

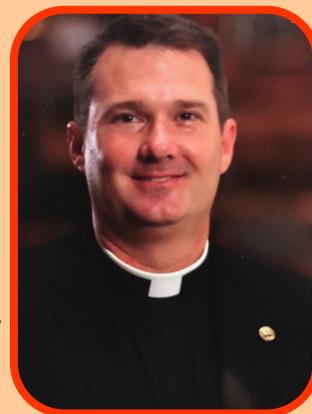


# SEPTEMBER 2017

## THE BELLS OF ST. MARY'S

Dear Saint Mary's,

As Labor Day fast approaches, we are beginning our transition into the fall. School is back in, summer is ending, and the rhythm of our daily lives is re-centering. This is the time of the year when many of the people who went away for the summer will begin to return. It is the time when our forbearers set their sights on preparing for the harvest, a time to enjoy the fruits of all the dedicated and hard work that occurred during spring and summer.



It is much the same for us at St. Mary's. We have been working hard here on looking at ourselves from the perspective of our mission, which is "To know Christ and to serve Him." We began by evaluating how we present as a physical church. We have made great strides in improving our exterior and grounds look more beautiful than they have in many, many, years.

Our current focus is working on the presentation of the interior of our property, updating the way we communicate with the community electronically, looking at the process of receiving people into our congregation, and preparing for how we will make the transition to actively engaging the people of the Daytona Beach area as we seek to grow this church.

All of these things are moving forward, and we are moving forward. This place is growing and we haven't even started to be deliberate about it yet. Look around, see the new faces and greet them. This is a team that exists for accomplishing God's purposes in the world. We are a family in Christ and we are just getting started.

I want to close this message by asking you all for your deliberate and considered prayers for God to send people to St. Mary's. One thing that stands out about our congregation is the reliance that you all have in the power of prayer, as witnessed by the recent discernment process in calling me here. You put your trust in God and trusted that through prayer His will would be done. It is assuredly His will that we grow this church and His kingdom in our area. It is also true that the most powerful tool that we have to make that happen is praying to Him to bring it about. Please begin to pray fervently to God that He send people to us so that we can accomplish His mission.

To Him be the Glory!

Fr. Jason

## ENGLISH CHURCH MUSIC IN THE 16TH CENTURY

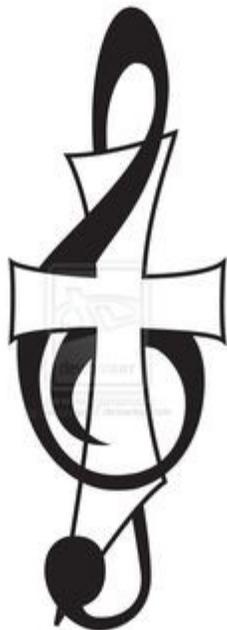
The following is designed as a brief "sketch" for the many reasons why we, as Anglicans/Episcopalians, still use much of this same music for worship we do today.

The closing years of the centuries' old rule of the House of the Plantagenet saw a slow but inexorable decline in the stature of English polyphony. This noble art, which had achieved so wide and so enviable a reputation during the reign of Henry V, suffered a mortal blow in the year 1445, when Lionel Power died in Canterbury. Eight years later the death of John Dunstable closed forever a glorious chapter in the history of English liturgical music.

More than thirty years separate the death of Dunstable from the accession of Henry VII (1485-1509). It is hardly surprising that changes of style should be apparent in the work of composers during that time. Henry VII, the first monarch of the Tudors, was crowned on November 7, 1485, and this began the first reign in the English dynasty that cultivated music most assiduously to accustom the ears of the English people to vertical hearing and chordal independence of parts, rather than sonal pleasure, as much as for had worked under Henry VI had found that the modal scales which adaptable to polyphony. More than truth could be grasped, and mean-acknowledged by a compromise. Ficta. (A system whereby the pe- any mode, but the Lydian and Ioni- distance between it and the final to tone). Unfortunately, the principle carried out by composers in writ- and choirmasters, who in those to rules about little is known today.

The marriage of Henry VII to Eliza- brated with great splendor in the composer, who afterwards be- Cathedral, wrote a five-part an- Harry" for the occasion. Gilbert ter of the children in the Chapel another for the same combination ly addressed to the queen. in a choirbook preserved in the infrequent use of five-part harmo- an aura of austere strength. One other work deserves to be mentioned in connection with occasional or ceremoni- al music during Henry VII's reign and that is the motet "Aeterne Laudis Lili- um" by Robert Fayrfax. Elizabeth herself appears to have commissioned the motet, for her Privy Purse expenses for the year 1502 makes mention of a pay- ment to Fayrfax, "for setting an anthem of our Lady and Saint Elizabeth". The name of the Saint - and of the queen - is given musical prominence toward the end of the work, and may well have been intended as a royal compli- ment.

The entire reign of Henry VII and the greater part of Henry VIII's reign, saw very little change in the official liturgy of England. This was basically the complex Sarum liturgy with the elaborate and imposing ceremonial of High Mass calling for music of corresponding dignity and equivalent complexity, as well as the daily office (especially Matins and Vespers), which were in constant need of solemn settings of antiphons, hymns, responsories and canticles. Composers were thus able to build up a strong tradition in form and texture, and it is largely due to this tradition that the salient characteristics of English polyphony were preserved in one way or another, until the very end of the century. In matters of form, the liturgy itself was of prime importance by virtue of its wide and almost uniform cur- rency. Texture, however, a more variable factor, was depending, for the most part, upon the number and type of singers available. Most of the larger abbeys and cathedrals and several collegiate churches of the size of Eton or King's College, Cambridge, possessed choirs of twenty or more voices. Even a body of sixteen singers was a use- ful, sonorous, and eminently practical asset to the liturgy, for the common form in texture were in five actual voice- parts. Most of Faryfax's music is in five parts.



to their separate horizontal flow for per- reasons of the state. The masters who already very largely solved it, but they did not allow modulation are not readily another century was to elapse before this while, it was only half comprehendingly This compromise was known as Musica nultimate note of the ascending scale, in an, could be changed by sharpening the become a semi-tone instead of a whole of Musica Ficta was never consistently ing, but left to the discretion of singers days were trained in the art of applying it

beth of York, the following year, was cele- way of music. Thomas Ashwell, a youthful came master of the choristers at Lincoln them, which was entitled "God Save King Banester, who had been appointed Mas- Royal during Edward IV's reign, supplied of voices, "O Maria et Elizabeth", especial- Banester's motet is still to be seen today library at Eton College. The comparatively ny for full choir seems to give the motet

The names of many church musicians may be seen among the vast number of ecclesiastical subscribers and signatures of the "Act of Supremacy" passed in June 1534. In acknowledging Henry as the supreme head of the English Church, the musicians, in company with all the other church dignitaries, helped to create a liturgical "impasse" which was not to be finally disposed of until the "Act of Uniformity" of 1562, during the reign of Charles II. Shortly after 1535 composers began to experiment with musical settings of Marshall's English version of the Sarum "Horae": in 1539, the year of the "Great Bible", Hilsey's "Prymer" succeeded Marshall's. Henry VIII's "Prymer", published in 1545, led the way to the first Book of Common Prayer, ratified in 1549 by the first Act of Uniformity. To add to this confusion over texts to be set to music, there was confusion in the very ranks of musicians themselves for the dissolution of monasteries and abbey churches between 1535 and 1540 resulted in widespread re-distribution of musical talent throughout the whole of England. There is no doubt that the finest of the musicians were quickly absorbed into the changing framework of the English church, though for many of them the change must have meant a temporary loss of prestige, though not necessarily a loss of salary.

Soon after the death of Fayrfax, in 1521, a newer school of music began to assert itself, taking to the new ways of achieving a more convincing construction by means of a closer texture of parts imitating each other in canon and tending towards fugue. Several men were prominent in this group. John Taverner, who up to the age of about thirty had been in the obscure position of a lay-clerk at Tattershall in Lincolnshire, was in 1526 recommended, by the Bishop of Lincoln, to Wolsey, who appointed him Master of the children at his newly founded Oxford College - Cardinal (later Christ Church) College. In the works of Taverner one sees a clear-cut fondness for scale passages: however, he is also capable of stiffness. There are also passages where florid melody in a vivacious rhythm takes complete command. Above all, there is in his music, a spaciousness and feeling for growth that makes it one of the most impressive moments of early sixteenth century polyphony. Thomas Tallis, sometime in the 1530's, became organist and choirmaster at Waltham Abbey and a Gentleman of the Chapel Royal. Christopher Tye, a few years later when he was forty years old, was made choirmaster at Ely Cathedral.

One great work that would be characteristic of the music of the period was Taverner's Mass, "The Western Wind", so called because the whole composition is based on a folksong of that name which does not survive in its original secular form and the original words of which remain unknown. Although the basic folksong melodies were usually reproduced in such long notes that it was impossible to hear them among the surrounding complexity of parts, Taverner's technique is entirely different. Far from concealing the tune, he uses a variety of devices to make it conspicuous and not only keeps it at a pace in which it remains always recognizable, but assigns it, for the most part, to the treble or so lightens the texture, so that when it is in the tenor or bass it can be heard easily.

In the confusion at the early stages of the English Reformation, church music saw a great change. In Germany, Luther and his associates encouraged the introduction of congregational singing, by providing hymns in the vernacular, the new words of which were as a rule set to four-part adaptations of folksongs, not only in German, but Dutch, French and others. Much the same was done not only in Germany, but in other countries affected by the reformation, with metrical and rhymed versions of the Psalter, made firstly because it was poetry, and therefore always the favorite book of the Bible, and secondly, because the psalms could thus be sung to simple, square-out tunes plainly harmonized in four parts with one note to each syllable and without any polyphonic treatment.

In England the musical contribution to the church service continued to be made by the appointed professional choir, consisting of boys trained by the choirmaster for the treble parts and of lay-clerks for the altos, tenors and basses. Composers who went on writing in the strictly polyphonic manner, which was so new and outlandish in Henry VIII's time, were now in turn becoming conventional.

Matins and Evensong were purposely designed to offer plenty of opportunity for music. Hymns which Luther thought so important, were thus not required, but private services in the many domestic chapels of the great families had an equivalent to them in the metrical psalms, which there took the place of the Latin prose psalmody sung in plainsong by the Roman Church, whereas in the official Anglican Church, the prayer-book psalter was taken directly from the English Bible.

While this metrical psalm-singing at family prayers was the forerunner of the Anglican Hymn, we find the origins of Anglican Chant arising at the same time in the reign of Edward VI. This was an adaptation of Roman Plainsong Psalmody by Merbecke, which was simply an unaccompanied rendering of the original tune with English words instead of Latin. This, however, soon began to be harmonized. At first, it was harmonized with only organ and afterwards it was sung with four-part choir; this still, however, retained a non-metrical delivery of plainsong to which the Anglican Chant still keeps today, for metrical paraphrases are relegated to the hymn-book. (An example is the Kyrie of Merbecke).



In this music of the early 16th century one finds a more intimate relationship between the individual harmonies. Such independence of a "cantus firmus" is not new; however, its adoption as a normal method of composition with a greater freedom in the lower parts is new. A new awareness of the sonority to be achieved by writing in five or six parts became apparent, and this fullness of sound was skillfully contrasted by sections of two or three part writing. Thus, a new feeling for harmonic progression begins to make itself known. The familiar features of early Tudor music appear in the music - the smoothness of harmony, the frequent use of apoggiaturas and long serpentine phrases for single syllables. More significant is the considerable use of imitation - the result, no doubt, of the Flemish influence. Imitation was not, however, confined entirely to church music, but secular as well as sacred. England now lapses into her Elizabethan era and most glorious musical period.

During the reign of Elizabeth, there was composition is concerned as though new Church had gone through reforms that cut, and it was content with this compromise, for all the English queen's support old Roman Catholic Liturgy in Latin, adoption by the new Anglican services in "Protestantism" by the publication of the first Anglican service books began to appear in Elizabeth's reign. The year of the Articles brought out a psalter containing prayers. The volume contains a curious influence to the modes, which is as modal writing and began to discover a changeable by modulation. Modulation is indispensable to polyphonic writing.

Harmonic instruments began casually to be assumed quite regularly in the next two centuries. This kind of performance had no place in its establishment. These, combined with the enlightened reign of Elizabeth, counted among the great English



an interregnum of English music as far as forces were being gathered. The English were anything but thoroughgoing and clear minded. The more sweeping Lutheran conversion much less the plain services of the Huguenots. Italy, on the other hand, retained the which in its own way was just as unsuited to the vernacular. In 1563, Elizabeth consolidated her thirty-nine Articles; however, the first printed early in Elizabeth's reign. The year of the whole Psalms in four parts, together with example of the attribution of different emotions as Plato. Composers began to reject the feeling for major and minor tonalities, inter-gradually established itself as a device indis-

take on the function they or their descendants centuries under the name of CONTINUO. the Anglican Church for the first century after many other factors in English art, developed progressed, and music, like poetry and drama, counted among the great English

Elizabethan church composers were highly skilled and could write anthems or motets and masses as the case may be. Composers, though trained in the church and quite capable of writing for it later, were nearly all destined to develop along one of two lines - or both in one case - music was ready to be pursued towards the end of Elizabeth's reign. One of those lines followed the development of the song, the other, that of the madrigal, and both these species are more significantly characteristic of the age than its church music, for it was pre-eminently the age of domestic musical art.

B. Richard Wright, Jr. Organist & Choirmaster

St. Mary's Episcopal Church

Daytona Beach, Florida

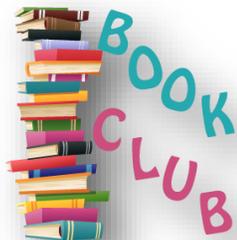
# Bible Study

## In Full Swing

Meet on Thursdays  
at 11:00 AM following  
the 10:00 AM  
Healing Service.

Study is on the  
gospel of *John*.

Led by Fr. Jason.



Saturday, September 9 at 1:00 pm at the Riviera Golf Club for lunch and discussion of the books



**ULTREYA** Sept.15 at St. Peter the Fisherman



Daughters of the king meetings will resume on the 2nd Tuesday of September (9/12/2017 at 10 am).



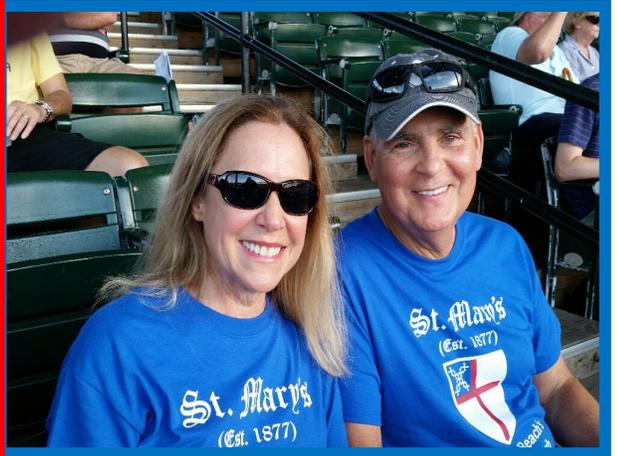
**LUNCH BUNCH** Monday September 25 at *Rossi's Diner* on U.S. 1(Ridgewood) south of Bevelle Road





PEGGY AND ROSE

St. Mary's  
in support of  
the March of  
Dimes  
in conjunction  
with  
the Rotary Club  
project at  
a Tortuga's  
Game.



SALLY AND JOHN



R1: JUDY, JOAN, KATHY, RACHEL; R2: CLAIRE, DAVID, SHARON; R3: BOB, FRAN, JACKIE; R4: PAM, JEFF, KATHY



ROBERT



R1: JACKIE, LINDA, KEN; R2: ROBERT, JOAN C., ED, JUDY, JOAN R., KATHY, RACHEL; R3: CLAIRE, DAVID

## He Is Here

He is here  
in Gospel and Word  
in Bread and Wine  
to speak and listen  
to enter and bring warmth



He is here  
in your mind's mirror's  
in your hearts hallowed treasures  
in your memories of yesterdays footprints

He is here  
in the gentle breath of quiet shadows  
in the awe-filled prayer of folded hands  
in peace and silence  
waiting and  
remembering  
every smile  
every tear  
every moment of love

He is here  
bow your head  
close your eyes  
open your heart  
Listen, feel, love

J. A. M. 11/3/78



Campaign to earn money for  
**Toys for Tots**

St.Mary's invited to start it off by giving  
the invocation.



# SEPTEMBER



Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 9:00 ALTAR GUILD 2 10:30 FLOWER GUILD 2	2
3 8:30 HOLY EUCHARIST RITE 1 9:15 CHOIR 10:30 HOLY EUCHARIST RITE II	4 <b>LABOR DAY</b>	5	6 5:00 PALMETTO HOUSE DINNER	7 10:00 HEALING SERVICE 11:00 BIBLE STUDY 7:00 CHOIR	8 9:00 ALTAR GUILD 3 10:30 FLOWER GUILD 3	9 1:00 BOOK CLUB RIVIERA GOLF CLUB
10 8:30 HOLY EUCHARIST RITE 1 9:15 CHOIR 10:30 HOLY EUCHARIST RITE II	11	12 10:00 DOK 6:00 VESTRY MEETING	13 10:30 INDIGO MANOR SERVICE	14 10:00 HEALING SERVICE 11:00 BIBLE STUDY 7:00 CHOIR	15 9:00 ALTAR GUILD 4 10:30 FLOWER GUILD 1	16 9:00 DOK FALL ASSEMBLY
17 8:30 HOLY EUCHARIST RITE 1 9:15 CHOIR 10:30 HOLY EUCHARIST RITE II <b>Nations 230th Constitution Day</b>	18	19 8:30- 1:00 HUM FEEDING	20	21 10:00 HEALING SERVICE 11:00 BIBLE STUDY 7:00 CHOIR	22 9:00 ALTAR GUILD 1 10:30 FLOWER GUILD 2	23
24 8:30 HOLY EUCHARIST RITE 1 9:15 CHOIR 10:30 HOLY EUCHARIST RITE II	25 1:00 LUNCH BUNCH	26	27	28 10:00 HEALING SERVICE 11:00 BIBLE STUDY 7:00 CHOIR	29 9:00 ALTAR GUILD 2 10:30 FLOWER GUILD 3	30 9:00 AM-3:00 PM DOK/ECW RETREAT FOR SPIRITUAL RENEWAL

# SEPTEMBER 2017 SUNDAY SERVANTS SEPTEMBER 2017

SEPTEMBER	3	10	17	24
8:30 AM	8:30 AM	8:30 AM	8:30 AM	8:30 AM
LEM/ READER 1	Scott Law	Scott Law	Bob Kunderer	Scott Law
READER 2	Judy Langston	Patricia Langtry	Kay Bielick	Gwen Johnson
CRUCIFER	Scott Law	Scott Law	Bob Kunderer	Scott Law
PRAYERS	Mark Skolski	Kathy Munroe	Mark Skolski	Kathy Munroe
USHERS	Sally Stedman, Peggy Hopes, Kay Bielick, Rondi Terracino			
10:30 AM	10:30 AM	10:30 AM	10:30 AM	10:30 AM
LEM READER 1	Bob Kunderer	Frederick Aryeetey	Bruce Kozak	Pete Corliss
LEM 2	Carmen Howell	Fran Dunn	Sally Cullen	Jackie Block
READER 2	Kathy Schuh	Bob Sellers	Margaret Tedrick	Catherine Maher
CRUCIFER	Bob Kunderer	Frederick Aryeetey	Bruce Kozak	Pete Corliss
TORCHERS	Carmen Howell Sally Cullen	Fran Dunn Jackie Block	Sally Cullen Carmen Howell	Jackie Block Fran Dunn
PRAYERS	Catherine Maher	Bruce Kozak	Rachel Ramsey	Shiela McKay-Vaughan
ALTAR GUILD	Carmen Howell 2 Roger Allen Patricia Langtry	Susan Gummey 3 Pat Carlin Brenda Jarvis	Rachel Ramsey 4 Roger Allen Kathy Munroe	Pat hook 1 Chesley Benett Nita May
FLOWER GUILD	Susan Gummey 2 Jo An Nelsen	Clare Rakestraw 3 Marlene Kellington	Pat Hook 1 Winnie Hart	Susan Gummey 2 Jo An Nelsen
COUNTERS	Rachel Ramsey Jackie Block Danielle Rogeers	Jackie Block Winnie Hart Danielle Rogers	Jackie Block Danielle Rogers	Jackie Block Danielle Rogers
USHERS	David Withee (Capt.), Ken Apholz, Brenda Jarvis, Peggy Phillips USHERS SERVE THE ENTIRE MONTH			

# SEPTEMBER 2017



- 2 BILL CANNONS
- 5 DAVID WITHEE
- 6 CATHERINE CORLISS
- 8 GEORGE YATES
- 12 RACHEL MOORE
- 15 KATHY LORENZ
- 16 DOLLY KAUFMAN
- 18 POLLY YESURAS
- 22 CATHERINE MAHER
- 27 JAMIE MUSSELWHITE
- 30 MARLENE KELLINGTON



- 4 JOHN & VIVIANNE TRANTER
- 5 TOM AND MARGE FARRELL
- 15 JIM & SYLVIA RICHEY
- 17 JOHN & ANNE GALLION



FRED FEELEY  
DONALD MOWERY

## St. Mary's Episcopal Church

### Parish Staff

**The Rev. Fr. Jason A. Murbarger, Rector**

**The Rev. Fr. James D. Taylor, Rector Emeritus**

**The Rev. Fr. Joseph A. Maher, Retired**

Richard Wright, Organist/Choir Director

Judi Raske, Parish Administrator

Ed Campbell, Sexton

Miguel Berrios, Security

### Vestry

**Sr. Warden** Pete Corliss

**Jr. Warden** Nick Tedesco

Bob Kunderer

Dennis Mulberger

Rachel Ramsey

Danielle Rogers

Margaret Tedrick

**Secretary** Jacqueline Block

**Treasurer** Fran Dunn

### Our Services

**Sunday 8:30 am Rite I**

**Sunday 10:30 am Rite II**

### Office Hours

**10:00 am to 2:00 pm M-F**



### St. Mary's Episcopal Church

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Daytona Beach Florida 32114

386-255-3669

Email: [stmarysdaytona1215@cfl.rr.com](mailto:stmarysdaytona1215@cfl.rr.com)

Web Site: <http://cfdiocese.org/stmarysdaytona/>

### NOTICE MINISTRIES

#### LEADERS

Before scheduling meetings, functions or events for your groups, please check the master calendar in the church office to make sure your date does not conflict with any other events that may be scheduled. **Please fill out a Calendar Request Form** which is available in the office. Events will be approved by the Vestry

### REMINDER

If you are in the hospital or scheduled to be in the hospital in the near future, please **inform the church office** so that we will know that you are there. Please leave a message if the church office is closed

