

interesting to see what his own community say about him; it would not be like them to shirk the whole picture. For the time being, one imagines, this nobbly, noisy, frightening old man still shuffles too vividly through the memories of the Kelham Fathers to permit a thorough assessment.

It was a courageous decision, too, for Fr Kelly's style is hardly engaging. His tortuous self-analysis leaves an unpleasant taste. His philosophical puzzling seems to thrive on false paradoxes: he craves for the dilemma like an addict for his drug. When many of his shocking questions are analysed and seen to be no more than verbal confusions one tends to lose confidence in the thoroughness of his theology. Then there is a lack of charm in his style. It is almost inhuman at times. He plans the religious life, almost, it seems, as a machine for getting something done, rather than a life to be delighted in. How very different he was from his brother; but that is another story.

For those who persevere, this book can be most illuminating. Why is it such a useful guide to Anglicanism today? Can it be that this voice from the beginning of the century has been listened to? It does seem to be so, for Fr Kelly was essentially a practical man, he got things done. He may have been hopeless with people, but he founded a thriving order. He laboured the inadequacy of seminary training, but he gave his order his kind of seminary which has been feeding the Anglican ministry liberally ever since. He denounced sectarianism, and the High Church movement followed his lead and is now taking an active part in the ecumenical movement. It is difficult to think of another Anglican in this century who has had a comparable influence on the Church of England today. C.B.



MUSIC

A MOST important release is Decca's E.P. disc (CEP 654) of Benjamin Britten's *Missa Brevis* sung, with skill and fluency, by the *Boys of Westminster Cathedral Choir* with *George Malcolm* at the organ. The recording was made whilst an actual service was in progress. Britten is seldom less than vital or compelling and this recent setting, specially commissioned, reveals him not only as a felicitous craftsman and sincere musician—qualities which do not necessarily go hand-in-glove every time—but, primarily, as a dedicated worker in the specialized field of religious music. Therein lies the composer's worth. From the Westminster choir's angle his *Missa* is tailor-made and, from almost any standpoint, it is an outstanding contribution to the music of the Church—and, needless to say, a great step forward from the

strictures of nineteenth-century convention. The *Agnus Dei*, to take but one example, is a unique piece of imagery—surely as striking in its way as anything written by Byrd or his contemporaries over three centuries ago?

Owen Brannigan is a past master in the art of 'putting a song across'. This skill is a necessary adjunct of course to folk-song, and, on H.M.V. 7 EGG852I (45 r.p.m.), he gives us a batch of *Traditional Carols*. The calypso rhythm of Jamaica's *De Blessed Virgin had a baby boy* produces a spontaneous outburst of joy and gives Ernest Lush, at the piano, an opportunity for displaying his strongly-developed rhythmic sense. From France comes *The Ballad of Jesus Christ*, considerably more subdued in its mode of expression, and from England a number of favourites including a *Cheshire Souling Song* (still sung by the children of those parts between All Souls' Day and Christmastide), the Northumbrian *Dame get up and bake your pies* and the almost ubiquitous, but always fascinating, *Twelve Days of Christmas*. In similar vein to this is Barrie Grayson's *Shepherd Boy's Song*, a cheery, lilting little carol with an irresistible melody. All in all Mr Brannigan has recorded an engaging group.

Cantata also has a seasonal offering on T72067F (45 r.p.m.), and here a batch of *European Carols* (Hungarian, Polish, English, Italian, Russian and French) provides some fresh examples of Christmas music alongside two well-established favourites. The choral tone satisfies.

Robert Kobler, no ordinary organist, plays *In Dulci Jubilo*, *Puer Natus in Bethlehem* and other Bach pieces (similarly appropriate) on T71879F, whilst some Bach arrangements of solo songs from Schemelli's *Musikalisches Gesang-Buch of 1736* are found in dependable performances on T72073F.

The most recent releases from Cantate offer further diversions from the customary repertory and will again please the musician whose tastes, whilst not necessarily extravagant, may not always follow a set course.

T72087F, for instance, contains excellent performances of Schütz's *O quam tu pulchra es* and *Veni de Libano* which point out, all too forcibly, our appalling neglect—and even ignorance—of this not insignificant composer. Helmut Krebs and Roland Kunz (tenor and baritone) give persuasive, highly-polished performances with the unobtrusive collaboration of an instrumental ensemble.

T71691N has four *Sacred Songs* by the *Hessische Kantorei* whose singing has a bloom and a mainly full, musically unadulterated, tone.

WILLIAM VARCOE