this report, namely the firm of Baker and Fleming, who designed St. Boniface in Germiston and St. Mary's Cathedral in Johannesburg. (Walls, 1950, p 18)

Sir George Farrar Bart laid the foundation stone of the new church of St. Michael and all Angels on All Saints Day in November 1911. The church was completed in time for the dedication service on Whitsunday 1912. The Bishop of Pretoria led the dedication service.

In the course of time, especially in the latter part of the twentieth century, the suburbs of Boksburg had grown to the point whereby the parish considered it necessary to look at the establishment of another chapelry in the newer and smarter suburb of Sunward Park. This became a reality in 1970, when the ground for the building of St. Raphael's was purchased. The new building itself was established in 1984 with the construction of a hall, which will act as the church until such time as there is the necessary finance available to build a church. The new rectory purchased in 1991, over the road from the new site, making it possible to administer the buildings and planning operations for future development. The old double story rectory on the corner of Plein and Commissioner Street in Vogelfontein is now used as a venue for meetings and as a possible curate's residence. (Interview 1: Revd. Thomas Amoore, 7 February 2004)

Site and Building Details

The Parish Church of St. Michael and All Angels (1911)

The building is situated at 150 Commissioner Street, on the corner of Plein Street in the suburb of Vogelfontein near Boksburg Lake. It has a seating capacity for two hundred people, including the nave a Lady Chapel. The church, which is of a stone structure throughout, has typical Norman features, as found in many Baker buildings, including some of the most beautiful stained glass of the early 20th century.

The building which is considered, along with other Baker churches, as one of the most beautiful parish churches in the country is about 111 feet in length. All the seating accommodation is in the nave, except those seats available in the Lady Chapel. As a result, the congregation has an uninterrupted view of the high altar. On each side of the nave there are aisles with alternate square piers and columns supporting semicircular arches. The roof of the nave is timbered.

The font at the west end of the church is in an arched recess under a rose window. A semi-circular apse with an arcade forms the sanctuary. Sir Herbert Baker chose to use the Norman or Romanesque style, as he did with St. Boniface in Germiston, which is suitable "for a sunny country like South Africa. This rules out Gothic which was invented and developed for northern climes where they wanted every bit of sun and light, and accounts for the huge east windows to be seen in Gothic churches." (Walls, 1950. p 23) Sir Herbert Baker therefore wanted his churches in South Africa, of which St. Michael's is a great example, "to be Romanesque in style applied to modern conditions."

Apart from the nave, the church has a very small Lady Chapel, which seats about ten people. (Wall, 1950, p 22) The choir stalls form part of the nave, although they previously were housed in the chancel. This proved to be too tight, space-wise, and so the change was made. The organ, although a small two manual, is positioned on the north side of the chancel with the pipe work overlooking the sanctuary. The priests' vestry is alongside the chancel, and the servers' vestry is behind the organ pipe casing, and doubles as a flower room. The organ was added later in 1935, and it appears that no provision was made for it in the design of the building; hence another reason why the

choir stalls had to be relocated to the nave. It is a two manual Wicks. (See appendix 5 for organ specifications)

The church has become well known not only for its beautiful architecture and windows, but also because it houses some beautiful works of art. The most obvious and best example if this is the set of panels behind the high altar known as the "War Memorial Panels." These were consecrated along with the church, on December the 18th 1921, as a memorial to the fallen of the parish in the First World War. (Although the church had been dedicated and in use since 1912, it could only be consecrated when all the building debt was cleared.) The three panels housing the three memorial paintings, fit into the apse behind the high altar and are the work of the well-known artist of the period, a Mr. J. Amschwitz. The sanctuary section of the building being Byzantine in style, lends itself to this sort of artwork. (Walls, 1950, p 28)

Alongside the church are the church offices, housed in what was until 1909 a wine shop. The church hall was built in 1948 to 1949 to the east of the sanctuary and is dedicated to the memory of the dead of the Second World War. Here too are housed the kitchens. The choir vestry is also housed in this block, and the Sunday school makes use of the hall and adjoining rooms for tuition.

The old rectory, a double story building alongside the north of the nave, now exists as a building of meeting rooms, or can be used as curate's accommodation, should the need arise. (Photographs may be found in Appendix 4)

The Chapel of St. Gabriel in Boksburg North (1909)

The red brick church is situated at the corner of 6th Street and Gelato Avenue in Boksburg North. It holds about ninety people when full and consists only of a nave and sanctuary. Architecturally it seems a very plain building having been built to service the mining community in which it was founded as a separate parish. The building blends in with the simple buildings of the old mining community that surrounded it for so long. The decoration is simple, but for an imposing crucifix to the left of the altar.

There is no pipe organ to augment the beauty of the architecture, as it is a plain electronic organ simply used for leading hymns and playing voluntaries at weddings

and funerals. (Interview 1: Revd. Thomas Amoore, 7 February 2004)

The church has had a new hall, kitchens and toilets added as out buildings within the last twenty years, but there are no administration buildings or rectory, as the needs of the church are administered from the offices at the main parish church of St. Michael's. There is however, a small priests' and servers' vestry adjoining the sanctuary section of the church.

The Chapel of St. Raphael in Sunward Park (1984)

This building is situated opposite the rectory of the parish and may be found on the corner of Lotus and Koran Streets in Sunward Park. It has a seating capacity of a hundred-and-twenty to a hundred-and-forty people. The church, at present, is a hall, being used until such time as a proper church building may be realised. As a result, the complex also houses the kitchens and toilet facilities for this future venture. The building is of a typical 1980's design, and does not boast any architectural or artistic treasures, largely because it has not been designed with anything of that nature in mind. (Interview 1: Revd. Thomas Amoore, 7 February 2004)

Past and Present Congregational Demographics

When the parish was founded as an ecclesiastical district in 1890, it consisted entirely of ex patriot British congregants, living what we would term today as a typical colonial lifestyle. Established as it was by the Bishop of Pretoria, the church looked after the spiritual of pastoral needs of the miners and townsfolk who ran or worked for the businesses established to support this industry. Very little, if any thought had been given to the need to minister or mission to the thousands of black mine workers at that time.

As the years went by, and especially with the entrenchment of Apartheid, the needs of the black workers and their families were adopted by the church, which at the point was forced to establish parishes within the jurisdiction of the group areas act. The parish of Boksburg thus carried on ministering to a "whites only" congregation, as was the policy of the time. According to the present rector of Boksburg, the Revd.Thomas Amoore, this probably suited the residents of the Boksburg North Parish, at that point a separate parish, as the workers were very racial in their thinking, something that still, sadly,

applies today. (Interview 1: Revd. Thomas Amoore, 7 February 2004)

The parish tried hard to be a parish, which welcomed all races, especially when Boksburg went very conservative during the course of the late 1980's, even electing a right wing mayor and town council. These political developments made things very difficult for priest and people alike, and according to the previous rector, the Revd. Oriel Alby, it became embarrassing to even admit that one lived in Boksburg, "whether you were a member of Tutu's church or not!" (Interview 1: Revd. Oriel Alby, 8 February 2004)

By 1994, as with other parishes within the previously white designated areas, this began to change, and the main parish church of St. Michael and All Angels, began to see change. A large coloured population that had moved into the area from Reiger Park began attending services. By 1992, the racial breakdown of the congregation look thus: Whites: 40%: Coloureds: 40% and Blacks: 10%. This seems to have been the norm now for well over ten years.

St. Gabriel's in Boksburg North has still not quite shed its reputation of the past. In the early years of the new democracy, a few "brave black Anglicans" as the rector has termed them, started attending services at the church, only, ultimately to be made to feel unwelcome by some of the more conservative members of that congregation. This is an aspect of Boksburg parish life that many congregants, their clergy included fell very embarrassed about, yet no matter how much change is proposed; it seems to have been utterly rejected.

By contrast, the newer congregation at St. Raphael's in Sunward Park welcome their mixed congregation, albeit that the large majority, about seventy percent of communicants there are still white. There is a small yet fair mix of black and coloured members too. This can be attributed to the fact that most of the suburb is still white, and that the black families in the area are few, but welcomed. The establishment in the last ten years of a "black middle class" has seen this trend of black families moving into traditional white suburbs, and blending in. Sunward Park is indeed one such of these suburbs. (Interview 1: Revd. Thomas Amoore, 7 February 2004)

Clergy (Current)

The clergy of this large parish consists of one full time priest, namely the rector, and two retired priests and two retired deacons who are licensed to officiate when called upon to do so. The rector then essentially has to run the whole parish, as his retired clergy are not always in a position to assist, as they too are often called upon by the Bishop, to assist in other parishes in the diocese when there is a need. The staff members as presently constituted are:

The Rector:	The Revd. Thomas Amoore. (Full time parish priest)
Retired Priests:	The Revd. David Cator.
	The Revd. Pieter den Blaauwen.
Retired Deacons:	The Revd. Sheila Kibby.
	The Revd. Bob Marais.

(Angel Voices, March 2003, p 13)

The parish could well afford the services of a second full time or self-supporting priest, as the tight schedule of services no doubt puts the rector on a tight schedule with the three churches.

Lay Ministers

As has been seen in the Historical overview of this parish, the laity has played a fundamental and important part in creating and supporting the three churches for which the parish is responsible. The licensed members of the lay ministry are vital to the success of the weekly running of services, especially the saying of the many masses held at the three churches on Saturday evenings, Sunday mornings, and in some cases, Sunday evenings as well.

These lay ministers, formally known as sub deacons, were, as we have seen in other case studies, originally only men, as were the servers and choristers. The liturgical changes of recent years has encouraged the church to include women in these various associations, and the lay ministry and priesthood also benefited from these changes.

There are approximately eighteen lay ministers in the service of the parish at present, being allocated to specific churches. Unlike the Germiston Parish, which uses its team of lay ministers at both the main church and the two chapelries, the parish of Boksburg

uses its ministers in a specific church only.

The racial composition of the team of lay ministers is predominantly white, largely because of the present racial composition of the parish as a whole. St. Michael's, having a larger number of coloured and black congregants than the other two churches, reflects this in its composition of the lay ministry team.

The use of lay ministers at the various services is determined by the need for assistance on the part of the clergy. Mostly they are used at Masses on the weekend, with some assisting during the week as well. Apart from their liturgical duties, they also assist with sick communions, visiting of parishioners, running prayer and cell groups and pastoral care.

Music Director and Organist

There is no official Director of Music for the parish at the moment, and the rector is presently acting as choirmaster, as well as running the parish. There is an assistant organist who helps by playing at services, mostly those of a traditional nature, and she is fetched and transported by the rector, both to practices and services where she is required. (Interview 1: Revd. Thomas Amoore, 7 February 2004)

As a result of the rector having to be in charge of musical matters at present, all music organisation, such as the choice of hymns, psalms, anthems and mass settings are his. (Organists' and Directors list in Appendix 2)

As far as music at the two other churches is concerned, there are two assistants who play the piano of electric organ for the said masses with hymns. For the contemporary services, the music group leads and takes charge.

Socio-Economic Background of Parishioners

The parish of Boksburg, like that of Germiston, has a somewhat varied and mixed background when it comes to the socio-economic background of parishioners. For the most part, they come from poor working class backgrounds, and this is particularly true of the Boksburg Central and Boksburg North areas of the parish. The Boksburg North

chapelry of St. Gabriel still consists of a large number of mining people, who although there is no longer much in the way of mining, still follow similar trades. (Most became artisans.) The collapse of both mining and the aircraft industry on the East Rand saw many of the people previously in these areas moving into similar artisan positions, or they have faced unemployment for some time now. (Anglican Parish of Boksburg, *Parish Poll*, 1996, p 2)

The wealthier or upper middle class parishioners tend to live in the suburb of Sunward Park, to the south of the city, or the surrounding suburbs.

The main source of revenue in the parish is the dedicated giving scheme, fund raising and donations. The diocese pays the rector's salary, but the parish pays for the additional costs, such as his housing and transport by funds thus collected from the aforementioned means.

MUSIC AT ST. MICHAEL'S AND THE CHAPELRIES

Churchmanship and Liturgy

All three churches practise a liturgy that might be termed as "middle to high." This is the term used by the rector. In each case there is ceremonial, albeit that it differs slightly depending on the service being conducted. The mother church of the parish, namely St. Michael's, worships within the context of the Anglo-Catholic tradition. This tradition appears to have been in place for some years, and can be traced back to the years of World War One. Depending on the feast being celebrated, the height of the ritual varies.

At the two chapelries, for example, there is always an element of the "high church' involved, but even in these cases certain distinctions are made, especially in view of the fact that the masses celebrated in this churches are usually said and not sung. For example, at St. Gabriel's for said masses, which are high, there are four candles on the altar as a standard practice, whereas on feast days there are usually six. (At St. Raphael's there are usually only two, otherwise four for special occasions, especially as it is not a proper church building.) (Interview 1: Revd. Thomas Amoore, 7 February 2004)

The evening services on Sundays, held in the main parish church of St. Michael's, alternate between those of a contemporary mass and evensong. In both cases these are taken, as are all services in this parish, from the forms of service as prescribed in *An Anglican Prayer Book of 1989 (APR).* Often the office of benediction is added to the end of evensong, and incense is used, just as it is at all sung masses on Sundays. *(Angel Voices,* March 2003, p 13)

Church Services offered on Sundays

The programme for services offered within the parish each Sunday is as follows:

18h00 : Said Mass at St. Gabriel's. (This is held on the Saturday evening, but considered a mass of obligation along with those held on a Sunday.)

07h00: Said Mass with hymns at St. Gabriel's.

08h30: Said Mass with hymns at St. Raphael's.

09h00: Sung High Mass at St. Michael and all Angels with the parish choir.

18h30: Choral Evensong with the parish choir at St. Michael's. (1st and 3rd Sundays of the month)

Contemporary Mass with the music group at St. Michael's. (2nd, 4th and 5th Sundays of the month)

Church Services offered on Weekdays

The programme of services offered within the parish weekly is as follows:

Mondays: 08hl5 - Morning Prayer at the Parish Church of St. Michael and all Angels.

Tuesdays: 08hl5 - Morning Prayer at the Parish Church of St. Michael and all Angels.

Wednesdays: 08hl5 - Morning Prayer at the Parish Church of St. Michael and all Angels.

17h30 - Evening Prayer at the Chapelry of St. Gabriel.

18h00 - Said Mass at the Chapelry of St. Gabriel.

Thursday: 08h30- Morning Prayer at the Parish Church of St. Michael and all Angels.

09h00 - Said Mass at the Parish Church of St. Michael and all Angels.

Fridays: No services are offered as it is the rector's day off, and as there is no

full time assistant clergy, there is no one available to take services.

Musical History of the Parish

By the time of the dedication of the main parish church in 1912, a large robed choir of men and boys already existed in the parish in Boksburg. As to exactly when it was founded there is no evidence, but the founding had obviously been whilst the church has been operating in the hall that had been built in the CBD. There is evidence of the choir of twenty-four singers having taken part in the first combined diocesan choral service held in St. Alban's Cathedral in Pretoria on Ascension Day in 1897. (Barker, 1979, p 3)

The musical tradition of the parish had thus been long established, providing a firm foundation for the music the parish still enjoys today. There was no organ initially, but as was noted in the section dealing with the architecture of the building, choir stalls for the large choir had been planned for in the new building. (Walls, 1950, p 10)

The choir retained a strong active tradition, and there is mention of the First World War depleting the ranks of the fifteen men when all but one of them had volunteered for military duty. (Walls, 1950, p 24) By the 1930's and 1940's, the choir had been recognised as one of the finest in the diocese of Pretoria, largely due to the fact that many of the miners in the district were of Welsh or Cornish backgrounds, and therefore singing was considered a very important part of parish and social life. It was because of this strong choral tradition that the decision was ultimately made to build the two manual Wicks pipe organ in 1935. (See the section on the church architecture.)

St. Gabriel's, like the parish church, was never built with music in mind, and to this end neither an organ or a choir was built or established. The need for hymn singing at the various services was taken into consideration and, like the Parish Church initially, a piano was used for this purpose. Ultimately an electronic organ was secured in the 1970's, which has subsequently been replaced with a more up to date model.

Likewise, St. Raphael's, still being a hall used for services has only made allowance for music on a temporary scale at this point, and so, to this end, a piano or small electronic keyboard is used, depending on whether or not the music is traditional or contemporary.

(Interview 1: Revd. Thomas Amoore, 7 February 2004)

As with so many choirs we have noted n this study, and also those not related to it, the demise of the boys and men tradition was inevitable due to social pressures of the 1980's, in particular. A mixed choir of young singers and adults has gradually replaced the male only tradition, and thus it remains today. Neither chapelry has ever had a choir of its own, and has relied upon congregational singing. Unlike some other parishes which service chapelries, in Boksburg the parish choir only ever sings at the chapelnes for certain Easter services, and does not lead the singing at either chapelry on their respective Patronal Feasts, for example.

Music Offered at Each Service

The music offered at each service each Sunday is as follows:

The first service of each Sunday at which music if offered is the 08h30 said Mass with hymns at the Chapel of St. Raphael in Sunward Park. Here the only music sung is that of four or five hymns or choruses, on average, accompanied by the piano or electronic keyboard. The hymns are taken from the *Hymns Ancient and Modern (Revised Edition.)* Sometimes, at the celebrant's discretion, a contemporary hymn from *Angel Voices,* an internal parish selection of contemporary hymns, choruses, traditional hymns not found in the *AMR* and spiritual songs, are used. Generally though, these are referred to as hymns. The organist / pianist usually plays voluntaries before and after the service.

The second service, the sung High Mass at 09h00, is lead by the choir and the organ. There is a busy schedule for the choir, as all the ordinaries of the Mass as well as most of the propers for each Sunday are sung. The five hymns, which are sung, are, as with Sunward Park, taken from *Hymns Ancient and Modern (Revised Edition).*

The Mass setting is sung, with the setting and words based on those from the *APB of 1989.* The psalm is always sung, usually to the traditional Anglican chants. The collect is sung by the priest, as are the responses before and after the gospel, as well as the Sursum Corda. The Acclamations and Amen after the congregation are also sung. The Lord's Prayer is always sung on the occasion of the great feasts of the church and on Sundays.

The choir usually sings a Communion motet or a post communion anthem each Sunday, which allows the congregation the opportunity to reflect upon the words and music chosen in relation to the theme from the lectionary for that particular Sunday. The organist plays voluntaries before and after the service.

The third musical service, the contemporary service at 18h30, is either a "Contemporary Mass" or Choral Evensong. There is a music group of piano and guitar that lead the singing. The organ is also used occasionally. When a Mass, it is said, with the choruses being the only sung section of the service. Modern hymns or choruses are also used during communion. Sometimes, a recording of a Taizé Mass is used to enhance the service.

When Choral Evensong is sung, *APR* order of service is used. The service held at 18h30 at the main parish church. The psalms are sung to traditional Anglican chant, and the canticles are sung to the set words or to settings as originally used in the *SAPB (BCP).* The preces, responses and collects are all sung, with the choir also singing a specially prepared anthem. Usually three hymns are also included from *Hymns Ancient and Modern (Revised Edition).* The organist also plays voluntaries before and after the service. (Interview 1: Revd. Thomas Amoore, 7 February 2004)

Music Offered at Additional Services of Feast Days

There are a number of services offered annually when the church celebrates the various feasts within its year. The parish of Boksburg has the choir on duty at all the major ones, even if they take place during the week.

The services at which the choir and the organ lead the worship in regard to these feasts are:

Advent Sunday. An annual Advent carol service is held at the main parish church at 18h30. Here a traditional format is followed with readings and Advent Carols being included. The congregation is involved too, usually with the singing of hymns and the better-known carols.

The Festival of Nine Lessons and Carols for Christmas. This is a very popular annual service, which usually takes place on the Sunday evening after Christmas. It starts at 18h30 and is always held at the parish church. This is a very traditional service where the choir leads the congregation in well-known carols and hymns for the season, accompanied by the organist. It follows the order of service used by King's College Chapel in Cambridge, as drawn up by Archbishop Benson, when he was Bishop of Truro.

Christmas Eve Midnight Mass. This service, which is held at St. Michael's starting at 23h00, draws large crowds and is led by the choir and organ. The Mass is just like that sung on a Sunday, but the music reflects the season and encourages greater congregational participation.

Christmas Day Sung High Mass. This takes place at 09h00 at the Chapel of St Raphael. It is a very popular family service and musically repeats much of what was sung at the midnight service, the only difference being that more of the carols sung are for the benefit of the children. There is no choir on duty at this service, and so the pieces have to be congregationally helpful

Ash Wednesday. This service, marking the start of the season of Lent, is very solemn and formal. The sung parts of the Mass are just as would be sung on an average Sunday. The Gloria is omitted though, and in keeping with the solemnity of the season, the Mass Setting is usually sung to a more solemn setting. The motets reflect the season, and the choir usually sings an appropriate piece of music at the end of the Mass, whilst the congregation sit and meditate upon the words. This service is always held at St. Michael's.

Maundy Thursday. This is a service, which takes place at St. Michael's. Due to the solemnity of this service too, the choir will often sing plainsong settings of the Mass in Latin. The service follows the same pattern as an average Sunday, but at the end a special psalm is sung in plainsong whilst the sanctuary is stripped and prepared for Good Friday.

Good Friday. The service takes place at St. Michael's as part of a three-hour service beginning at 12h00 with the choir usually singing the "Passion of Christ" by de Vittoria and for a section of the service called "The Veneration of the Cross." The organ is used to accompany two hymns only, otherwise everything else is sung unaccompanied. The service is usually very solemn and is described by many congregants as very moving. The Reproaches are sung to a plainsong setting during the actual veneration of the cross.

Holy Saturday. The service in the form of a vigil, takes place at the chapelry of St. Gabriel, starting at 19h00. This is one of two occasions when the choir actually sings at the chapelries.

Easter Sunday. The choir is on duty at 05h00 at the main church for the sunrise service and again 07h00 at St. Raphael's for the family service. (This is the other chapelry service at which the choir sings each year.) The forms of service used are much the same as for a Sunday morning, the exception being the dawn service, which has a ceremony involving the lighting of the Easter fire and Paschal candle. The choir then returns to St. Michael's for the sung mass at 09h00

The final service that is observed as a feast day on a Thursday forty days after Easter is that of the Ascension Day sung Eucharist. The format of the service is the same as a Sunday High Mass and takes place at 19h00 at St. Michael's, as the venue.

Present Day Music Plans

The Parish of Boksburg, from the point of view of the rector and parish council, would very much like to extend the music possibilities presently available to the parish as a whole. Although the choir is doing stirring work, much appreciated by the parishioners, especially those at the main parish church, they desperately need the services of a proper choirmaster.

The rector is only just managing the choir and music, but as he already has a very tight and busy schedule, he too would appreciate the chance to have a suitably qualified candidate fulfil the role of choirmaster, and possibly organist too, if needs be. The fact

that so many choirs have had to close within the dioceses of Johannesburg and The Highveld within the last ten years, and the fact that the rector and parishioners are very mindful of their choral history, has caused them to do all in their power to keep it going.

Taking each church within the parish, the vision for the development of music on the part of rector, council and parishioners is as follows:

St. Raphael's in Sunward Park

To begin with there is a need to establish a choir in this chapelry, so that by the time a church has been built, it will have its own choral tradition. The problem, as with the main parish church, is finding a suitable choirmaster and organist who will take on the challenge of establishing this group and developing it. Plans for the purchasing of an organ have been put on hold until such time as the new building has been completed, but this will not be in the foreseeable future as yet.

St. Gabriel's in Boksburg North

This chapelry needs to be developed more as a church, as both rector and council feel that it is being neglected to a certain degree. The need for a second priest could assist in this regard. Thus, all musical plans within this still rather conservative congregation will have to wait until the development of the congregation takes on a new strategy.

St. Michael's and All Angels in Vogelfontein

Being the main parish church, the problems musically, are not necessarily as acute as within the chapelries. As mentioned previously, the need for a suitably qualified Music master and organist will greatly assist the choir to go further than it is presently performing. There is also a need to replace the small 1935 Wicks organ with a larger instrument, as it does not have the power to lead large congregations of accompany the choir satisfactorily. This could play a part in attracting a more experienced choirmaster and organist too.

There are plans to sell the organ and replace it with the likes of a larger Alien digital organ, which could then be repositioned in the nave to give a better lead to both choir and congregation.

The one aspect of music within the parish that does not feature on the planning list for the immediate future is that of African music. According to the rector, the number of black parishioners within the parish as whole is still very low, and to this end no moves have been made to implement vernacular music. Apparently, the numbers of black parishioners is so low at present that even the vernacular service offered for many years on a Sunday afternoon at the main parish church has now fallen away.

Tom Amoore says that in the cases where the possibility of more African music has been investigated, black parishioners have informed him that they would prefer things left much as they are, as they would otherwise have sought a more African liturgy in traditionally black parishes. It seems that there is a common thread in this regards appearing in a number of Parishes where black parishioners have become more of a reality in previously "white" congregations.

The needs of the three congregations within the parish of Boksburg will be carefully planned and considered, so that the certainty of the music and choral tradition will be carefully maintained and ensured for future generations and used to benefit the mission outreach, pastoral work and worship of the community.

CHAPTER SIX

THE ROYAL SCHOOL OF CHURCH MUSIC

In a Heritage Studies research paper such as this, wherein English Church Music as part of the Anglican Church Heritage in South Africa in transition is studied, it is necessary to look at the influence of the Royal School of Church Music, better known simply as the R.S.C.M.

The R.S.C.M. could perhaps be seen as the central vehicle for the preservation and maintenance of the English Choral tradition in South Africa, and indeed, its other member countries around the world. It is the one organisation to which all churches, regardless of their denominational affiliation, can belong, and which will provide assistance and guidance in virtually any area of concern for both traditional and contemporary church musicians today. Essentially, its strength lies in the fact that it has over seventy-five years of experience in the support of the English Choral tradition, and even though far broader in its service base today, it is still seen as the organisation best suited to this purpose.

The R.S.C.M was founded in 1927 "to encourage the study, practice and improvement of music, speech, and other matters as are relevant to the seemly conduct of the services of the church." (CMQ, January 1979, p 16) Originally founded as The English School of Church Music, it was soon granted Royal patronage and a Royal charter, and thus became the Royal School of Church Music. The founder was one Sir Sidney Nicholson, who held the founding meeting of the first council in the Jerusalem Chamber of Westminster Abbey in London.

Although originally intended to assist the parishes and cathedrals of the Church of England, and in turn the sister churches within the worldwide Anglican Communion, it has since become an ecumenical foundation with the headquarters in England. The organisation seeks, through a wide variety of short courses held both at its headquarters and in local venues, ranging from what are termed half-day courses to week-long summer or winter schools, to help all who are concerned with the Church and its music.

The course work is complemented by local parish or diocesan events and by giving practical help to affiliated churches, colleges and schools throughout the world.

Membership is open collectively to churches, colleges and schools, and individually to clergy, readers, organists, choirmasters, music group directors and members of both choirs and congregations. The organisation seeks to promote the best standards one may possibly attain within the given framework of talent of any parish. The motto, *Psallam spiritu et mente*, means "I will sing with the Spirit and with the understanding also." This reminds members that not only is the standard of singing and performance of importance, but that the musicians in question also understand why they are leading the worship and what the words of the music and liturgy mean.

Membership of the R.S.C.M today covers many nations, but most especially countries with strong English connections, especially those of the Commonwealth and the United States. South Africa is no exception, and the country has had affiliated members, virtually since 1927. Although the organisation does not enjoy the large membership of the 1970's and the 1980's, it nonetheless still retains a keen following and provides invaluable service to those who seek it. (Statistics as regards the SA Northern Branch may be found in Appendix 3)

The South African secretariat of the R.S.C.M. is divided into four main branches, these branches are:

1. **The S.A. Northern Branch:** The committee is based in Johannesburg serving the provinces of Gauteng, Limpopo, North West and Mpumalanga. There is a sub branch and sub committee that looks after the interests of Bloemfontein and Welkom in the Free State and Kimberley in the Northern Cape.
2. **The KwaZulu-Natal Branch:** The committee is based in Pietermaritzburg, and serves the interests of members mostly in the Pietermaritzburg, Durban and main coastal resort areas.
3. **The Eastern Cape Branch:** The committee is based in Port Elizabeth, serving mostly that city, Grahamstown, East London and surrounding districts.

4. **<u>The Western Cape Branch:</u>** The committee is based in Cape Town, serving mostly Cape Town, Stellenbosch and the surrounding districts.

Until 2004, these branches enjoyed limited autonomy, within the guidelines from the R.S.C.M. Headquarters in England, on how finances should be administered and how the committee planned events and courses. The new initiatives, as proposed by the International Director General, Professor John Harper and his board, request that all branches of the R.S.C.M. within the boundaries of certain countries or continents, form a National Body under the control of a central secretariat. This the four branches are presently investigating, with the S.A. Northern Branch in Johannesburg being the facilitator. (RSCM Directive 2000)

The country, like many others in the organisation, is geographically too large to have a centrally controlled body, but has proposed that a nationally co-ordinated secretariat with a revolving chairmanship should be considered. This would mean retaining the four main branches, and sharing common goals and points of interest. (RSCM SA Minutes January 2005)

One of the special features about the South African organisation, although it is not unique to South Africa, is the annual Summer School. This event, hosted in rotation by each branch, usually occurs in late December and early January over a period of about five to six days. Singers gather from all over the country, usually to sing under the direction of an internationally recognised choir director. These sessions are extremely beneficial to choristers and choirmasters alike, as they help local talent to keep abreast of international developments and trends in the church music world. South Africa has been extremely fortunate over many years, to have played host to men and women whose names have been synonymous with great achievements in the art of choral direction, accompaniment and performance. To date, forty-two summer schools have taken place of a period of forty-five years, since the first was held in the early 1960's.

Like many organisations in South Africa in the past, the R.S.C.M. catered for a unique selection of people, who led worship in white parishes with traditional English styled choirs. These choirs maintained what some might see as a section of English religious

life in the heart of Africa. With the changes in the socio-political structures of South Africa, and the promotion of a secular society, the R.S.C.M. suddenly faced challenges that it had not considered vital only a matter of years before. The only threats or challenges that the organisation faced in the 1970's and 1980's was that of the popular move toward Charismatic Christianity, but even then, this was not considered too drastic a transition or influence to have to face.

With the coming of a democratic South Africa in 1994, the challenges became greater and even more numerous than before. Suddenly there was a need to address issues, which most churches in all denominations were faced with. For example, should the music and liturgy now reflect more of a traditional African theme? Would inculturation become an issue for all denominations and not just the Roman Catholic Church? Would there be a need to maintain any links with the Headquarters in England? Should the name of the organisation in South Africa be changed by dropping the 'Royal' from the title?

The S. A. Northern Branch saw the need to call an extra-ordinary meeting of the committee in 1999, to consider whether a S.W.O.T. analysis was needed. Prior to this meeting, several courses or events had had poor support and in some cases even had to be cancelled. The committee began to question the need, if indeed there was any, for the R.S.C.M. to continue in its present format. The meeting identified areas where it was felt changes should be considered and as to whether a marketing strategy was also required. It was strongly felt that as an organisation, the R.S.C.M. had to maintain its role as an educational institution and support programme facilitator for those churches that still required such assistance.

The committee agreed, in principle, that although it would be important to establish various sub committees to study and plan new working areas, the need to maintain the traditional style for those parishes that wished to maintain it, must not be ignored. African Music, Charismatic Music and Gospel Music were not identified as musical traditions under threat, but traditional English Music was, and therefore it was felt that is should be preserved, where possible, as a part of the South African Anglican Heritage, by the parishes that had the necessary man power and knowledge to do so. (SWOT

Report, 1999, p6)

Although, as it happens, the drop in numbers at certain events seemed to be a temporary occurrence, an "Indaba day" was held at the Bedfordview Methodist Church in 2000, to which numerous church representatives and musician were invited. Clergy and Musicians were asked to put forward their concerns and proposals, as to how they saw the role of the R.S.C.M in South Africa in the new millennium. The committee also put on a major public relations operation, high-lighting what it was the R.S.C.M could do for church choirs and musicians, no matter what their musical traditions.

From out of this monumental exercise a plan was devised in which five main sub-committees were established with the view of taking the R.S.C.M to the people, and promoting its principles and programmes.

Youth and Outreach: This sub committee is solely responsible for the running of events and camps which encourage young people, usually between the ages of nine and eighteen, to get involved in the music of their particular church, as well as exposing them to different musical styles and opportunities. Courses often include the use of instruments other than the organ, piano or guitar, and include African instruments, brass, bagpipes and steel bands. Guest conductors or facilitators from around South Africa and overseas are often invited to lead the events. A "Youth Praise" Songs of Praise styled concert, alternates annually with a youth Camp at the Good Shepherd Retreat Centre in Hartbeespoort.

Contemporary Worship: This sub committee is solely responsible for the running of events and courses that promote a high standard in the use of contemporary music and instrumentation in worship. Workshops are run as half-day courses to encourage musicians of all backgrounds and denominations to further their singing, playing and song-writing skills.

Education and Training: This sub committee runs accredited certification courses over two years, at intermediate and advanced levels, for any choristers or musicians, regardless of their musical traditions, who wish to better their skills and perhaps take on leadership positions within their parishes or congregations. Practical and theoretical skills are promoted through various programmes, workshops and examinations.

The National Body Secretariat Working Group: This sub committee continues to plan and co-ordinate the future of the said National Body Secretariat. In doing so, they study ways in which the organisation may best be run, financially, administratively and musically. They co-ordinate the running of the RSCM SA Website, and update the constitution in line with RSCM UK guidelines, for countries outside of the United Kingdom.

African Music: This sub committee is responsible for the introduction of African Music, especially with regards to sheet music and instruments into the liturgy of churches requiring assistance. A lot of African music has never been properly staff notated, and therefore was not playable by western trained musicians. Most of it had been passed down from generation to generation as part of the African oral tradition. What had been written down had been transcribed into what is called tonic sol-fa, which missionaries had used successfully in teaching their congregations to sing. The African music sub committee has been very successful in this regard, and a publication of Marimba Music, compiled by Special Commissioner Colleen Hart, has been produced, and to date has been well received.

The Present Situation

From what seemed a calamitous situation with very little future, the local branch of the R.S.C.M seems now as active as ever. The committee with its various sub committees has been influential in helping a number of parishes in drawing up music plans for the future.

Although the traditional events of the past still form part of the greater programme each year, they have been supplemented with additional activities, all as a result of the new structures. Regular Evensongs are still held for choristers, who enjoy the old prayer book approach to worship, as well as sight-reading courses and reluctant organist courses. Concerts are also organised as R.S.C.M events, with world-renowned organists playing the great organs of the cathedrals and churches in the Gauteng area. Recent concerts organised at St Mary's Cathedral in Johannesburg, for example, have featured John Scott from St. Paul's Cathedral in London, Stephen Cleobury of King's College in Cambridge and Roger Fisher, renowned world recitalist.

The additional courses, such as contemporary music workshops and youth events have also proved very popular, and to quote the chairman of the local branch, Mr. Ron Gill, "We can honestly say that in the new structures, we have not thrown out the baby with the bath water!" The fear always was that should drastic adaptations have to be made, that mistakes could occur as affected the Roman Catholic Church after the second Vatican Council. "Many parishes made such quick decisions to affect change in their communities that it was often at the expense of much that had been held dear for centuries and is now beyond recovery." (Upchurch, 1997. p 26)

The Structure of the R.S.C.M

The R.S.C.M headquarters in the United Kingdom lays out the structures of the committees in each branch as put forward. Provision was initially made for a Chairman, Vice Chairman, and Secretary / Treasurer, Six elected members and a limited number of Special commissioners and appointed representatives. However, with the new Constitution of the National Body of the R.S.C.M., each branch is required to initiate the following changes as from January 2007, and include them in their branch constitutions:

The Chairman is elected by the committee and approved by the international headquarters, for a four-year term, and may serve one more term in succession. Thereafter, he / she must take a term off. The Vice chair is elected by the committee, from the elected members annually, after the annual general meeting. The Secretary / Treasurer is, like the chairman elected every four years, but may be elected as often as the committee sees fit. No longer will appointed representatives for various

denominations be required by the committee in consultation with religious leaders and the approval of the international headquarters. All representatives will be elected by members at the Annual General Meeting. The same will apply to the previously appointed special commissioners. The idea is, that with the R.S.C.M now being an organisation involving equal representation of denominations, that special appointments will no longer be necessary. (SA Northern Branch Constitution 2006) (For a copy of the new constitution, see Appendix 3)

This research report, through the various case studies covered, has looked at the position of traditional English Church music within a certain numbers of parishes, within a church in transition. As to whether the English tradition in the light of this transition is under threat of extinction as a portion of South African Anglican Heritage is open for debate, but suffice it to say, that the maintenance of the tradition within the churches studied is also largely due to the positive influence in this regard by the Royal School of Church Music. All four parishes are affiliated members, in all cases going back as far as the 1950's. Thus, for over fifty years, the organists, choir directors and choristers, not to mention clergy, have been influenced by this organisation, whether in the art of polished performance, the traditional rites of the liturgy or the maintenance of standards in music, reading and liturgy.

The four case study parishes are perhaps fortunate in that their choir directors have been keen personal members of the R.S.C.M. themselves, thus ensuring regular participation at day schools and workshops, as well as other events. *In* the case of three of the parishes, namely, Germiston, the Cathedral and Linden, the choir directors have also been active committee members and commissioners for many years. Obviously, such close involvement with the R.S.C.M. ensures that choirs are up to date with the latest information and developments. Access to the vast sheet music resources also proves to be very useful in this regard, as are the opportunities in contacting various experts with regard to organ tuition, organ maintenance, training schemes for choirs and advice on building a successfully balanced choir. The various schemes and support structures are therefore numerous, and indeed cheap when one considers the very reasonable fees paid to the organisation for membership each year.

A society, and therefore church communities in transition, can never guarantee that this tradition will remain much as it has for the past seventy-eight years of the R.S.C.M'S existence. African choirs have their own choral unions, and contacts with them tend to have revealed that they would prefer to maintain their own choral union links than start afresh with an organisation such as the R.S.C.M. There have been exceptions to this rule, such as St. John's Putfontein in Benoni, but not many.

Breakthroughs of a different nature though, have taken place. For example, there are now member choirs of the Dutch Reformed Church who have joined the organisation. In the past, these churches preferred not to be associated with such an English foundation, mostly because of the political overtones such membership would promote, but also because most of these choirs have been members of *Die Suid-Afrikaanse Koor Vereeniging (SAKV)* and did not see the need to belong to any other.

The membership of the R.S.C.M. has certainly undergone many changes since it began its work in South Africa in 1927. The organisation has progressed from serving very specific needs in the Anglican Communion to helping choirs of all denominations world-wide. With the new structures in place, there seems to be no question of the R.S.C.M. surviving well into the future, even if it exists only to work ultimately with contemporary musicians and education and training.

However, the need to serve churches who still wish to maintain their English Choral traditions will see the R.S.C.M. persevering in this sphere as well. Each of the parishes involved in the four case studies are good examples of this, and they are by no means the only ones who wish to maintain this style of music in worship. The R.S.C.M. has vast resources available both nationally and internationally which can assist in this task.

The Future of the R.S.C.M. in South Africa

As shown in Appendix 3, the membership of the R.S.C.M. in the north of the country has decreased over the last twenty years, and as this is one of the larger branches, it reflects accurately the situation throughout South Africa. Thanks to the annual Summer Schools, one day schools, half days schools, reluctant organist workshops, music reading sessions and accredited training courses, church musicians of any style, but

perhaps more particularly those who maintain traditional choirs, can be assured of the opportunity to meet up with others who share their interests and desire to keep the standards of choral work in parishes at a high level.

The R.S.C.M headquarters has instituted new courses which it hopes to see put into practice in all their member countries. Some are very straightforward, whereby the candidate works towards a certificate in church musicianship in whichever field they may find of interest. These areas of interest could include: choral singing, choir direction, organ or piano accompaniment, contemporary music or music and liturgy, to name but a few. The more advanced courses may help the candidate gain credits towards a B.A. in Church Music through the University of Bangor in Wales.

In essence it may be argued that by belonging to the R.S.C.M, as a traditional organist and choirmaster, there will be comfort from the fact that there is "strength in numbers." If this is indeed the case, then the R.S.C.M. is certainly providing a reliable and helpful source of inspiration and support to those who require it. Thus, the opportunity to help maintain the heritage of traditional English Church Music in South Africa and the wider world is an aspect of the work of the R.S.C.M that should not be taken lightly or go unnoticed.

CHAPTER SEVEN

CONCLUSION

INTRODUCTION

The essential aim of this Research Report was to establish, within the geographically defined area of the Witwatersrand, the role still played by traditional English Church music within an Anglican Church still in a state of transition after the major political and social changes of 1994.

South Africa is a country still undergoing momentous change in virtually every form. These changes have also affected the multi-cultural composition of our society, and in doing so has had repercussions for music, whether it be sacred or secular. The Music of the Anglican Church within its Traditional English sense is now faced with numerous challenges, and in the view of a number of church musicians, the need to preserve it as part of a section of South African Heritage is vital.

As a Heritage Study, this report looked very closely at what the issues were facing the churches, which still use the more traditional music within the context of their liturgical practices. The desire on the part of some clergy and musicians who wish to preserve this valued part of their heritage has to be seen against the greater backdrop of the emergence of traditional African Church Music, the Charismatic Movement and the need to serve mixed congregations.

In choosing the four case studies that are included, it has been interesting to see where the common ground lay between them. As well as the particular plans each church has now laid out with a view in preparing for the future, they also seem to have been affected, in most cases, by similar concerns and challenges. In order to understand this in a clearer way, I have prepared the following summary:

General Background

Apart from the Parish of St. Thomas in Linden, the remaining three cases, namely Germiston, Boksburg and the Cathedral in Johannesburg have very similar histories and backgrounds. The Cathedral Parish being the oldest of the three with Boksburg

and then Germiston following. Each of these older parishes were founded within the period of the gold mining boom that swept the Witwatersrand in the latter part of the nineteenth century and the early part of the twentieth century. The history of each parish shows that the influence of the Anglican Church of the day, namely, the Church of England was very evident. This influence, as will be seen in greater detail in this conclusion, was to affect the choice of architect of each of the buildings, the liturgy practised within that parish and the style of music that related to the liturgy in question.

St. Thomas' in Linden, although the youngest of the four parishes, by half a century in some cases, was very obviously influenced by the music and liturgy of the others, and although the building is of a mid- twentieth century design, using light brown face brick, its traditions and practices, for the most part, mirror many of the traditions of the older parishes in the study.

Location Details

Although St. Mary's Cathedral in central Johannesburg is the oldest of the four parishes studied, it does not have the oldest building. This honour belongs to St. Boniface in Germiston, who's second and present building dates back to 1910. Boksburg, although older as a Parish than Germiston, only built its oldest of the present churches in its Parish in 1911 and 1912.

The Cathedral was only to be completed in the latter part of the 1920's. Yet, it is interesting to note that for these pioneer parishes, one architect was to be involved in the design of the permanent structures they all possess today, namely, Sir Herbert Baker. Baker's partner, Fleming, ultimately completed the Cathedral when Baker went to India to complete his projects in New Delhi. Even the design of St. Thomas' in Linden has been influenced by the traditional church layout, that is not really considered as important in the early days of the twenty-first century, especially now that liturgies are changing and the focus on Music, for the most part, appears to be different. For example, a number of newer churches are following the influence of Roman Catholic architecture, and placing the choir, along with any instrumentation, in galleries at the back of the church.

Without doubt, the design of the churches seems to have been an influential factor in what sort of liturgy was being practised within them, not to mention the kind of music used to enhance that liturgy. All four of the main church buildings in each parish boast good organs, and the acoustics also are impressive when listened to. In the case of the older parishes, chapelries have been a part of their greater parochial boundaries. St. Thomas' is itself a descendent of being a chapelry, and at this point is perhaps fortunate in thus only having to be concerned with one building and all that this entails, instead of the more pressing responsibility of have two churches or more as one sees in both Germiston and Boksburg.

Unlike the three older parishes which have the responsibility of up to three buildings each, St. Thomas' having only one building allows for greater focus of resources and better allocation of finances. This in turn can be of great benefit to the musical tradition within such a parish. The older parishes tend to focus the bigger musical operations in the main church buildings, using limited musical resources at the chapelries, which in most cases do not allow for big musical affairs within their smaller confines.

Congregational Demographics

As far as the people who make up the parishes are concerned, the older parishes once again have more in common. Johannesburg, Germiston and Boksburg are all in the position where their main buildings are sited in the centre of the old business districts. This has meant catering more and more for an inner city community. As a result of this, they have congregations where the racial mix has become extremely relevant. In all three cases, the inner city congregations cater for large numbers of black communicants, where sometimes the majority are not even South African. Their chapelries, for the most part, deal with a large white contingent. Historically, the suburbs have been exclusive white areas, and for the most part, remain so.

Although the inner city parishes have seen quite an influx of African people from the north of the country's borders, their cultural influence, for the most part, has been minimal. Whereas the Catholic Cathedral in Johannesburg, and parts of the Catholic diocese had to cater more and more for their French and Portuguese speaking African communities from the likes of Mozambique, Angola, the Congo and The Ivory Coast,

most African immigrants in the Anglican Churches have come from previously British controlled colonies, where English is the main language of business, apart from the local languages. This has meant that the language of worship has not been influenced to change, and as yet, cultural influences have not had an impact. This could be because the various communities do not constitute too great a number to have any influence at all. In most cases, it is the local black communities which are still in the majority in the parish areas, albeit that they often choose to worship at a service in their own language or in English.

St. Thomas' Church in Linden has a predominantly white congregation, being in an historically white area, although the racial mix seems to be changing to a more representative one from year to year. The result is that the parish has a fairly high proportion of graduate professionals, which helps it financially.

Historically, all four parishes served all-white congregations because of the laws of Apartheid. With the changes, many working class black people have moved into the inner city areas and this has affected the church membership, for the most part very positively from a membership point of view, however, it must be added that financially parishes have become more reliant on their chapelries, as this is where the bulk of the parish funding comes from. These financial implications as a result of the changing demographics have started affecting how parishes plan musically and lirurgically, as organs and choirmasters are expenses most churches find difficult to maintain.

The parishes in the study all gain the greater part of their financial support from a donation scheme known as "Dedicated giving." The scheme asks parishioners to pledge a certain amount of money per month over the course of the financial year. Once such a pledge is made, parishioners may choose to pay their tributes weekly, monthly or even annually. Many of the black parishioners, formally resident in townships, locations, hostels or the rural areas, are not used to this process, and so, now only through a process of education, are they becoming more used to the system as practised in previously "white" parishes. This has also meant a big change in the way in which the budgets for parishes have had to be planned on an annual basis.

Clergy

Although three of the four parishes in the study have predominantly black membership, especially with regards the inner city mother churches, the clergy in all cases reviewed are predominantly white. St. Mary's Cathedral has a black assistant priest, but the acting priest-in-charge is white, as are the rest of the assistants, and in the cases of the remaining three parishes, Boksburg, Germiston and Linden, the rectors and assistants are white. In the case of Boksburg, the rector has no full-time assistants, and thus runs all three churches on his own, although there are a couple of retired clergy whom he can call upon should he need to be away.

Germiston and Linden are both fortunate in having large staffs of clergy, although in Germiston, apart from the rector, the rest are self-supporting clergy.

The clergy in all of these churches are very aware of the changing situation in their particular parishes. The work being undertaken by them covers virtually every aspect of pastoral care and liturgical support. Also, in each of the parishes studied, there is a keen sense of catering for the various tastes and needs in services. St. Mary's Cathedral staff is faced with a very challenging situation whereby they have numerous African nationalities attending services and being full-time members of the parish. Thus, as the Priest-in-charge, Father Douglas Torr stated, the Cathedral will endeavour to reflect in its worship the needs and cultures of the people, but will also try to maintain something of its English heritage, especially being the home of one of the finest organs in the world. (Interview 1: The Revd. Douglas Torr, 5 February 2004)

The same may be said of the other three parishes, where outreach programmes, various parish groups and support of the music and liturgy is still regarded as important in the greater plan s of the parish logistics.

Lay Ministers

The lay ministers are, for the most part, reflective of the congregational demographics. The inner city churches, including St. Mary's Cathedral, have large numbers of non-white lay ministers, which thus includes the coloured, black and Asian members of the parish community. The chapelries being predominantly white, thus still have white lay

ministers for the most part. The one exception to the rule in this regard is the chapelry of the Cathedral in Hillbrow. Where services are offered in one of the African languages, then the lay ministers are always mother tongue speakers. With there now being plans to create this chapelry as a separate parish, the structures for lay ministers may be altered.

Music Directors and Organists

Three of the four parishes, namely St. Mary's Cathedral, Germiston and Linden are fortunate in having very enthusiastic musical directors and organists. They are in some cases maintaining English Choral traditions of over a hundred years of age.

The parish of Boksburg has maintained its English Choral tradition but at present is battling to acquire the services of an experienced choirmaster. The rector, at present, runs the choir with the assistance of a so-named "reluctant organist", a name usually given to pianists who have been persuaded to take on the position of organist.

St. Thomas' in Linden has managed, also due to a talented line of musicians, maintained a fine choral tradition, quite the envy of many parishes in the Johannesburg Diocese. Many of the organists who have served at Linden started their careers as directors or assistants and parishes which had been in existence for a much longer period, some even having been at the Cathedral or similar parishes to Germiston and Boksburg. One such parish was St. Aidan's in Yeoville, which, due to extensive changes in demographics has resulted in that English Choral tradition being phased out.

Socio-Economic Background of Parishioners

With the exception of the Linden parish, the Cathedral, Germiston and Boksburg now have many members of the congregation who are from much less privileged backgrounds than was previously the case when the parishes were in historically white areas.

This has resulted in the said parishes rethinking the way in which they plan budgets as well as the way in which needs are prioritised. In poorer parishes, music is often one of the elements to suffer, especially if there are instruments to be tuned and maintained. In traditional black parishes, choirs have sung unaccompanied and thus have not had to

concern themselves with the expensive needs of English Church music. Liturgy sometimes has to be rethought as well, in that certain practices require the use of incense and vestments, and these are also expensive. Robed choirs also need funding and maintenance and, unlike rural black choirs, they also require sheet music, which is often imported from the United Kingdom or the United States.

The churches however, feel that the English Choral tradition should be maintained as an essential part of their Anglo-Catholic style of worship. The clergy and laity see this sung style of worship as essentially a part of the South African Heritage too. The choirs of these parishes now also reflect the racial composition of the community and there seems to be a keen participation on the part of non-English speakers to sing the services of "the English Church."

MUSIC

Each parish offers services that appear to cater for the tastes of parishioners, and these services obviously use music, which reflect the style of liturgy concerned. Linden, Germiston and Boksburg all have gospel-styled singing groups that lead evangelical services, as well as traditional black choirs or semi choirs which lead the singing in the traditional African language services. The Cathedral has small groups of singers who lead the singing at smaller masses, but the main sung Eucharist is still done mostly in the English style with the choir and organ, although there is sometimes the use of certain local African languages in readings and prayers. The Cathedral, at this point, is the only parish, which has choral scholarships, which help to maintain the standard of the choir, and the music in sung services generally.

Germiston and Linden maintain high standards of English choral music, both at masses and Evensongs. Boksburg has kept a very good standard, although managing without the services of a full-time choirmaster. Music is often by composers from the medieval period to the modern genre, and can include pieces as diverse as the ancient Gregorian "Missa de Angelis" to those by the twentieth century master, John Rutter.

Churchmanship and Liturgy

All four parishes studied, practised what some might term as a medium to high churchmanship. That is to say the liturgy is more in the style of the Anglo-Catholic

tradition than of the evangelical tradition. St. Thomas' in Linden once had the reputation of being the most "Catholic" of all the parishes within the Diocese of Johannesburg. It still maintains this tradition, albeit perhaps not as high as in previous years.

The parishes of Germiston and Boksburg still retain one service per Sunday in the Anglo-Catholic tradition, which although high compared to a number of churhes, has changed a little since the introduction of the Anglican Prayer Book of 1989. The Cathedral has moved a little closer to the middle of the liturgical extremes, but incense and properly vested priests are still maintained.

All the churches rely mainly on the orders of service from the APB of 1989, although Linden and Boksburg also offer certain Eucharists from the older South African Prayer Book (SAPB) based on the Book of Common Prayer (BCP). Linden and Germiston use the SAPB for Evensong, and Germiston has an annual "Heritage Mass" using various editions of the earlier prayer books, and sometimes even the Roman Rite. At this point, all services at the Cathedral follow the APB.

Architecture and Acoustic

Perhaps one of the most interesting aspects of this research report has been the study of the architecture of each of the case study buildings, and asking the question, what influence did the architecture, and thus the acoustic in each case, have on the development of traditional English Church music in that particular parish? As was seen in the published works of Fellowes (1941); Gatens (1986) and Rainbow (1970), when discussing the development of English Cathedral Music and the English Choral tradition, the buildings, in particular, the cathedrals had a great influence on composers, music directors and organists.

I do believe that the same can be said of the buildings in the case studies. It is fair to say that the earlier foundations in Boksburg, Germiston and Johannesburg wanted to establish traditions in keeping with the age ad reminiscent of the mother country. The same cannot be entirely true of the parish in Linden, as the parish is virtually half the age of the other three. However, the building boasted a good organ and acoustic virtually from the time it was "turned around" and recent developments in 2000 have

seen a bigger and better instrument installed. This was due to there being a well established choral tradition, which although imitating what was established in older parishes, must have been influenced too by what the building had to offer in a musical sense.

The Anglican Liturgy in its high church sense, relies greatly on the use of music, both accompanied and unaccompanied. The fact that St. Michael's in Boksburg and St. Boniface in Germiston have such impressive acoustics is due mostly to the designs of their architects, namely Baker and Fleming. The two architects were, no doubt, influenced by the English tradition of Cathedral and Church architecture, and so that, coupled with the desire to build churches in local stone with wooden rafters and ceilings, influenced the sound produced in the buildings greatly. Both churches might have benefited from larger organs, but the sound, nonetheless is beautiful and impressive.

St. Mary's Cathedral had the same team of architects, but the bigger design and the idea to finish the cathedral in a Byzantine style with plastered walls and solid vaulting helped the acoustic in a different way, but nonetheless enhanced the sound quality and the need to have an organ to match it.

In respect of all four case studies, the music tradition has, without doubt, been retained and enhanced because of the architecture and sound the buildings provide a basis for.

Impressions Created by the Case Studies in this Report

When I started the research for this report, I perhaps had preconceived ideas about what such research would reveal. I was, in a sense, already convinced that it would only yield negative results, and that such a report would purely being paying a tribute to a piece of history, which although part of a heritage, would not be a practised heritage any longer. The case studies proved me quite wrong in this respect, as the parishes concerned showed that, in many respects, the tradition of English Church Music is being practised most successfully in a church still very much in transition. I was also encouraged to see, through links which came about as a result of this research, that the four parishes are not unique. Outside of the Witwatersrand region, there are a number of parishes endeavouring to maintain this tradition. In the greater context of the C.P.S.A. they are

very much in the minority, but they are nevertheless active in the preservation of a live heritage, which has not simply become a piece of history.

The following parishes are a few examples outside or the Witwatersrand area:

Pretoria -	Christchurch in Arcadia
Port Elizabeth -	St. Mary's Cathedral
Grahamstown -	Cathedral of St. Michael and St. George
Kimberley -	St. Cyprian's Cathedral
Durban -	St. Paul's Church
Cape Town -	St. George's Cathedral
Cape Town -	St. Michael and All Angels in Observatory

These are but a few, and there are, no doubt, more that one could mention. It is thus pleasing to those concerned with its future that the traditional English Music of the Anglican Heritage still has a place of note and is therefore being preserved.

Traditional English Church Music as a Heritage Study

As was discussed in the first chapter of this report, Heritage Studies has become an integral component within the framework of Social Sciences, especially at a tertiary level. One is thus able to examine in detail the many aspects that are considered important as to the composition of the discipline in general. For example, areas such as "Public Culture", archives and the interpretation of histories are seen as key elements within Heritage Studies. (Pepermans, 1999, p 342)

These elements may well therefore apply to this research report in the role of English Church music in a church still in transition.

"Public Culture " incorporates the following themes:

(a) The History and Ethnography of spaces of public culture and heritage, which incorporates museums (Cultural and History); Art Galleries, Game Parks and Archives. (This would include church buildings and cathedrals which fall within this study.)

(b) The Politics of Heritage: Indigenous Practices (including those of English speakers), World Fairs and issues of identity, which would incorporate English Liturgical Music. (This includes commemorations and Nationalism.) The politics of heritage would also

cover the area of cultural property. Any aspect of heritage therefore, includes various elements of politics, some very simple in design and others more complex. For example, should a church have a choir or not. Is it an anachronism?

(c) The Domains of Public Culture Commodification and Leisure. This would include, as far as English Church music is concerned, issues to do with choirs, dress, resources and possibly finance.

(d) The Goal of Biodiversity and the Reality of Extinction. In the case of this report, this aspect of public culture underlines the need to see traditional English Church Music as a physical heritage which could be lost and therefore is always, to some extent, under threat of loss.

(e) Forgetting and Slavery. This aspect has one section which applies to this research project, and that is the issue of forgetting. The threat of loss, as raised in the previous point, becomes all the more tangible should one forget the importance of heritage maintenance.

Archival Studies incorporates the following theme:
(a) Provenance. In essence this deals with origins. As far as Church music is concerned, the origins can be either oral or written. In the English Choral tradition, most material is in the form of printed resources and trained expertise.

Interpretation of Histories incorporates the following themes:
(a) Books. The history of this heritage is well documented, not only in terms of the actual history of the tradition, but also in terms of the resources, as mentioned in Archival Studies.

(b) Media and Film. There is much available in this regard at present. Ever since the 1920's recordings of good choirs and soloists have been available. Up to date recordings both on CD and DVD are now a major source of income for choirs with regards their fund raising. Even amateur choirs have taken the opportunities where possible to get a CD made.

Could this study which then deals with a specific area of research, be classified as a heritage study within any of the aforementioned themes? In my opinion some may well see the case studies and research as fitting into certain categories, whilst others may see no links at all. Personally, I do believe that the research report links well with most themes within the areas of public culture, archives and interpretation of histories.

In the first chapter I asked a series of questions as regards the issue of inculturation. One of the main points I looked at was whether or not this sensitive issue, to some, was demographically or politically influenced? I also looked as to whether a hard or soft approach had been adopted.

The case studies, in this particular instance all seemed to indicate that most of any form of inculturation was demographically rather than politically influenced. Germiston and St. Mary's Cathedral did quote instances with previous clergy where motive appeared to be politically motivated, but since the clergy in question had now moved on, that seems to settle the issue for the present relying more on social and demographic influences.

Future Trends

As with the need to preserve any heritage of importance to any specific cultural or religious group, it is also vital to consider what possible future trends might be emerging or may yet emerge, which could quite possibly influence, both positively or negatively, the survival and maintenance of the said heritage.

In the case of traditional English Church Music in the Anglican Church in South Africa, the following areas should be considered:

1. <u>The Politics of Heritage and Anglican African Migration:</u> Although I have discussed elements pertaining to these two areas, they will, in my opinion, remain crucial elements in the future trends of influence to the study matter of this report. There will, without doubt, be individuals who will view the maintenance of such a heritage as anachronistic and not relevant to the life of the church in years to come. And yet, by contrast, there may well be those who will disagree with those thoughts, and fight on for the heritage to be continued to the best of their ability. Politics in any organisation tends to sour the smooth

operations of the said organisations. The Church and indeed Church music is not free from such negative impact, and so the need to be aware of such negative future trends is vital for survival.

The future influence of Anglican African migration is a matter hat will continue for sometime to come. As such, there could well be those who call for greater sensitivity to the cultural needs of those it concerns. Although may people would agree with that sentiment, it must not be used as an excuse to get ride of traditional music altogether.

2. The Role of the Royal School of Church Music: It might well be that organisations such as the R.S.C.M. will continue to play a pivotal role in the survival of traditional English Church Music in the years to come. As one will see from Appendix 3, the numbers of those who are both church choir and personal members are not as high as they were twenty years ago. There is every chance that these numbers will decrease further over the next twenty years for various reasons. It is hoped, however, that because the organisation helps more than the traditionalists, that there will be a need for the R.S.C.M. to continue which will then result in there still being a support base for the traditional choirs and music directors. The R.S.C.M. has, in my opinion, also come to terms with the fact that their marketing base deals with a specific group, and as a large percentage of this is made up of traditional choirs, their need as a professional support organisation is much appreciated.

3. "New Age" and Celtic Spirituality: In the report, I have spoken of the styles of worship which have traditionally been seen as threats to the survival of traditional music in parish churches of the C.P.S.A. These were styles of music referred to as, gospel, ethnic and charismatic. There are, however, other styles which have begun to become noticeable among both young and older people. The styles of music are not necessarily restricted to church goers either. The somewhat "ethereal" sound that the music creates has been known to appeal to many people of different backgrounds. In the United Kingdom, the movement has been spread

by so-called "new age travellers." Perhaps a positive side effect of this "new age" approach, as been the new found interest in Gregorian Chant and ancient hymns of the church, albeit that they are often mixed with "new age" sound effects and synthesized music. Examples of this have been undertaken by no less a personage as Mr. Robert Wiseman of the B.B.C. "Songs of Praise" with his all boy singing group "Libera." Could this be a blessing in disguise for the survival of traditional music?

I suppose one might well sum up the debate in the words of the former Dean of Johannesburg, when he constantly asked; "Is it relevant?" I conclude therefore, that so long as there are congregants within the Anglican Province of Southern Africa who see relevance for traditional English Church music, then this aspect of heritage might well play a very important role in the transitional Anglican Church of today.

HERITAGE STUDIES
RESEARCH REPORT

APPENDICES

(Pages 119 to 154)

APPENDIX 1

ST BONIFACE CHURCH, GERMISTON
RECTORS

Revd A Newton	1897 – 1901
Revd E Pope	1901 - ?
Revd Gunning	Dates unknown
Revd Tyser	Dates unknown
Revd Canon E Farmer	1907 – 1909
Revd J Bateman-Champain	1909 – 1912
Revd O Skey	1912 – 1916
Revd F Biggart, C. R.	1916 – 1920
Revd O Gittins	1920 – 1924
Revd B Shelley	1924 – 1928
Revd E Gotto	1923 – 1933
Revd H Scott Ram	1933 – 1941
Rt Revd G Vernon	Acting Rector 1941
Revd R Urquhart	1942
Revd G ffrench-Beytagh	Priest-in-Charge 1942 – 1944
Revd G ffrench-Beytagh	1944 - 1950
Revd R Randolph	1951 – 1952
Revd H Palmer	1952 – 1965
Revd R Lord	1965 – 1970
Revd R Snyman	1971 – 1978
Revd Dr F Cull	1979 – 1983
Revd D Beetge	1984 – 1987
Revd D Evans	1987 – 1990
Revd R Harris	1990 – 1993
Revd C Rogerson	1994 – 1997
Revd D Thomson	1997 – Present (2006)

ST MARY'S CATHEDRAL
RECTORS & DEANS

RECTORS

Revd J Darragh	1887 – 1908
Revd J Seaton	1908 – 1914
Revd S Featherstone-Hawkes	1914 – 1918

DEANS & RECTORS

Very Revd M Ponsonby	1918 – 1924
Very Revd W Palmer	1924 – 1951
Very Revd R Randolph	1952 – 1959
Very Revd P Barron	1959 - 1965
Very Revd G ffrench-Beytagh	1965 – 1972
Very Revd T Bavin	1973 – 1975
Very Revd D Tutu	1975 – 1976
Very Revd S Nkoane	1976 – 1982
Very Revd M Castle	1982 – 1985
Very Revd D Buchanan	1985 – 1986
Very Revd G Henwood	1986 – 1997
Very Revd P Lenkoe	1997 - 2003
Revd D Torr	Priest-in-Charge 2003 - 2005
Very Revd G Sharpe	2005 – Present (2006)

ST THOMAS' CHURCH, LINDEN
RECTORS

Revd H Leach	1952 – 1966
Revd J Matthews	1967 – 1982
Revd C Tee	1983 – 1985
Revd W Pohl	1985 – 1988
Revd T Celiz	1988 – 1996
Revd G Henwood	1997 – Present (2006)

ST MICHAEL & ALL ANGELS' CHURCH, BOKSBURG
RECTORS

Revd B Fitzpatrick	1890 – 1892
No resident priest	1892 – 1894
Revd J Godfrey	1894 – 1895
Revd H Thompson	1895 – 1898
Revd J Fagan	1898 – 1900
Revd W Banks	1901 – 1906
Revd W Griffiths	1907 – 1910
Revd G Cameron	Priest-in-Chrage 1910 - 1911
Revd A Linwood Wright	1911- 1917
Revd F Biggart C. R.	Priest-in-Charge 1916 – 1918
Revd G Carlisle	1919 – 1922
Revd G Chamberlain	1922 – 1925
Revd F Ramsden	1925 – 1929
Revd E Day	1929 – 1932
Revd P Forbes	1932 – 1937
Revd C Mudford	1938 – 1941
Revd G Dyamond	1941 – 1943
Revd E Walls	1943 – 1952
Revd H Tonkin	Priest-in-Charge 1952
Revd R Deiring	1952 – 1962
Revd L Pearson	Priest-in-Charge 1962
Revd B Williams	1963 – 1973
Revd N Aldridge	1973 – 1982
Revd H Alby	1982 – 1990
Revd Canon T Amoore	1990 – Present (2006)

APPENDIX 2

ST BONIFACE CHURCH, GERMISTON
ORGANISTS & CHOIRMASTERS

Organ installed in 1910

Mr R Hoar	? – 1919
Mr A Tolchard	1919 – 1920
Mr C Barnes	1920 – 1921
Mr A Murray	1921
Mr H Gorvett	Nov 1921 – Jan 1924
Mr J Day	? – Feb 1929
Mr Colley	March 1929
Miss MacColl	1929 – Jan 1945
Mr D Hill	Feb 1945
Mr H Adams	Mar 1945 - Sept 1972
Miss M de Villiers	Sept 1972 – Feb 1997
Mr M Chalmers (Choirmaster) *	Feb 1997 – Present (2006)
Mr A Beutel (Organist) *	Feb 1997 – Jan 2002
Mrs J Chalmers (Organist) *	Feb 2002 – Present (2006)

* = split post

ST MARY'S CATHEDRAL
ORGANISTS

Mr L Heath	?1902 – 1910
Mr W Dean	1910 – 1920
Mr L Ingles	1920 – 1926
Prof J Connell	1926 – 1931
Mr J Niven	1931 – 1949
Mr L Owen	1949 – 1956
Mr T Coleman (Acting)	1956 – 1957
Mr T Coleman (Full)	1957 – 1961
Mr R O'Hogan	1961 – 1966
Prof U Schneider	1966 – 1969
Mr C Bryars	1970 – 1971
Mr P Bebington	1971 – 1981
Mr R Cock	1981 – 1993
Mr R Gill (Choirmaster) *	1993 – 2003
Mr S Place (Organist) *	1993 – Present (2006)
Mr S Jacobs (Choirmaster) *	2004 – Present (2006)

* = split post

ST THOMAS' CHURCH, LINDEN
ORGANISTS

Ms H Commanducci	1950s
Mr Jones	Dates unknown
Mr G Walding	1961 – 1969
Mr D Trott	1972 – ?1978
Mr Grey	1978 – 1980
Mr C Greef	?1980
Mr C Grover	1980-1983
Mr G Harris	1984 – 1985
Mr Noyes-Lewis *	Dates unknown
Mr R O'Hogan *	1981 - 1987
Mr A Boltmann *	? 1988
Dr T Griffiths *	Dates unknown
Mrs H Burns *	1983 - 1992
Mrs C Hart	1992 – Present (2006)

* = shared post

ST MICHAEL & ALL ANGELS' CHURCH, BOKSBURG

Owing to lack of archival material, no list of organists could be formulated

APPENDIX 3

ROYAL SCHOOL OF CHURCH MUSIC S.A. (NORTHERN BRANCH)

SUMMARY OF RSCM MEMBERSHIP FROM 1996 - 2005

	2005	2004	2003	2002	2001	2000	1999	1998	1997	1996	1995
AFFILIATED	54	52	55	56	61	66	65	64	68	70	
PERSONAL	26	24	24	26	30	46	55	61	74	80	
FRIENDS	37	38	31	26	21	0	0	0	0	0	

The "Friends" category only began in 2001 when the GBP / ZAR exchange rate, which affected the cost of subscriptions, began to cause a problem.

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THE CONSTITUTION OF THE ……. BRANCH OF THE ROYAL SCHOOL OF CHURCH MUSIC IN THE REPUBLIC OF SOUTH AFRICA

PREAMBLE

1. In furtherance of its goals, *The Royal School* of *Church Music* in the United Kingdom of Great Britain and Northern Ireland has permitted the establishment of a federation of duly constituted self-governing branches in the Republic of South Africa to be known as The Royal School of Church Music, South Africa. The name of 'The Royal School Church of Music' is used by permission of the Council of the parent body, The Royal School of Church Music, a charity registered in England and Wales (registered charity no. 312828) and a company limited by guarantee registered in England and Wales (registered company no. 250031). The use of the name is granted only for so long as the National Council and the committees of the Branches of The Royal School of Church Music, South Africa meets the requirements specified in section 9 of the National Constitution and section 7 of this Branch Constitution.

2. This document is the Constitution of *The Royal School* of *Church Music in the Republic* of *South Africa, …….. Branch,* a non-profit association, constituted, for the regulation of the Branch, in accordance with the provisions of Article 52 of the *Articles* of *Association* of the Council of "RSCM HQ", registered in the United Kingdom as Registered Charity No. 312828 and registered in the United Kingdom as a company limited by guarantee.

NAME

3. The name of the Branch shall be the *"The Royal School* of *Church Music,(…….. Branch* (hereinafter called "the Branch"), normally known as RSCM …… (e.g. RSCM Eastern Cape).

CONTENTS

4. This Constitution shall contain the following subjects.

a. Preamble

b. Name

c. Status

d. Objects of the Branch

e. Definition of Terms

f. Requirements of the Council of the RSCM

g. Membership

h. Committees and Management of the Branch

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i. Branch Committee Meetings

j. Finances

k. Annual and Extraordinary General Meetings

l. Amendments to the Constitution

m. Dissolution of the Branch

n. Appointment of Officials and Representatives

STATUS

5. The Branch is and shall continue to be a voluntary, autonomous body corporate with perpetual succession and it is capable of acquiring rights and incurring obligations and of suing and being sued in its own name independently of its members, and therefore:

a. **Assets and Income**. No member shall have any right to, or interest in, the assets or income of the Branch.

b. **Members' Liabilities**. No member shall be liable to meet the debts, engagements or liabilities of the Branch.

c. **Legal Personality and Nature**. The Branch shall be an independent non-profit organization and free of any racial, political, religious or sexual bias or barriers to membership.

OBJECTS OF THE BRANCH

6. The stated object of The Royal School of Church Music is 'To promote the study, practice and improvement of music and speech and such other matters as in the opinion of the Association [i.e. The Royal School of Church Music] shall be relevant to the conduct of Christian worship.' (The Royal School of Church Music, Memorandum and Articles of Association, 1930, as re-adopted 18 March 1999). Within this object and within the geographical area served by the Branch, the objects of each Branch of RSCM South Africa are:

a. to promote the study, worthy practice and improvement of music in Christian worship in South Africa.

b. to facilitate communication between church musicians of all Christian denominations in South Africa.

c. to encourage the composition and publication of church music in South Africa.

d. to conduct educational activities in keeping with foregoing objects.

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e. to support and encourage the work of members of the RSCM active within the area served by the Branch.

f. to collaborate with the National Council in promoting and furthering the objects and work of RSCM South Africa.

DEFINITION OF TERMS

7. Unless the context indicates otherwise, in this document the male gender shall encompass all other genders and the singular shall encompass the plural and vice versa, and the following terms shall have the meanings indicated.

a. **RSCM**. The international body of The Royal School of Church Music governed and administered from the United Kingdom of Great Britain and Northern Ireland.

b. **The Council of the RSCM**. The Council of the Royal School of Church Music,

c. **Headquarters**. The Registered Office of the RSCM in the United Kingdom.

d. **Income Tax Act**. The *Income Tax Act, 1962* (Act No. 58 of 1962) of the Republic of South Africa

e. ***NPO Act***. *The Non Profit Organizations Act, 1997* (Act No. 71 of 1997) of the Republic of South Africa, as amended by Act 17 of 2000.

f. **PBO.** Public Benefit Organization approved by the Commissioner of SARS in terms of Section 30 of the *Income Tax Act, 1962* (Act No 58 of 1962)

g. **SARS**. The South African Revenue Service

h. **Fiduciary Officer**. A person appointed by the Members in General Meeting or, with the consent of the Members in General Meeting, by the Branch Committee to accept fiduciary responsibility for the Branch as prescribed by Section 30 of the *Income Tax Act, 1962* (Act No 58 of 1962)

i. **The Branch area**. The …… Province of the Republic of South Africa.

j. **RSCM South Africa**. A national coordinating federation of similar RSCM Branches of South Africa.

REQUIREMENTS OF THE COUNCIL OF THE RSCM

8. **Requirements of the Council of the RSCM for the Operation of the Branch**
The Council of the RSCM has stipulated that the following requirements shall be met in

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order for the Branch to use the name "The Royal School of Church Music" or "RSCM":

a. Each national RSCM organisation shall

i. be accountable to the Council of the Royal School of Church Music;

ii. use the title only by permission of the Council of the Royal School of Church Music;

iii. be responsible for upholding the good name of the Royal School of Church Music;

iv. be required to co-ordinate, administer and promote the RSCM activities within the terms of the objects of the RSCM, as determined by the Council of the Royal School of Church Music;

v. be required to communicate and collaborate with the Council of the Royal School of Church Music through the staff of the RSCM in planning and delivering its activities.

b. Any governing instrument of either a national RSCM organization or its subsidiary organisations (i.e. in different provinces, regions or states) must be approved by the Council of the Royal School of Church Music when it is drawn up or amended. This approval must be obtained before the document is implemented.

c. The Branch shall submit annual reports including full financial statements to RSCM South Africa as provided for in this constitution for collation and submission to the Council of the RSCM.

MEMBERSHIP

9. **Eligibility for membership**. Persons and bodies in general sympathy with the aims and objects of the RSCM shall be eligible to become members in the various categories set out hereafter. Membership shall be free of any racial, political, religious or sexual bias or barriers to membership.

a. **Applications for membership**. Applications for membership shall be made on the prescribed form and shall be signed by the applicant.

b. **Admission to membership**. The admission to membership shall be at the discretion of the Branch Committee.

c. **Period of Membership**. Membership of the Branch shall run from 1st January to 31st December of each calendar year.

10. **Categories of membership**. The following categories of Membership shall be allowed:

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a. **Personal Membership (individual)**. Personal Members shall be natural persons who belong to any Christian denomination generally recognized in the Republic of South Africa, resident in the Branch area who do not fall into any other membership category and who have paid such annual subscriptions as are fixed by the Branch Committee from time to time. They shall have full voting rights and access to all the membership privileges of the Branch.

b. **Affiliate Membership (group)**. Affiliate Members may be Churches, Choirs, Colleges, Schools, or any other body enrolled at the Branch in accordance with the provisions of Clause 9.

c. **Friends**. Friends may be persons enrolled at the Branch, subject to Clause 9, whose membership rights may be restricted, in whatever way the Committee may decide, in return for a lower membership subscription than that applicable to a Personal member.

11. **Termination of Membership**. Membership may be terminated in the event that subscriptions remain unpaid for more than 180 days or the Committee decides that the actions of a member are contrary to the promotion of the objects of the Branch.

COMMITTEES AND MANAGEMENT OF THE BRANCH

12. **Committee**. The Branch shall be directed by a Committee consisting of members as described hereafter, elected by the Members of the Branch in General Meeting.

13. **The Chairman**. The Chairman shall be elected to the office by the members in General Meeting and shall hold office for four years and may serve for a maximum of two consecutive terms of four years:

a. The Chairman may be re-elected after the lapse of not less than one year after the second period of four years has been served.

b. Nominations in writing for the office of Chairman, duly signed by the Proposer and the Seconder and the person nominated, shall be submitted to the Secretary not less than 48 hours prior to the General Meeting at which the election shall take place.

c. The approval of the Council of the RSCM shall be obtained by RSCM South Africa before the person elected as Chairman may assume office, and such approval shall not be unreasonably withheld.

14. **Vice-Chairman**. The Committee shall elect a Vice-Chairman at the first Committee meeting after the General Meeting at which elections have been held, and the Vice Chairman shall hold office until the conclusion of the next Annual General Meeting.

15. **Secretary and Treasurer**. The General Meeting shall elect a Secretary and a Treasurer

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for terms of four years each. They may be re-elected, and the offices may be held by the same person who may, however, not be either the Chairman or the Vice-Chairman.

16. **Relationship of Office Bearers**. The persons elected as Chairman, Vice-Chairman, Secretary and Treasurer shall not be connected persons as contemplated by the provisions of Section 30 of the *Income Tax Act*.

17. **Committee Members**. At least three but not more than six ordinary Members of the Committee shall be elected at a General Meeting for a period of four years.

a. **Annual Retirements**. One third of the ordinary members of the Committee shall retire at each Annual General Meeting and shall not be eligible for re-election or co-option if they served for a period of eight consecutive years.

b. **Resignation**. Should a Member resign before the end of the four-year term of office, the Committee may appoint a replacement to serve until the next Annual General Meeting, when the vacancy shall be filled by election and the elected member's office shall terminate on the date upon which the Member resigning would have retired. If a person filling a vacancy caused by resignation has not held office for more than one year, the person may be eligible for election to two successive four-year terms.

c. **Related Persons**. No persons connected in relation to each other may be elected to the Committee during the same term of office. In the event of two persons becoming connected, for example through marriage, one of them shall resign forthwith.

d. **Paid-up Members**. Only Members, whose membership subscriptions are not in arrears, may stand for election as Elected Members of the Committee, or nominate representatives for election.

e. **Disqualification**. No person who is an unrehabilitated insolvent, or who has been removed from an office of trust on account of misconduct, or who has been convicted at any time (whether in the Republic of South Africa or elsewhere) of theft, fraud, forgery or uttering a forged document, or perjury, may serve on the Committee in any capacity whatsoever.

18. **Co-option**. The Committee shall have power to co-opt not more than two persons. A co- opted member shall retire annually, and shall be eligible for cooption for a further period, or election to the committee by the General Meeting. A co-opted member shall not be entitled to vote. A member who has served on the Committee for six consecutive years shall not be eligible for co-option until a period of at least twelve months has elapsed since that person vacated his or her office.

19. **Executive Committee**. The Committee shall elect an Executive Committee at its first meeting after each Annual General Meeting. It shall comprise the Chairman and Vice Chairman and two other elected members who may act on behalf of the Committee, provided that any actions taken are reported to the next Committee meeting.

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20. **Fiduciary Officers**. Not less than three Fiduciary Officers shall be elected by the Annual General Meeting from the ranks of the Branch Committee to meet the requirements of the *NPO Act* and the *Income Tax Act*. The *Income Tax Act* requires at least three persons, who are not connected or related to one another, to hold office at all times.

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BRANCH COMMITTEE MEETINGS

21. **Duties of the Branch Committee**. Each Branch Committee will

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a. plan, co-ordinate and administer activities to serve the needs of the membership of the RSCM in the branch area within the objects of the RSCM determined by the Council of the RSCM, and within a national strategy negotiated and agreed with the National Council.

b. maintain an up-to-date list of members, and will forward additions and amendments to the national committee periodically, and at least annually.

c. operate and maintain a permanent programme to recruit new members.

d. manage its financial and administrative affairs, under the prevailing national and provincial regulations and laws.

e. be represented on, and take an active part in, the affairs of the national committee, including the preparation of the national strategy for RSCM South Africa.

f. submit an annual report of its activities and annual accounts to the national committee not later than 1 April of the following year, to be collated and forwarded to the Council of the Royal School of Church Music within 30 days of the Annual General Meeting of the Branch.

22. **Sub-Branches**. The Committee may appoint Sub-Branch Committees of at least two persons each to operate Sub-Branches provided that

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a. a Sub-Branch may only operate within its immediate vicinity.

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b. a Sub-Branch shall be restricted to covering the costs of local events, and no financial guarantee shall be deemed to be implied by the Branch Committee, unless expressly decided and so minuted by the Branch Committee.

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c. members of a Sub-Branch Committee shall be jointly and severally liable for debts incurred by the Sub-Branch.

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d. all financial transactions of Sub-Branches shall be consolidated into the financial records of the Branch.

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e. a Sub-Branch shall report annually in writing to the Branch Committee

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on its activities.

23. **Secretariat**. The Branch shall comply with reasonable requests from RSCM South Africa to submit information about its activities and details of its membership to RSCM South Africa.

24. **Frequency of Branch Committee Meetings**. The Branch Committee shall meet at least two times per annum. Not less than ten days' notice shall be given, in writing, of any Committee meeting.

25. **Quorum** Fifty percent of the Branch Committee, including at least one fiduciary officer, shall be required in order to constitute a quorum at Committee Meetings.

26. **Attendance at Meetings**. Any member of the Committee who has been absent from three consecutive meetings without satisfactory reason, or who has been absent from six consecutive meetings, shall be deemed *ipso facto* to have resigned from the Committee.

27. **Minutes and Records**. Minutes shall be kept of all Committee meetings, in a minute book set aside solely for this purpose.

a. Minutes of each meeting shall be reviewed at the next meeting and signed as correct by the Chairman of the meeting after any amendments shall have been agreed.

b. All minute books and financial records held in written form shall be retained after the date of the last entry therein.

28. **Decisions of the Committee**. Members of the Committee shall at all times act in the best interests of the Branch.

a. In the event of a division among the members of the Committee, the matter shall be decided by a simple majority of those present who are entitled to vote.

b. The Chairman shall have a casting vote as well as a deliberative vote.

FINANCES

29. **Use of Funds**. The Funds belonging to the Branch shall be used solely to achieve the objects of the Branch. The activities of the Branch shall be carried on in a non-profit manner with an altruistic intent so that any profits made shall be coincidental. No activities shall be undertaken through the Branch that would promote the economic self-interest of a member or office-bearer.

30. **Banking Account**. The Branch shall maintain its own banking account styled "RSCM …….. Branch" into which all monies received by the Branch shall be paid. The Branch Account shall be operated by three members of the Committee, one of whom shall be an Office Bearer.

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31. **Subscriptions**. The Committee shall recommend the annual membership subscriptions payable by each category of member (which shall include the annual membership dues remitted to RSCM HQ) for approval at the Annual General Meeting.

32. **Utilisation of Subscriptions**. Membership subscriptions, after payment of the annual membership dues, shall be retained by the Branch to be used for the running of the Branch and a contribution to RSCM South Africa.

33. **Assets of the Branch**. The care of the assets of the Branch shall be observed in the following manner:

a. No members or office bearers shall have any rights to the assets of the Branch solely by virtue of their being members or office bearers.

b. The income and property of the Branch shall not be distributable to members or office bearers except as reasonable compensation for services rendered or for the reimbursement of expenses incurred on behalf of the Branch.

c. Any amounts paid to members of the Committee, apart from reimbursements of documented expenses, shall be individually disclosed in the annual Financial Statements.

d. Surplus funds may only be invested with a financial institution as defined in Section 1 of the *Financial Services Board Act, 1990* (Act No. 97 of 1990), in securities listed on the Johannesburg Securities Exchange or other stock exchanges as defined in Section 1 of the *Stock Exchanges Control Act, 1985* (Act No. 1 of 1985), or in other prudent assets or financial instruments permitted by the Commissioner for Inland Revenue and the Executive Officer of the Financial Services Board and the Director of Non-profit Organizations.

34. **Bursary Fund**. The Committee may administer a Bursary Fund for the purpose of assisting personal members or persons who belong to bodies that are Affiliated Members to pursue any course of study directed to the objects of RSCM South Africa.

a. Such bursaries shall be *bona fide* and shall be granted only on objective grounds of merit or need.

b. Any decision to grant bursaries shall be taken by the Committee, subject to at least three members so deciding, being not connected persons in relation to the donors or the person to whom the award is granted.

c. No award may be revocable otherwise than because of failure by a recipient's failing to conform to the designated purposes and conditions of such award.

d. No bursary shall be granted to any person who is, or who may become, an employee of the donor of the funds for the bursary or of the Branch

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(or of any associated institution or to any relative of that person), unless it can be demonstrated that the award would have been made even if such a person had not been an employee of the Branch, donor or associated institution.

e. All bursaries for overseas study shall be subject to written undertakings by the recipient prior to the commencement of study, that the knowledge so obtained shall be applied in the Republic of South Africa immediately upon the completion of the study for a period equivalent to the duration of the study, or that in default thereof, that the full amount shall be refunded to the Bursary Fund.

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f. Decisions to award a Bursary shall be minuted in detail by the Secretary at the Meeting when the grant is approved, and shall be made available upon request to the Commissioner of Inland Revenue together with any information relating to the Bursary Fund that the Commissioner may require.

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g. The names of recipients of Bursaries, the amounts received and the nature of the course of study so funded, or partially funded, shall be included in the annual financial statements of the Branch.

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ANNUAL AND EXTRAORDINARY GENERAL MEETINGS

35. **Annual General Meetings**. A meeting of Members of the Branch shall be held once in every calendar year within four months of the end of the Financial Year at which the following functions shall be performed:

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a. To elect the Chairman, Secretary, Fiduciary Officers and Treasurer;

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b. To elect Committee members for terms of office of four years;

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c. To elect Committee members to fill casual vacancies as provided for in Clause 17, above;

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d. To receive a report from the Chairman and Committee on the activities of the Branch in the preceding year, and to receive and approve the Financial Statements comprising at least a balance sheet and an income statement and associated explanatory notes which shall have been audited by one or more qualified Auditors as prescribed in the *NPO Act;*

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e. To transact such other business as is usual at an Annual General Meeting.

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36. **Quorum**. The quorum for an Annual General Meeting shall be 10 persons entitled to vote as required in accordance with the provisions of Clause 39.

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37. **Extraordinary General Meetings**. The Committee shall convene an Extraordinary General Meeting at the request of members representing not less than one tenth of the members entitled to vote at Annual General Meetings. The Requisition for an Extraordinary General Meeting must state the objects of the meeting and must be

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signed by the members requesting the Meeting and deposited with the Chairman of the Branch.

38. **Notice of General Meetings**. Three Weeks' Notice shall be given of all Annual and Extraordinary General Meetings.

39. **Voting**. Every Member of the Branch, whose annual subscription is not in arrears, shall have one vote at any Annual or Extraordinary General Meeting.

a. In the case of an Affiliated Member the power to vote will be exercised by a person nominated by the Affiliated Member.

b. Votes may be exercised by members in person or by nominees, or by persons duly appointed in writing to vote by proxy, which letter of appointment must be delivered to the Secretary at least one hour before the meeting.

AMENDMENTS TO THE CONSTITUTION

40. Amendments to the Constitution shall only be made after negotiation and agreement between the Branch and National Council of RSCM SA and with the express consent of the Council of the RSCM.

a. In the absence of agreement between the Branch and the National Council of RSCM SA, the decision of the Council of the RSCM shall be final.

b. Amendments shall be subject to approval by 75% of members of the Branch present and voting at an Annual or and Extraordinary General Meeting of the Branch.

c. In accordance with Section 13 of the NPO Act,

i. A registered non-profit organization may change its constitution and its name.

ii. A registered non-profit organization that has resolved to change its constitution or its name must send the director [of Non-Profit Organizations]

(a) a copy of the resolution and a certificate signed by a duly authorised office bearer stating that the resolution complies with its constitution and all relevant laws; and

(b) if the organization has resolved to change its name, the original of its current certificate of registration.

iii. Upon receiving the documents contemplated in subsection (ii), from an organization that has resolved to change its constitution, the director must

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(a) register the changed or new constitution if it meets the requirements for registration;

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(b) endorse a copy of the resolution, certifying that the change or replacement of the constitution has been registered; and

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(c) send the endorsed copy of the resolution to the organization.

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iv. Upon receiving the documents contemplated in subsection (ii) from an organization that has resolved to change its name, the director must

(a) enter the new name in the register and issue a certificate of registration in the new name of the organization;

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(b) remove the old name from the register and cancel the earlier certificate of registration; and

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(c) send the new certificate to the organization.

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DISSOLUTION OF THE BRANCH

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41. The Branch may be dissolved upon the consent of 75% of the members of the Branch voting in person or by proxy at an extraordinary or annual general meeting. Any assets remaining after creditors have been paid shall be transferred to another non-profit organization in the Republic of South Africa having similar objectives, or in the absence of such suitable organization, to a South African university's music school or department. The final decision in this regard shall vest with the Committee. Such recipient shall be an approved PBO. Under no circumstances shall members participate in any final distribution of assets of the Branch.

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APPOINTMENT OF OFFICIALS AND REPRESENTATIVES

42. Where the Branch has become defunct the National Council of RSCM SA may appoint Officials and Representatives to look after the interests of members and conduct the affairs of the Branch until such time as normal procedure may be established.

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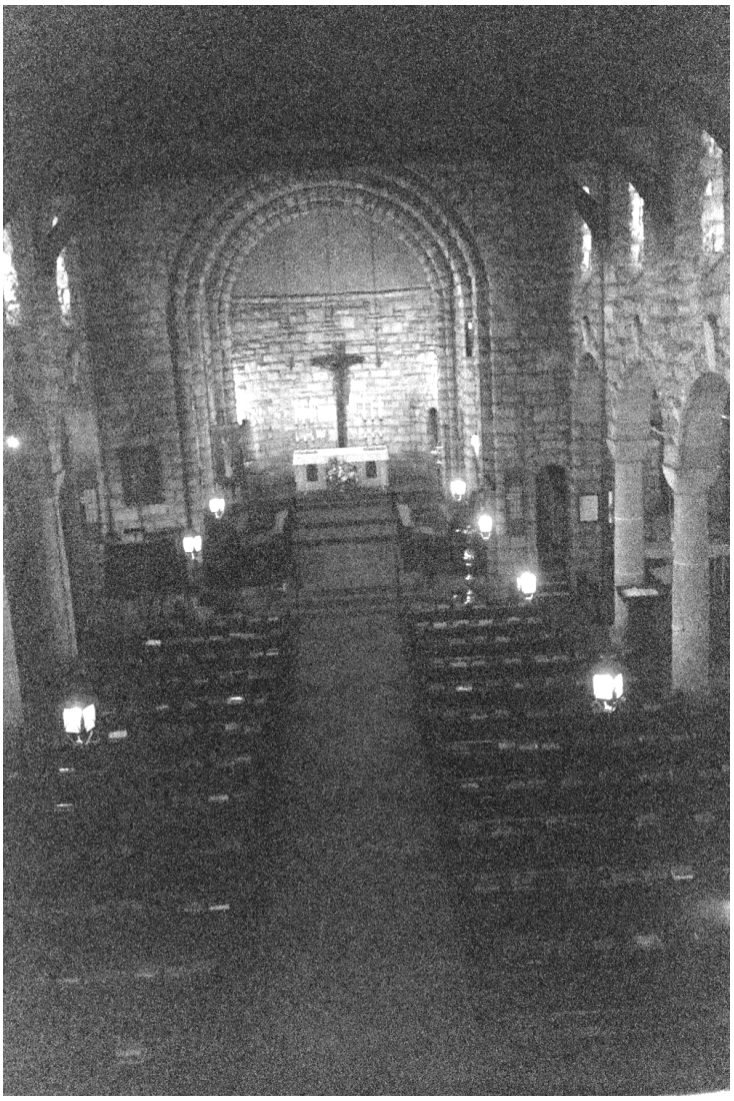
APPENDIX 4

CASE STUDY PHOTOGRAPHS

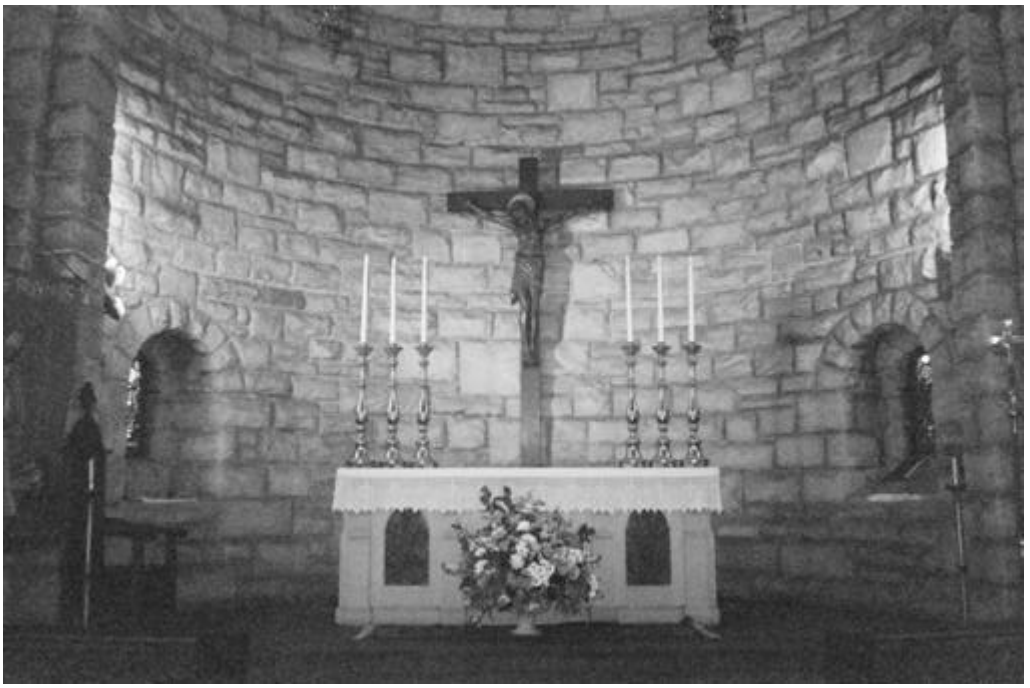
Showing only those buildings with organs

THE ANGLICAN PARISH OF GERMISTON

St. Boniface Parish Church with the Chapel of St. Mary & St. John in Lambton



St Boniface Church
The Interior
The organ loft is situated above the choir stalls, to the right of the Chancel



St Boniface Church
The High Altar



St Boniface Church
The 1910 Norman and Beard organ console



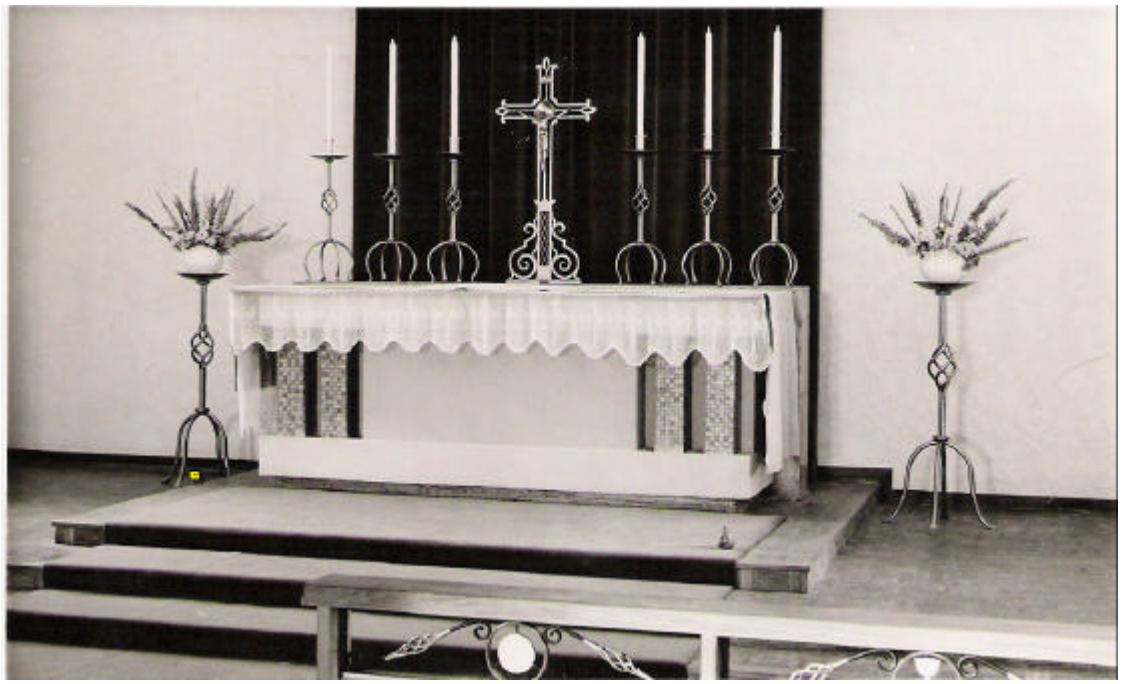


St Boniface Church
The organ console showing the Swell Stops & Couplers

The organ console showing the Pedal and Great Stops



St Boniface Church
The organ pipes above the console in the organ loft



The Chapelry of St Mary and St John
The original High Altar (1960)



The Chapelry of St Mary and St John
The Chancel showing the original organ pipes above the choir stalls

THE CATHEDRAL PARISH OF THE DIOCESE OF JOHANNESBURG

St. Mary's Cathedral Church



St Mary's Cathedral
The Interior, showing the Organ Pipes to the right, above the Holy Spirit Chapel.
The Choir Stalls are situated on either side of the aisle in the Chancel



St Mary's Cathedral
The High Altar



St Mary's Cathedral
The original organ console

THE ANGLICAN PARISH OF LINDEN IN JOHANNESBURG

St. Thomas' Parish Church



The church interior with the organ pipes to the left above the choir stalls in the Chancel



The organ console and pipe case on either side of the Chancel

St Thomas' Church
The original altar at the West End - 1955

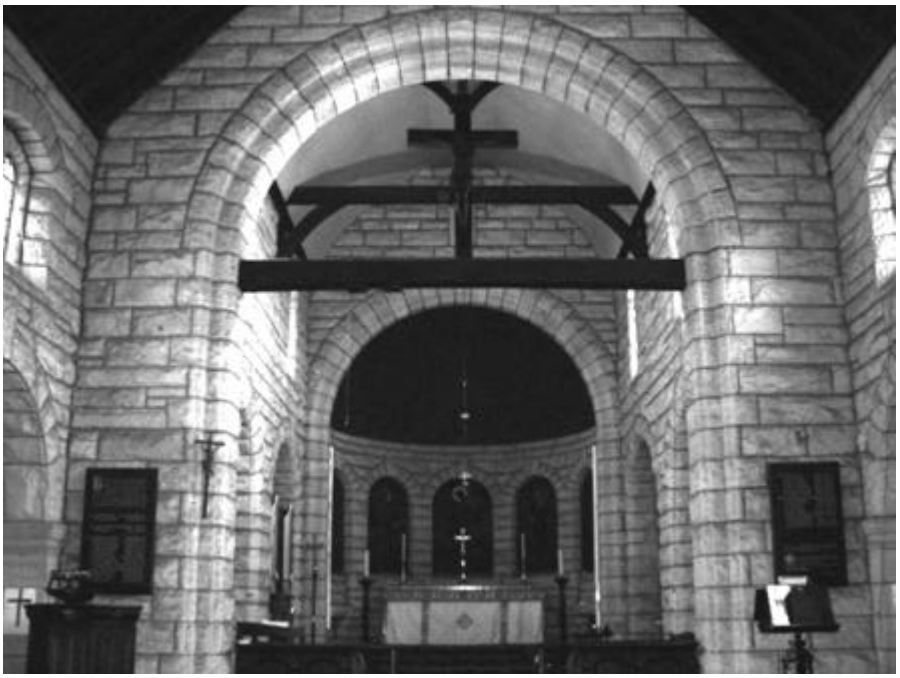




St Thomas' Church – The West End 2004
Showing the organ pipes at the back of the church where the original altar, see top photograph, once stood

THE ANGLICAN PARISH OF BOKSBURG

St. Michael and all Angels Parish Church



St Michael and All Angels'
The interior showing the organ pipes to the left of the High Altar



St Michael and All Angels'
The High Altar



St Michael and All Angels'
The Organ Pipes situated in the Sanctuary



St Michael and All Angels'
The organ console situated on the North side of the Nave

APPENDIX 5

THE ORGAN OF ST BONIFACE CHURCH, GERMISTON

Norman & Beard 1910

PEDAL		SWELL	
Bourdon	16’	Oboe	8’
Open Diapason	16’	Cornopean	8’
Bass Flute	8’	Open Diapason	8’
		Voix Celeste	8’
GREAT		Rohr Flute	8’
Open Diapason	8’	Echo Gamba	8’
Claribel Flute	8’	Gemshorn	4’
Dulciana	8’	Mixture	III
Principal	4’	Swell Octave	
Hohl Flute	4’	Tremulant	
Fifteenth	2’		

COUPLERS

Swell to Great

Swell to Pedal

Great to Pedal

Swell Octave to Great

THE ORGAN OF THE CHAPELRY OF ST MARY & ST JOHN, LAMBTON
Allan Digital Computer Organ 1986

PEDAL

Bourdon	16’
Lieblich Gedeckt	16’
Bassoon	16’
Octave	8’
Gedeckt	8’
Trumpet	8’
Choral Bass	4’
Mixture	II

COUPLERS

Great to Pedal

Swell to Pedal

Choir to Pedal

GREAT

Bourdon	16’
Principal	8’
Viola	8’
Gedeckt	8’
Trumpet	8’
Octave	4’
Koppel Flöte	4’
Blockflöte	2’
Mixture	IV

Chimes

Tremulant

COUPLERS

Swell to Great

Choir to Great

SWELL

Bassoon	16’
Viola	8’
Viola Celeste	8’
Gedeckt	8’
Trumpet	8’
Spitz Prinzipal	4’
Koppel Flöte	4’
Nasat	2 ? ’
Blockflöte	2’

CHOIR

Viola I	8’
Viola II	8’
Gedeckt	8’
Trumpet	8’
Spitz Prinzipal	4’
Koppel Flöte	4’
Nasat	2 ? ’
Blockflöte	2’
Mixture	II

COUPLERS

Swell to Choir

THE ORGAN OF ST MARY'S ANGLICAN CATHEDRAL, JOHANNESBURG
Rushworth and Dreaper 1929

PEDAL

Double Open Wood	32'
Open Wood	16'
Gross Geigen	16'
Diapason	16'
Violone	16'
Contra Viole	16'
Contra Salicional	16'
Bourdon	16'
Choir Bourdon	16'
Octave	8'
Principal	8'
Geigen	8'
Violoncello	8'
Bass Flute	8'
Twelfth	5 ? '
Fifteenth	4'
Choral Bass	4'
Dolce	4'
Mixture	IV
Contra Ophicleide	32'
Ophicleide	16'
Trombone	16'
Trompette	8'
Clarion	4'

COUPLERS

I-P

II-P

III-P

III-P 4'

CHOIR

Cantabile Diapason	8'
Flûte Ouverte	8'
Rohr Flute	8'
Gemshorn	4'
Koppel Flute	4'
Twelfth	2 ? '
Nazard	2 ? '
Fifteenth	2'
Piccolo	2'
Tierce	$1^{3/5'}$
Larigot	1 ? '
Sifflõte	1'
Sharp Mixture	III
Krummhorn	8'

Tremulant

COUPLERS

III-I

IV-I

GREAT		SWELL	
Contra Geigen	16’	Lieblich Bourdon	16’
Open Diapason	8’	Open Diapason	8’
Open Diapason	8’	Gamba	8’
Open Diapason	8’	Vox Angelica	8’
Salicional	8’	Cor de Nuit	8’
Harmonic Claribel Flute	8’	Principal	4’
Stopped Diapason	8’	Lieblich Flute	4’
Principal	4’	Fifteenth	2’
Harmonic Flute	4’	Dulciana Mixture	V
Salicet	4’	Mixture	III
Twelfth	2 ? ’	Double Trumpet	16’
Fifteenth	2’	Oboe	8’
Mixture	IV	Vox Humana	8’
Sharp Mixture	III-IV	Clarion	4’
Trombone	16’	Tremulant	
Tromba	8’	**COUPLERS**	
Clarion	4’	III-III 16’	
COUPLERS		III-III Unison Off	
I-II		III-III 4’	
III-II		IV-III	
III-II 4’			

SOLO			
Contra Viol	16’	Tuba	8’
Viole d’Orchestre	8’	Cornopean	8’
Viole Céleste	8’	Clarinet	8’
Concert Flute	8’	Orchestral Oboe	8’
Viol Octaviante	4’	Tremulant	
Orchestral Flute	4’	**COUPLERS**	
Nazard	2 ? ’	IV-IV 16’	
Piccolo	2’	IV–IV Unison Off	
Tierce	$1^{3/5’}$	IV-IV 4’	

THE ORGAN OF ST THOMAS' CHURCH, LINDEN

Norman & Beard 1907
Installed in 2000 by Charles Hart

PEDAL

Trombone	16'
Contra Bombarde	16'
Violone	16'
Bourdon	16'
Open Diapason	16'
Open Diapason ??	16'
Bombarde	8'
Violoncello	8'
Bass Flute	8'
Principal	8'
Octave Bombarde	4'

COUPLERS

Swell to Pedal
Swell Octave to Pedal
Great to Pedal
Positive to Pedal

POSITIVE

Tuba	8'
Clarinet	8'
Lieblich Gedackt	8'
Dulciana	8'
Gamba	8'
Flauto Traverso	4'
Harmonic Piccolo	2'

WEST END

Open Diapason	8'
Principal	4'
Fifteenth	2'

Chimes
Harp
Harp Sustained

COUPLERS

Swell to Pedal Piston
Great to Pedal Piston
Positive to Pedal Piston
Swell to Positive

GREAT		SWELL	
Double Stopped Diapason	16’	Contra Dulciana	16’
Trumpet	8’	Horn	8’
Dulciana	8’	Oboe	8’
Hohl Flute	8’	Vox Humana	8’
Small Open Diapason	8’	Voix Celeste	8’
Large Open Diapason	8’	Stopped Diapason	8’
Harmonic Flute	4’	Salicional	8’
Principal	4’	Open Diapason	8’
Twelfth	2 ? ’	Clarion	4’
Fifteenth	2’	Principal	4’
		Nazard	2 ? ’
COUPLERS		Mixture	19.22.26
Swell Octave to Great		Swell Octave	
Swell to Great		Tremulant	
Positive to Great			

THE ORGAN OF ST MICHAEL & ALL ANGELS', BOKSBURG

Wicks Organ 1935

PEDAL

Bourdon	16'
Gedeckt	8'
Cello	8'
Open Diapason	8'
Flute	4'

GREAT

Bourdon	16'
Contra Viol	16'
Open Diapason	8'
Flute	8'
Salicional	8'
Dulciana	8'
Octave	4'
Flute d'Amour	4'
Violine	4'
Twelfth	2 ? '
Piccolo	2'

SWELL

Bourdon	16'
Contra Viol	16'
Open Diapason	8'
Quinta Deno	8'
Stopped Diapason	8'
Oboe	8'
Viola	8'
Dulciana	8'
Flute	4'
Dulciana	4'
Nazard	2 ? '
Piccolo	2'

COUPLERS

Pedal to Great

LIST OF INTERVIEWS CONDUCTED FOR THE RESEARCH REPORT

1. Mr Sidney Place. Organist of St. Mary's Cathedral, Johannesburg. 21 October 2003.
2. Dr Gordon Stewart. Director of BBC "Songs of Praise." 9 August 2003.
3. Mrs Colleen Hart. Director of Music, St. Thomas', Linden. 6 February 2004.
4. Revd Douglas Torr. Acting Priest-in-Charge, St. Mary's Cathedral, Johannesburg. 5 February 2004.
5. Revd Stephen Damian. Assistant Priest, St. Mary's Cathedral, Johannesburg. 6 February 2004.
6. Mr Ron Gill. Choirmaster of St. Mary's Cathedral, Johannesburg and Chairman of the S.A. Northern Branch of the R.S.C.M. 21 October 2003.
7. Dr Richard Cock. Past organist of St. Mary's Cathedral, Johannesburg and Director of "Songs of Praise" South Africa. 13 August 2003.
8. Mr Derrick Patrick. Parish archivist of St. Thomas', Linden. 6 February 2004.
9. Revd Canon Godfrey Henwood. Rector of St. Thomas', Linden and past Dean of St. Mary's Cathedral, Johannesburg. 6 February 2004.
10. Revd Canon Thomas Amoore. Rector of the Parish of Boksburg. 7 February 2004.
11. Revd Oriel Alby. Past Rector of the Parish of Boksburg, and past curate of St. Boniface, Germiston. 8 February 2004.

GLOSSARY

The definitions for these terms have been, for the most part, taken from the Oxford English Dictionary, (the pocket edition) of 1996.

Absolution:	*The formal (sacramental) forgiveness of sins.*
Advent:	*The four week period of preparation before the feast of Christmas.*
Affirmative Action:	*Approved governmental policy, promoting the need for equal employment opportunities, especially for people from previously disadvantaged backgrounds.*
Altar Servers:	*Celebrant's assistant at the Mass.*
Apartheid:	*The formalised system of segregation and discrimination, especially as practised by the Government of South Africa under the National Party of 1948 to 1990.*
AshWednesday:	*The official start to the period of Lent.*
Ascension Day:	*The feast that commemorates the Ascension of Jesus Christ into heaven.*
Archbishop:	*The chief bishop of a Province of the Anglican Communion.*
Baptism:	*Symbolic admission to the Christian Church, including the sprinkling of water on the forehead and name giving.*
Biretta:	*A square-shaped black cap worn by Roman Catholic or High Anglican priests.*
Bishop:	*The senior priest in charge of a diocese.*
Canons:	*Church decree or law.*
Cassock:	*Long garment worn by bishops, priests, deacons, altar servers and choir members. (Colours usually denote the office of the wearer.)*
Cathedral:	*The principal church of a diocese, in which the Bishop has his throne or 'cathedra.'*
Choirmaster:	*The Musician in charge of a choir.*
Chorister:	*A singer in a choir, usually a church or cathedral choir*

Church Warden:	*Usually one of two elected lay representatives of an Anglican Parish.*
Canticles:	*Song or chant with a biblical text. For example, the Magnificat, Nunc Dimittis, Te Deum and Jubilate.*
Cincture:	*A belt-like band worn around the waist of a cassock.*
Confession:	*Formal act of confessing. (Sacrament of the Church.)*
Consecration:	*Act of ordaining a bishop, or the act of blessing the elements at the Eucharist.*
Communion:	*Also known as Holy Communion. (See Eucharist.)*
Curate:	*A priest who is an assist to the Rector, Vicar or Priest in charge of a parish.*
Dean:	*Priest in charge of a Cathedral and head of its chapter.*
Deacon:	*A minister within the Anglican and Catholic Churches, not yet ordained as a Priest, and who may remain within the permanent diaconate.*
Diocese:	*A district under the pastoral care of a bishop.*
Easter:	*The commemoration of the resurrection of Jesus Christ from the dead.*
Ecumenism:	*The movement seeking word-wide Christian unity.*
Eucharist:	*Christian Sacrament in which bread and wine are consumed after being consecrated. (A formal re-enactment of the Last Supper instituted by Jesus Christ with his disciples.)*
Evensong:	*The office of Evening Prayer when sung.*
Good Friday:	*The Friday before Easter, commemorating the crucifixion of Jesus Christ.*
Holy Week:	*The last week of Lent, with extra services and commemorations before Good Friday and Easter.*

Lay Minister:	*A layperson who has been trained and appointed to assist the Priest in the administration of the sacraments of the church.*
Lectionary:	*Book prescribing the set readings and psalms for the church 's liturgical year.*
Lent:	*The period of forty days preparation and repentance before Good Friday and Easter.*
Liturgist:	*One who is an expert and guide in the practice of correct liturgy having studied its history and norms.*
Liturgy:	*A prescribed form of public worship, especially as laid down in the canons, lectionaries and prayer books of the church.*
Marriage:	*The legal union of a man and woman seen by the church as a sacrament.*
Marimba:	*An African melodic percussion instrument with wooden bars, like a xylophone.*
Mass:	*See Eucharist. (This term is mostly used in High Anglican and Roman Catholic Churches.)*
Matins:	*The office of Morning Prayer when sung.*
Maundy Thursday:	*The day before Good Friday, commemorating the institution of the Mass or Eucharist.*
Metropolitan:	*See Archbishop.*
Ordination:	*The conferring of holy orders when creating deacons, priests and bishops*
Organist:	*Musician who plays the pipe or electronic organ in churches or cathedrals.*
Parish:	*An area within a diocese with its own church and clergyman.*
Paschal Candle:	*Derived from the Jewish Feast of Passover, it is the candle that represents the light of resurrection at Easter.*

Plainsong:	*Unaccompanied church music sung in unison in medieval modes and in free rhythm corresponding to the accentuation of the words.*
Precentor:	*A layperson or priest who leads the singing or who is responsible for the singing and choral foundations in a diocese, cathedral or church.*
Priest:	*Ordained minister in the Anglican and Catholic Churches, above the rank of deacon, and below the rank of bishop.*
Provost:	*A priest who is the head of a collegiate church*
Rector:	*Priest in charge of a parish.*
Responses:	*Any part of the liturgy said or sung in answer to the priest or officiant.*
Sacrament:	*A symbolic Christian ceremony, for example, baptism, confirmation, marriage and ordination.*
See:	*An area under the jurisdiction of a bishop or archbishop.*
Surplice:	*A loose white vestment worn by clergy and choristers over their cassocks.*
Sursum Corda	*Sung or said response at the start of the Eucharistic Prayer in the Mass.*
Synod:	*A church council of delegated clergy and / or laity.*
Tenebrae:	*The service of light, usually held in the period of Holy Week as part of the preparation for Good Friday and Easter.*
Thirty-nine articles:	*The points of doctrine assented to by those taking orders in the Church of England and generally the Anglican Communion, as well as governing its liturgical practice.*
Vicar:	*See rector.*
Vice-Provost:	*A priest who is the deputy Head of a Collegiate Church*

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