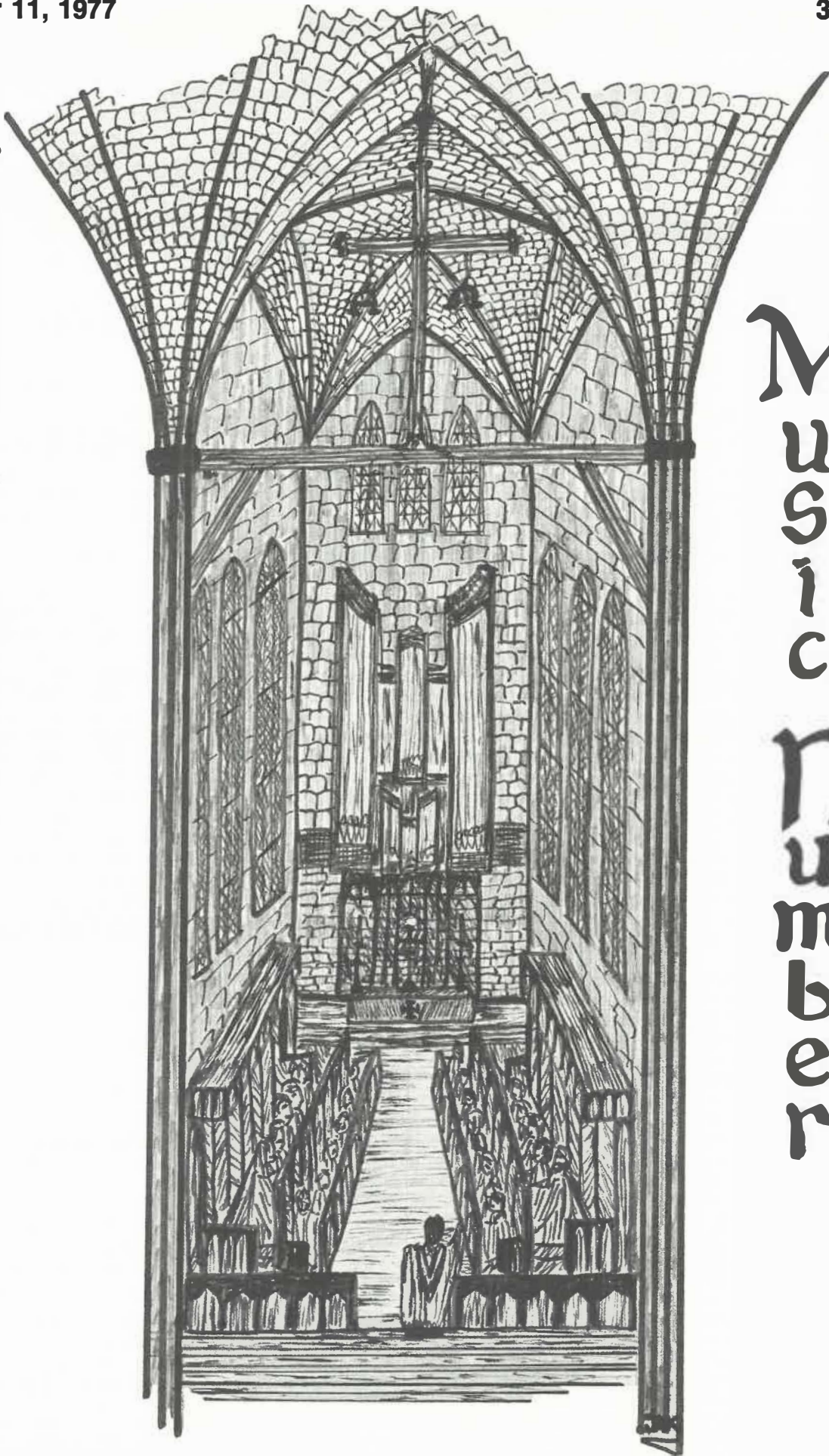


December 11, 1977

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Music  
Number



**W**e learn by comparing one thing with another, by looking at this and looking at that, and noting the differences and similarities. So it is, from the dawn of human consciousness, men and women and children have learned about themselves by looking at animals. As it turned out for Adam (Gen. 2:19-20), they are well worth naming, though none is a suitable mate for a human. This process of comparing and learning has never ceased—certainly it is not ceasing in this column.

Animal life is biological life. That is to say, what animals do can be explained almost entirely (if not quite entirely) in biological terms. The biological needs for food and drink, for reproducing the species, for defense from enemies, from cold and from excessive sun, and so forth, account for what animals do during their waking hours.

Humans of course have the same biological requirements. Because our stomachs cannot digest much raw food, because our children require years (rather than a few months) to grow up, and because we are naked, it is in a sense harder for people to attain these biological objectives. Hence we are forced to use rational intelligence, and the cooperation of groups of people working together, to accomplish what neither our instincts nor our muscles could accomplish alone — for example the transporting and storing of substantial amounts of food, or the building of houses. Even with brains and teamwork, most people during most of human history have been kept very busy, simply obtaining food and drink, rearing their children, and warding off one another or other enemies. Yet for humans, this is never enough. We cannot live by bread alone. Humans have to find some further meaning, value, or purpose, over and above the mere maintenance of our biological existence. For some (and for all of us at certain times) the biological needs are met as quickly and as economically as possible, so as to get on with more characteristically human en-

terprises of war and peace, friendships and rivalries, the acquisition of money and the seeking of leisure, or the diverse branches of arts and sciences. Music is a conspicuous example of a complex and demanding human activity which is in no sense biologically necessary. Man is, and is not, a biological beast. Therein is our similarity to, and our difference from, our numerous furry cousins.

Most of us, most of the time, choose to be participants in one or another cultural enterprise which humanize our biological urges. In most of the kindreds, races, and tribes on this earth, food and drink are carefully prepared and served, and eaten in accordance with prescribed customs and manners. And there are great meals, on special occasions, which have a meaning and symbolism imposed on the food and drink and on the accompanying human fellowship and sociability. Sex and reproduction are humanized in romance, marriage, and family. Shelter is humanized in tents, or hogans, or houses, or apartments, or houseboats, or trailers, according to the culture, background, or personality of the inhabitants. As for clothing—who can describe its various forms, colors, textures, or craftsmanship? In all of these areas, humans fulfill biological requirements, but in a vast variety of unpredictable, undetermined, purely human ways.

At the same time, the children of Adam and Eve also try to go beyond biology by sheer quantity. The consumption of food, drink, and sex is frequently excessive and not infrequently it is perverse. The wealthy, the great, and the powerful often express their status by a superfluity of food and drink. Many spouses, many houses, and lavish clothes are again characteristic emblems of worldly power. This excess, this superfluity, is one way to try to overcome or outdo the necessities of nature. At the same time, paradoxically, it is always a confession of subordination to biology.

The rarer and less frequent human response is the very opposite: the dis-

regard of physical comfort and convenience, subsistence on the most meager diet, shelter “in dens and caves of the earth” (Heb. 11:38), the most minimal and least fashionable clothing, and the foregoing of sexual relationships. This is the heroic lifestyle of the prophet, the visionary, the saint. This is the way of life of those who use their physical frames for what they are worth but nothing more than that. Such men and women transcend the human slavery to biological requirements in a way that the rich and the noble of this world do not. Such a one, said Jesus (Matt. 11:2-11), was John the Baptist whom the church honors in Advent. You and I can not only honor and admire him but also, in some measure, be lifted by him above our preoccupation with physical satisfactions so that we can direct our attention to more ultimate goals. These are more precious (and surely more truly royal) than the gold and jewels of kings and queens.

### The Lute Player Dies

#### I

When one who sings to us  
lies mute  
And we are more alone  
for him who is gone;  
When one who brings to us  
the oval lute  
Has empty hands and eyes  
something inward drops and dies.

#### II

There is a flower growing,  
delicate,  
Whose petals drop one by one  
as those who sing pass on;  
There is a melody flowing,  
old and ornate,  
Whose tones fall flat and spent  
as those who play fall silent.

Edward O'Brien, Jr.

# BOOKS

## Song Collection

**FRESH SOUNDS.** Compiled by Betty Pulkingham and Jeanne Harper. Eerdmans. \$3.95, paper (spiral bound).

This is the companion volume of songs to *Sound of Living Waters* previously compiled by the editors. The foreword indicates that the editors find it difficult to keep current with the many new songs available. However, this collection is not for the musically insecure. A good number of the songs are written in keys of 3,4,5 sharps and flats and the rhythms are more difficult than the sing-along leader can maintain.

In my experience those leading children in singing need easily grasped tunes and rhythms with much repetition which may indeed be boring to the more musically sophisticated.

SUSAN M. CLARK  
Coordinator of Christian Education  
Christ Church  
Whitefish Bay, Wis.

## Daily Worship with Music

**DAILY PRAYER OF THE CHURCH.** Contemporary Worship, 9. Prepared by Inter-Lutheran Commission on Worship. Augsburg, LCA Board of Publication, and Concordia. Pp. 96. N.p.

One learns to expect Lutheran liturgical publications to be well thought-out, well arranged, and substantial in content. This edition of the daily office is no exception. It is published for provisional use and evaluation in the major Lutheran bodies in this country.

After some brief explanatory material, this booklet gives the services of morning prayer or matins, evening prayer or vespers, and compline. An additional set of suffrages and prayers may be added to matins or vespers, or used alone at midday or other times. There is also a litany.

Contrary to Anglican expectations, it is assumed that the chanting of the responses and canticles will be normal usage. Modern English is used throughout, with the music printed in at appropriate points. The ecumenical use of common texts is now beginning to pay dividends. The *Venite*, *Benedictus*, and *Te Deum* at matins, and the *Magnificat* at Vespers are in the same translation as is given in Rite II of the Proposed Book of

Common Prayer, and hence this music is usable by Episcopalians.

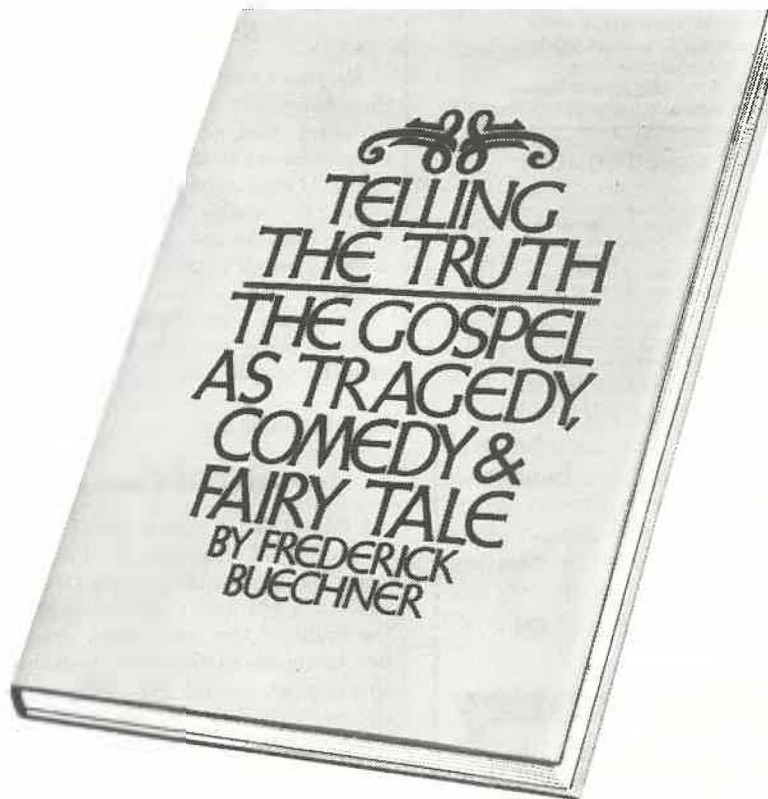
Vespers may begin with a ceremonial candle-lighting, and incense is suggested. Psalmody, lesson, *Magnificat*, and a litany follow, reflecting the same classical pattern which is indicated in An Order of Worship for the Evening in PBCP.

At the end of this booklet simple suggestions for chanting psalms are given. Two dozen psalms are then provided, apparently for use pending the publication of a full Psalter. They follow (with appro-

priate permission) the version of PBCP, but each is pointed for chanting. Interestingly, the use of the *Gloria Patri* after each psalm is dropped. Instead there is revived the ancient usage of a Psalter Collect, or "Psalm Prayer," which sums up the theme of each psalm. Such a collect is given after each psalm printed here. Liturgically inquisitive Episcopalians may notice a rubric on page 113 of PBCP which indicates that collects of this sort may also be used on some occasions in the Episcopal Church.

H.B.P.

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The purpose of this fund is to keep THE LIVING CHURCH alive and keep it growing. Contributions from readers are acknowledged by individual receipts mailed to them and recognized as legitimate charitable deductions on federal income tax returns.

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# LETTERS

*We are grateful for letters from readers. To be printed, letters must include correct name and address of the writer, although we will withhold the name if so requested. The name of the parish to which a layperson belongs will be included beneath the name if the writer so indicates. Letters should be devoted to only one topic, and writers are requested to limit themselves to 300 words. The editor reserves the right to abbreviate any letter submitted. We cannot print personal attacks on individuals, nor references to statements or actions which are, in our opinion, of questionable factual accuracy. Nor can we include letters which consist mainly of material already printed elsewhere.*

## Nothing to Hide

Re the news story "Reporter Probes Scientologists" [TLC, Oct. 23]: The very evidence of a declaration of this issue reveals to me that the "Church of Scientology" is not very proud of their belief in failing to identify the original document.

Second, why are clergy so ready to sign a document of this nature without knowing its origin?

Churches who place priority in God have nothing to hide, either in beliefs, practices, or finances.

HAROLD S. MARSH  
 Hopkinsville, Ky.

## Freedom of Conscience

I have been a supporter of ordination of women to the priesthood since 1970, and I have not changed my mind. Nonetheless, I am also a strong supporter of the right of the individual, ordained or lay, to follow his/her own conscience on this matter. I am in firm agreement with the words on this matter in the House of Bishops recent Pastoral Letter.

What disturbs me is that the practice by some of these same bishops is different from their words. I have heard rumors of several priests being persecuted by their bishops for being in opposition to women's ordination. I know of one diocese where a good friend of mine has been forced by his bishop to resign as vicar of a mission because his minority view (in that diocese) is still in support of an all-male priesthood. Is this "freedom of conscience"?

Though I believe that my friend's opinion on this question is incorrect, I believe very strongly in his right to express it. This right is also supported by his fellow priests and by his congregation. Perhaps his bishop should re-read the Pastoral Letter of the House of Bishops, and take it to heart this time.

*Continued on page 15*

# The Living Church

**Volume 175 Established 1878 Number 24**

*An independent weekly record of the news of the Church and the views of Episcopalians.*

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## CALENDAR

December

11. Advent 3  
 14. Ember Day  
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 17. Ember Day  
 18. Advent 4

NEWS. Over 100 correspondents, at least one in each diocese, and a number in foreign countries, are *The Living Church's* chief source of news. Although news may be sent directly to the editorial office, no assurance can be given that such material will be acknowledged, used or returned.

PHOTOGRAPHS: *The Living Church* cannot assume responsibility for the return of photographs.

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# THE LIVING CHURCH

December 11, 1977  
Advent 3

For 99 Years  
Serving the Episcopal Church

## MUSIC AND LITURGY

### Diocesan Chairmen Meet

The annual Conference of Chairmen of Diocesan Liturgical Music Commissions was held in Shreveport, La. Nov. 7-10, at St. Mark's Church. Mr. William C. Teague, organist and choirmaster of St. Mark's, and professor of music at Centenary College, was chairman, and the Rev. J. Frederick Patten was host rector. Commission representatives of approximately 60 dioceses spent three days hearing reports, taking part in discussions, and engaging in services of worship with a wide variety of traditional and contemporary music. Representatives of the Standing Liturgical Commission reported on its continuing work. Dr. Alec Wyton, co-ordinator of the Standing Commission on Church Music, and others, explained forthcoming efforts of the Commission to encourage wider and fuller use of Hymnal 1940, as well as to enrich the latter with additional hymns and tunes. Edward Sovik, Minneapolis architect, discussed current developments in church architecture. One afternoon was devoted to a presentation of the pastoral and liturgical role of deacons, and three active deacons reported on the wide range of their ministries. This program on the diaconate was arranged by the Associated Parishes of which Mrs. Donald G. Kingsley of Holland, Mich. is current president.

The 1978 conference will be held in the Diocese of Atlanta, Ga., where the chairman of the Diocesan Commission on Liturgy and Music is the Rev. Harwood Bartlett, rector of St. Bartholomew's Church in Atlanta. A November date is anticipated. For future meetings, the Conference set up a coordinating committee of which the chairman is the Rev. Canon Vincent K. Pettit, rector of Trinity Church, Cranford, N.J.

## OLD CATHOLICS

### Archbishop Kok Decries Schism

Old Catholic Archbishop Marinus Kok of Utrecht told the Rt. Rev. John M. Allin that, although Old Catholics do not accept the ordination of women to the priesthood, they have no intention of making this difference the grounds for a schism.

Archbishop Kok told Bishop Allin that the Rt. Rev. Albert Chambers, retired

Bishop of Springfield, came to the recent conference of Old Catholic bishops in Scranton, Pa., to request that they participate in consecrations of bishops for the group of Anglicans who have left the Episcopal Church. Archbishop Kok said he would not grant Bishop Chamber's request.

The Old Catholic archbishop told the Presiding Bishop that he had read the manifesto drafted at the St. Louis meeting of the Fellowship of Concerned Churchmen, and said that he "was repelled by the way they seemed to condemn everything."

He declared that there are already enough schisms in Christian fellowship, and said he does not wish to help another one come into being.

## ROMAN CATHOLICS

### American Benedictine Ordained Archbishop

In a lengthy and beautiful ceremony on Nov. 8, in the Roman Catholic Cathedral of St. John the Evangelist, the former abbot primate of the Worldwide Benedictine Federation, Rembert George Weakland, O.S.B., was ordained and installed as ninth archbishop of the Milwaukee, Wis., archdiocese. The Most Rev. Jean Jadot, apostolic delegate to the United States, served as principal consecrator.

The new archbishop was born in Patton, Pa., in 1927. He studied at St. Vincent's Archabbey in Latrobe, Pa., and at St. Anselm's Pontifical College in Rome, where he was ordained to the priesthood in 1951. He was elected abbot of the Worldwide Benedictine Federation in 1967, when he was 40, the minimum age for the position. Archbishop Weakland is well-known for his expertise in liturgical music, and he is a classical music devotee who studied at the Juilliard School and Columbia University in New York City. He speaks many languages, and feels that, from the visits he made to Benedictine abbeys around the world, he brings to his new post a broad vision of knowing "the Church as it exists in every culture and under almost every conceivable political circumstance."

One of the archbishop's original compositions, "Mighty and Wonderful" was played at his ordination, and he gave part of his address in fluent Spanish to the enthusiastic congregation.

According to *The Catholic Herald-Citizen*, the official publication of the archdiocese of Milwaukee, Msgr. Francis M. Beres, rector of St. John's, said that only an ecumenical service honoring the Most Rev. Michael Ramsey, former Archbishop of Canterbury, two years ago, is believed to have attracted a comparable or larger congregation in the cathedral's history than that which witnessed the new archbishop's elevation.

The Rt. Rev. Charles T. Gaskell, Bishop of Milwaukee, the Rt. Rev. William H. Brady, Bishop of Fond du Lac, and Anglican Benedictine Abbot Benedict Reid of Three Rivers, Mich., took part in the impressive procession with about 75 Roman Catholic bishops, Benedictine abbots and priors, and John Cardinal Cody of Chicago. Representatives of all major religious groups were in attendance; among others from the Episcopal Church were Mother Mary Joan, Mother Superior of the Western Province of the Community of St. Mary, and the Rev. Alan P. Smith, Executive Secretary of the Diocese of Milwaukee.

## OREGON

### No "Deep Divisions"

Nearly 400 delegates—both clergy and laity—along with 300 other Episcopalians attended the convention of the Diocese of Oregon, in Eugene in late October.

The Rt. Rev. Matthew P. Bigliardi, Bishop of Oregon, told the convention, "I want you to know of my warm personal gratitude for the charity with which we in the Diocese of Oregon have approached one another in this time of testing. We have been singularly free of the deep divisions and hostility which have beset the church in other places."

The bishop also called for a special convention in the spring of 1978 to consider the national church program of Venture in Mission (VIM), an evangelistic and missionary outreach program designed to meet the needs of the church in the world.

Policy resolutions that were adopted by the convention included a commendation of the Eugene City Council for amending its Human Rights ordinance to include homosexuals, joining with the Roman Catholics to condemn irresponsible journalism, supporting an institutional chaplaincy in the Salem area, and

expressing concern for Christians involved in political situations in South Africa and Uganda.

A 1978 budget of nearly \$650,000 was adopted by the convention, voting to fund it by the normal assessments on Oregon's 75 congregations, plus a surcharge of \$60,000 to make up the difference. The budget includes a 6% cost-of-living increase for clergy, bringing the minimum salary up to \$10,400 per annum.

The budget also includes \$2,000 for area surveys in unchurched parts of western Oregon. During the past year, new missions have been started in the Stayton/East Salem and Junction City areas.

About one-sixth of Oregon's 1978 budget will be sent on to the national church for church programs and work in overseas missions.

### ECUMENICAL RELATIONS

## Anglican-Roman Catholic Parish Formed

The Anglican-Roman Catholic Community of Tidewater, Va., was launched by the Rt. Rev. David S. Rose, Episcopal Bishop of Southern Virginia, and Bishop Walter Sullivan of the Catholic Diocese of Richmond. It is probably the nation's first joint Anglican-Roman Catholic parish.

Co-pastors of the new venture are the Rev. Donald Gross, former rector of Christ Episcopal Church, Columbia, Md., and Fr. Raymond Barton, former pastor of Sacred Heart parish, Norfolk, Va., who indicated that the parish will begin with about 50 members, half of them Anglicans, and half Roman Catholics.



RNS

Fr. Gross (left foreground) and Fr. Barton, and seated in background R.C. Bishop Walter Sullivan of Richmond (left) and Bishop Rose of Southern Virginia: A new venture.

The Rt. Rev. C. Charles Vache, Bishop Coadjutor of Southern Virginia, who served as chairman with Fr. Thomas Quinlan of the committee that formed the new parish, told the congregation, "The race for unity has seemed like a snail's pace, but Catholics and Episcopalians can find unity in one Lord, one faith, one baptism, one God of us all. What more need there be?" However, he mentioned one of the greatest obstacles to Anglican-Roman Catholic union—the lack of inter-communion, which is a major restriction facing the new parish.

Fr. Barton said the parish will combine all facets of church life, such as social ministry, religious education, preparation for the sacraments, and take part in a variety of ecumenical services. The eucharistic liturgies will be separate. Fr. Barton also said that the community, which meets now at the Barry-Robinson Home for Boys, plans eventually to build its own church.

Fr. Gross called the parish "a tremendous testimony to our bishops and dioceses for taking this step, realizing that not many of these waters have been charted."

According to Bishop Rose, only one other such parish exists and it is located in the Caribbean—the Anglican-Roman Catholic Parish of the Reconciliation, located in Bridgeport, Jamaica.

### ORTHODOX

## A New Saint

St. Innocent, the Christian world's newest formally proclaimed saint, has been called "Paul Bunyan in a cassock" because of his size and impressive appearance.

Innocent was born John Popov in 1797 in Siberia. When everyone else refused a request from the Bishop of Irkutsk for a priest to go to Alaska, Innocent volunteered. He traveled for more than a year across Siberia and the Bering Sea with his wife, son, mother, and brother to work with the Aleutian natives.

The future saint and his wife organized a school, and Innocent devised an alphabet for the Aleut language. He translated parts of the Bible and services into Aleut, and traveled from island to island through the icy waters in a small canoe. One tribute to his preaching skill was made by an old Aleut, who said, "When he preached the word of God, all the people listened, and they listened without moving until he stopped. Nobody thought of fishing or hunting while he spoke; nobody felt hungry or thirsty as long as he was speaking, not even little children."

In 1834, a smallpox epidemic occurred when Innocent was working among the Thlingits at Sitka. He convinced the natives to accept vaccination, which halted the epidemic. After the death of his wife

in 1839, Innocent became a monk and was consecrated bishop in 1840. He was made Metropolitan of Moscow in 1868, and organized the Imperial Mission Society which supported the mission work in Alaska. Metropolitan Innocent died in 1879.

A commentator said in the 1940s, "He left behind a record of service which is difficult to match. There are still a few old men in the Aleutian Islands who remember the good father, as he was affectionately known. If personal humility is greatness, then he may be truly named one of the church's great men, if not the greatest, in the history of the Russian church."

### UNIVERSITIES

## Dorothy Day and Catholic Workers Honored

A celebration and convocation honoring the 80th birthday of Dorothy Day, co-founder of the Catholic Worker Movement, was sponsored by Marquette University, Milwaukee, Wis. in early November. Major addresses were presented by Peter Marchetti, S.J. and Pulitzer Prize winning author and research psychiatrist, Dr. Robert Coles.

Dorothy Day was described as a radical activist whose work has been a consistent expression of her belief in an imminent and transcendent God. She insists that "broken lives can be celebrated" and the Catholic Workers continue to provide houses of hospitality for those in need of bread and care.

Dr. Coles, author of a history of the Catholic Worker Movement spoke to an audience spanning four generations. He suggested that universities institute programs to nurture a human and social revolution. And he urged that in doing so they utilize a "kinship"—people who are engaged in Christian works of mercy to change a social order that leaves many of us hungry and without hope.

### ENGLAND

## Canterbury Hails Fund Pledges

The Most Rev. Donald Coggan, Archbishop of Canterbury, a joint president of the Council of Christians and Jews, welcomed pledges of \$180,000 in London recently when he spoke at the council's annual meeting. An appeal for \$450,000 was launched at Lambeth Palace some weeks ago, and the archbishop said the pledges provided a fine start toward the realization of the council's goal. The council was founded in 1942 to combat all forms of religious and racial intolerance.

The Chief Rabbi of the British Commonwealth, Dr. Immanuel Jakobovits, one of the council's presidents, said that

all should strive to ensure that every immigrant feels at home in England. He expressed appreciation, on behalf of the Jews, for the archbishop's involvement and concern for the fate of one-third of the world's Jews who still live in Soviet Russia.

The Council of Christians and Jews expects to welcome Queen Elizabeth, the Queen Mother, at a silver jubilee concert to benefit the council in Westminster Abbey this month.

## SEMINARIES

### New President at Bloy

The Very Rev. Charles U. Harris, former dean and president of Seabury-Western Theological Seminary, Evanston, Ill., has been elected president of Bloy Episcopal School of Theology, Claremont, Calif. Announcement of the election was made by the Rt. Rev. Robert C. Rusack, former president of Bloy and Bishop of Los Angeles, after a meeting of the school's board of trustees. Bishop Rusack will continue as chairman of the board.

Dean Harris, who resides in Virginia, will be at Bloy at stated periods during each year, and will assist the bishop and dean, the Very Rev. Edwin G. Wappler, in the administrative, academic, and development planning for the school.

Dean Harris was dean and president of Seabury-Western for 15 years, and has been emeritus and honorary trustee since 1972. He was a member and secretary of the drafting committee on the holy eucharist for the Proposed Book of Common Prayer and is currently president of the *Anglican Theological Review*.

## CHURCH PENSION FUND

### Chairman Elected

Robert A. Robinson, President and Chief Executive Officer of The Church Pension Fund, announced that the Rt. Rev. J. Milton Richardson, Bishop of Texas, has been elected chairman of the Board of Trustees of the Church Pension Fund. He succeeds the Rt. Rev. William Forman Creighton, retired Bishop of Washington, who served as chairman since 1969.

Bishop Richardson has served as a trustee since 1951, and served as vice chairman of the board for the past year. He is a member of the board's executive committee, and is also a director of three of the Fund's affiliated companies—Church Life Insurance Corporation, The Church Insurance Company, and The Church Hymnal Corporation.

Bishop Creighton became a trustee of the Fund in 1960 and served on the Board's Executive Committee among others. He also acted as a Director of the Fund's three affiliated companies.

# BRIEFLY . . .

Rome's church bells were silent on the first Sunday of Advent (Nov. 27) in protest against a wave of political and criminal violence sweeping Italy.

Ugo Cardinal Poletti, Pope Paul's vicar for the Diocese of Rome, announced the symbolic gesture and said that masses on Nov. 27 throughout the city would not be accompanied by traditional liturgical chants. The Pope's vicar said that political extremists were incapable of controlling themselves, and that the public's fear, distrust and apathy were lethally dangerous to democracy.

Prince Charles of England was to attend a Christmas celebration and concert in the Roman Catholic Westminster Cathedral on Dec. 2. George Cardinal Hume, Archbishop of Westminster, said it was the cathedral's first such celebration, and he hoped it would become an annual event that would help the poor and homeless. Proceeds will be divided between Queen Elizabeth's Silver Jubilee Appeal and the Westminster Cathedral Appeal Fund.

Gov. Hugh Carey of New York proclaimed November as Gospel Music Month in the state.

The governor, a Roman Catholic, declared in his proclamation, "Gospel music constitutes a genre unlike any other in the history of music. Adding a spirit of community, a love of God, and a sign of brotherhood and fellowship to musical forms of the past, gospel music has played a significant and formative role in the development of American music."

"Down under" clergy are not happy with Australia's 1977 Christmas stamp, which pictures a gleeful Santa Claus on a surfboard. The Rt. Rev. Francis O. Hulme-Moir, Bishop of Sydney, called it evidence of secularization, and said of the Australian postal department, "It is a pity, really a pity, they have not retained the real meaning of Christmas."

The Catholicos-Patriarch of the Russian Orthodox Church in Soviet Georgia, David V, has died at the age of 74, the Soviet news agency Tass reported. Tass

did not say when the death had occurred or give the cause of death. It said that Metropolitan Iliya of Sukhumi had been appointed acting Catholicos of the Georgian Orthodox Church. Patriarch David (Derdariani) became head of the Orthodox Church in Georgia in 1972. He had served as Metropolitan in the Georgian Republic since 1962.

A memorial service was held at St. Margaret's Episcopal Church in Washington, D.C., for a Mexican-American woman who died after undergoing an abortion in a Mexican border town after, according to the service's sponsors, the government shut off financial aid for abortions for poor women.

The ceremony was organized by Planned Parenthood, the Religious Coalition for Abortion Rights, and an "Ad Hoc Memorial Committee" made up of ten Hispanic law, student and womens' groups.

Carlos Alberto Torres, a suspected member of the Puerto Rican terrorist group and who served on a national commission of the Episcopal Church last year, has been added to the FBI's Ten Most Wanted Fugitives list. Four people connected with the church's former National Commission on Hispanic Affairs have been imprisoned for refusing to testify before a federal grand jury seeking information on Mr. Torres and the organization known as FALN.

New York State has barred property tax exemptions that were granted to mail order ministers of the Universal Life Church, directing that their properties be placed on the tax rolls immediately. One of the four town assessors served with the directive, said he will ignore the order. He had granted tax exemption to 90% of Hardenburgh's 236 residents, 213 of whom claim to be ministers of the mail-order ordination U.L. Church based in California.

The Billy Graham Evangelistic Association based in Minneapolis is selling a 15-acre parcel of land near Metropolitan Stadium in suburban Bloomington, with an asking price of \$900,000. A Dallas firm reportedly bought the property. At one time the Graham association planned to use the land to erect a building to handle its mailings but instead built next to its headquarters in Minneapolis.

# A REWARDING CHALLENGE

*Men and boys' choirs  
can be at the forefront  
of what is happening  
in the church today.*

By FREDERICK BURGOMASTER

Men and boys' choirs have existed from as early as the fourth century and have become associated, in particular, with the development of English church music from antiquity through Tudor, Restoration, and Victorian periods to the present day. The choirboy of today is duly impressed by his choirmaster that he is a "lineal successor" to the grandeur of earlier days, and often the names Gibbons, Tallis, and Purcell are spoken with great solemnity and reverence. He is to act with dignity at all times, upholding the tradition and setting an example for those fortunate enough to have the opportunity to succeed him.

Although it is certainly important for a choirboy to become aware of and be sensitive to the great tradition of which he is a continuing and contributing agent, the fact of the matter is that the above characterization exists primarily in the minds of casual observers of the men and boys' choir scene, many of whom have come to regard such choirs as "special," "irrelevant," "inflexible," "heavenly," and (for some clergy) "con-founded." These adjectives are often the result of insufficient knowledge and experience, and might therefore be regarded as prejudgments. What is the present state of the men and boys' choir in the Episcopal Church? Is it wholly de-

*Frederick Burgomaster is organist and choirmaster at Christ Church Cathedral, Indianapolis, Ind. He is also music director of Cathedral Arts, Inc., which sponsors musical and other cultural programs in downtown Indianapolis.*

pendent upon tradition? Can such a choir, with its anachronistic connotations, be relevant to contemporary life? Can it be flexible enough to adapt to the needs of an average parish? Does it really have any meaning for a boy growing into manhood? Can it truly enhance worship? The answer to these latter four questions is a resounding *yes!* With regard to the first question, the present state of men and boys' choirs is relatively healthy and can become even healthier with a proper understanding of the contribution such a choir can make to the worship experience of a congregation, be it of mission or "cathedral" proportions.

Let us first discuss flexibility with regard to repertoire. It is a common misconception that men and boys' choirs are only able to sing repertoire which has been composed specifically for their particular type of sound, i.e., English and Continental church music to 1800 and English thereafter. This is almost like saying a mixed choir can only sing music from 1800 to the present. Both types of choirs are able to sing repertoire from all periods and in every conceivable style; dependent only on the relative ability of the particular choir. Certainly there are styles particularly suited to the sonority of a men and boys' choir (e.g., Byrd Mass for four voices) or a large mixed choir (Beethoven Missa Solemnis), but either choir is able to perform any style. This, of course, includes the "secular" styles of jazz, folk, and rock, as well as avant garde and electronic experimentation. Choirboys in particular relate well to a varied and flexible repertoire, one which



Boy choristers of Christ Church Cathedral, Indianapolis.

is geared toward the multi-faceted needs and demands of the contemporary church. It is marvelous to see a young chorister responding with great excitement to the best of the 16th century, as well as the best of contemporary experimentation. It is also heartening to see a choirboy develop a critical sense, enabling him to begin to discern directions of success or failure in a composition, be it a folk setting or a work of Benjamin Britten. It must be added that this flexible approach to repertoire demands a free and unencumbered approach by the choirmaster.

How does the men and boys' choir experience affect the life of an average boy? The benefits are innumerable. First and foremost, the boy is engaged in a church-related activity, one which is at the heart of Sunday morning worship. How many church activities bring a boy (particularly a teenager) into the church three times or more a week? It is of utmost importance for choirmaster and rector to work together to ensure that this commitment is indeed related to the life of the parish and that the chorister does not come to regard himself or be regarded as a professional musical appendage to liturgy. Another benefit is the constant striving for perfection in the learning and performing of musical works. At a very young age the chorister learns that in order to do something really well, it requires a great deal of effort and concentration. This becomes perhaps even more important to him in the realization that "grown-ups" (the men of the choir) are sitting right behind him, engaged in the very same activity. How better to explain to a young person the rewards of effort and concentration than to place him in a situation where he is equal to an adult. This brings us to another reward of the men and boys' choir experience, the fact that the chorister,



with regard to the musical goal, is treated as an adult. In fact, in view of his far greater learning capacity, even more is expected from the young chorister. There are thus no compromises in repertoire. Repertoire is not watered down or simplified to enable the "little ones" to learn it. Rather, the chorister is constantly challenged to learn more difficult works, and to perform them with an ever-increasing level of proficiency. He is therefore on a par with the men of the choir, and frequently (particularly with a work of unconventional nature) is ahead of them. There is a good feeling of mutual respect between the men and the boys, as they are both striving toward the same goal.

All of this "togetherness" results in another benefit to a young boy, the fellowship of the entire group, the choir "family" apart from its musical strivings. Choir trips, parties, soccer matches, suppers, camping are all part of the life of a choirboy, and enable him to relate to his fellow choristers in a more relaxed and informal way. This is a vital dimension of the choirboy experience, and choirmasters should take care that some sort of balance between work and play exists in their overall plan. Important too is the involvement of both boys and men in recreational activities. Finally with regard to these positive influences on the life of the average boy, discipline is an important factor. Without proper discipline a choir will achieve relatively little. I think that discipline relates in great part to respect for the person in charge. If a chorister knows that he can only go so far before incurring some form of wrath from the choirmaster, he is instilled with some measure of respect, which can result in greater accomplishments. Extremes of too much or too little discipline can, of course, undermine the efforts of a choir, and will often result in low morale.

To what degree does tradition determine the *raison d'être* of the men and boys' choir? This would be a rather unnecessary question in the 16th century, as there was not yet any provision for female participation. In the contemporary church, the tradition of an all-male choir as the only possible choral ensemble is, of course, no longer a valid rationale. In fact, a rationale for the present and continuing existence of the men and boys' choir is not derived from tradition, but rather from the fact that, as we have attempted to show above, such a choir makes an enormous contribution to the total worship life of a parish, while at the same time being of immense benefit to a boy during his impressionable years. Tradition is really the servant of the choir, providing the choir with a marvelous storehouse of repertoire and a pride in being a continuing agent in the enhancement and enrichment of the word of God through music. Tradition as

an end in itself can result in the choir becoming a vested barrier to the worship experience of the person in the pew. As a means to an end, it can provide liturgy with great vibrance.

As stated above, tradition no longer relegates choral ensembles to the private domain of the male. Girls' choirs can and should exist alongside men and boys' choirs, and, so that the girls are not deprived of the same repertoire, should combine with the men on occasion. Many churches and cathedrals have men and boys' choirs, girls' choirs, and mixed choirs (choral societies), thus involving as many as is possible in the choir experience. A problem which might arise from such a set-up is in providing each choir with enough men for performances of four-part repertoire. A suggestion might be to start with a men and boys' choir and girls' choir, and to train these youngsters to be your (and all of our) future adult choristers. I think this is a far wiser course than to place all one's dependence on an adult volunteer choir of, for instance, four sopranos, six altos, and one or two men. The latter seems a close-ended situation, which can improve perhaps to a very limited degree, but which is more likely to deteriorate even further. The former approach is a way to build for the future, enabling the choirmaster to train and create his own choral ensemble, an approach which involves the congregation and clergy in an open-ended rather than restrictive, choral program.

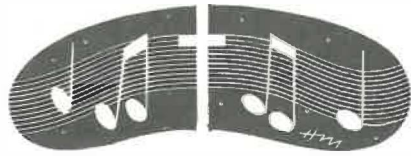
All of the preceding places an enormous responsibility on the choirmaster. He must not only be a proficient musician, but must at the same time be able to relate and subordinate his musical skills to liturgy. He must also be able to work effectively with the various needs and concerns of his fellow worshippers, whether their musical preferences be Johannes Ockeghem or Elton John. He

must keep the past alive by continuing to perform those works of previous centuries which, by nature of their compositional integrity and inspirational power, have survived and should continue to survive. In the men and boys' choir situation, the choirmaster must realize the potential strength of influence he might have on the lives of his choirboys, and must act therefore with great sensitivity and care. He must always keep abreast of the most recent developments in music (the arts) and liturgy, accepting or rejecting them after adequate well-grounded critical evaluation, and then finding appropriate and creative ways to incorporate these new elements into his particular situation. He must constantly be challenging his choristers to new and greater levels of achievement, keeping in mind that young choristers in particular are voracious assimilators of that which stimulates and challenges them. The responsibilities are endless, and often depend on how far a choirmaster wants to go to achieve those results most beneficial to his particular situation. As we have pointed out above, all these responsibilities should be shared in a greater or lesser degree by the clergy. The sharing process must be mutual, so communication does not always originate from the same source.

Men and boys' choirs can be at the forefront of what is happening in the church today. Such choirs have produced many leaders in the past, and can continue to flourish and produce great leadership if their efforts are directed toward establishing "traditions" of the present and future. It is exciting that we are inheritors of many traditions and styles, but are not automatically beholden to them. It is a most rewarding challenge for one of the most ancient of the church's lay-participating organizations to be able to continue to sing the praises of God.



Choirmaster Frederick Burgomaster and the men and boys choir of Christ Church Cathedral rehearse.



# HYMNAL ENRICHMENT

By RAYMOND F. GLOVER

The history of the hymnal of the Episcopal Church reflects a responsiveness to the worship life of the church it seeks to serve, through the many editions that have appeared since the year 1789 when the General Convention of the church included metrical psalms and a small number of hymn texts in the first Prayer Book of the church. Since then the hymnody of the church has been officially revised five times: in 1826, 1871, 1892, 1916, and 1940. In addition to these actions, General Convention over the years authorized other hymn texts for use as supplemental material. Continuing hymnal enrichment also took form in private hymnal compilations and in the countless numbers of tune books in use throughout the church until 1918 when the General Convention authorized publication of the first official music edition of the hymnal. Its revision in 1940 set unprecedented standards in American hymnody with the catholicity of its musical and textual contents. Since then, in 1972, *More Hymns and Spiritual Songs* authorized by General Convention further supplemented the breadth of *The Hymnal 1940*.

Today the Standing Commission on Church Music continues hymnal enrichment in two ways. First is the publication of *Hymnal Supplement II*, and the Hymnal Series booklets.

*Hymnal Supplement II*, a collection of alternate tunes for use with the text in the hymnal, appeared in 1976 and is now bound in the hymnal itself. Many of the tunes appear for the first time in an Episcopal hymnal. Some tunes were especially commissioned. "In a few cases, tunes wedded to the texts by the authors'

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*Raymond F. Glover is chairman of the Hymn Committee of the Standing Commission on Church Music. He is organist-choirmaster at St. Paul's Church, Richmond, Va., and head of the Music Department at St. Catherine's School, Richmond.*

intent or by tradition, but absent from the hymnal have been restored."<sup>1</sup> Others come from early American sources. "In several cases the original settings printed in shaped notes with the melody in the tenor have been included, as well as more contemporary arrangements."<sup>2</sup>

*Hymnal Series, More Hymns for Worship*, to be published Easter 1978, is a direct response to the expanded liturgical and musical opportunities afforded in the Proposed Book of Common Prayer. Dr. Marion Hatchett of the School of Theology of the University of the South at Sewanee, Tenn., guided the Commission in preparation of this booklet.

*More Hymns for Worship* expands certain sections of *The Hymnal 1940* and "reflects the study of a large number of hymnals in current use throughout the Christian church. In areas where literary materials were found inadequate, new translations were commissioned. To assure consistency with the thought and language of the Proposed Book of Common Prayer and the theology of the church, a theological committee under the guidance of Dr. Charles Price of Virginia Theological Seminary reviewed all texts.

"Musically, the book is enhanced by the inclusion of a number of new tunes not presently found in the hymnal. Several are experimental in nature, using new sounds and styles. Opportunities are afforded for the use of instruments other than the organ or piano and a large number of descants and fauxbourdon are included.

"In response to the need of congregations who find the use of chant difficult, *More Hymns for Worship* contains canticles of the Proposed Book of Common Prayer in meter. Several are in new translation while others come from the rich repository of the church's treasury

of literature."<sup>3</sup> The second major undertaking in hymnal enrichment centers on the evaluation of the contents of the present hymnal. The theological committee has recently begun an intensive study of the theological and literary merits of each hymn text. Also, there will be a survey of clergy, musicians and laity throughout the church seeking information on what is currently being used in our present hymnal. The results of this survey and the studies of the theological committee will be compiled and those texts which are chosen for retention will form the nucleus of a new hymnal.

In preparation for further enrichment, committees of the Standing Commission will study the great treasury of hymns of the past, the countless new hymnals being published in this country and abroad, and the work of contemporary poets. Special concern is focused on existing writings suitable for use as hymns and on the search for poets interested in hymn commissions.

The entire Standing Commission has been organized as a committee of the whole and will soon be reaching out into the church for help in the enormous task that lies ahead. Subcommittees have been organized to consider such areas as hymnody from the early church to the Middle Ages; the hymnody of the Renaissance and the Reformation; the work of such "classic writers" as Isaac Watts and the Wesleys; metrical psalms and biblical paraphrases; and the hymnody of ethnic and special groups within the church.

Another committee is studying the lectionary of the Proposed Book of Common Prayer in order to prepare a list of biblical themes to be treated textually in an enriched hymnal.

General Convention has responsibility only for consideration of the textual contents of an enriched hymnal. However, the Commission must also give great thought to the musical needs of such a book. Because of the Commission's sensitivity to the vast repository of the music of the past, the rich variety of styles of the present and the exciting new sounds of the future, the hymnal's musical potential seems almost limitless.

Having accepted the mandate of the last General Convention to begin work on the enrichment of the hymnal, the Standing Commission is working with speed but great care to prepare for the publication of just such an enriched book continuing the tradition of greatness established by the editors of *The Hymnal 1940*. We seek the advice of the church in our work and urge that all who are concerned and interested address their thoughts to the Commission through its executive secretary, Dr. Alec Wyton, 865 Madison Ave., New York, N.Y. 10021.

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1. Preface to *Hymnal Supplement II*, Church Hymnal Corp., New York, 1976.  
2. *Ibid.*

3. Preface to *Hymnal Series III*, Church Hymnal Corp., New York, 1978.

# EDITORIALS

## Music and Worship

This special issue of THE LIVING CHURCH is devoted to the musical expression of our faith. We wish to emphasize the importance of our artistic participation in the liturgy. With the advent of the Proposed Book of Common Prayer many questions have arisen as to our particular approach to worship. How is the past to influence our worship? In what directions are we to seek new traditions?

I hope the topics presented will give new insight into this aspect of your involvement in the church, whether you are a member of the clergy, a choirmaster, or a layperson.

We thank Frederick Burgomaster and Raymond Glover for their contributions.

J.A.K.

## Church Music

Music has always been an important concern of the Christian Church. The clergy are necessarily committed to preaching the word of God, but it has often been pointed out that more people have been attracted into church by singing than by preaching. Indeed, throughout the entire known course of human history, for many people a sense of worship and prayer has been closely linked with music. The very word incantation reflects the supernatural associations which music had for ancient peoples. In the early Middle Ages, the Roman liturgy was called Roman Chant. In more modern times, the English schoolboys who memorized the Psalms memorized them with chant tunes. For countless Christians, it is precisely the music of worship which turns the mind from its preoccupation with mundane matters and allows the heart to focus on the wonder of the presence of the Lord. The church cannot truly repay the debt that it owes to those who compose, lead, play, and sing its music. We hope this issue of THE LIVING CHURCH will at least call attention to the importance and value of their work. We are grateful to our music editor, J.A. Kucharski, organist-choirmaster at St. Mark's Church, Milwaukee, for his efforts in the preparation of this issue.

The place of music in the Episcopal Church is fraught with paradox. Many of our parishes have large choirs, costly organs, and skilled directors. Music is typically a very important part of the "main service," usually at 10 or 11 a.m. on Sunday. Equally typical, however, is a total absence of music at the customary early service at 7:30 or 8:00 a.m. Many Episcopalians in past generations were taught to go to church at 8 to worship and make their communion, but to go at 11 to hear the sermon. Hence a strange dichotomy has arisen. In some congregations church music together with preaching is primarily a spectator sport, while sacramental worship and serious prayer are habitually in a non-musical

context. Many Episcopalians, including some very influential ones, seem to have lost sight of the properly participatory quality of music, including even music which the congregation does not sing. Music should facilitate, not impede, prayer, praise, and adoration.

It is sometimes said that such things as the "Lift Up Your Hearts" and *Sanctus* are too hard to sing, except with the help of a large choir and able organist. This simply is not true. When people are familiar with this material, easy settings are naturally and unselfconsciously chanted. Certain elements of Christian worship have normatively been sung ever since the church emerged from synagogue. Never to sing them is to misunderstand them. The *Gloria in Excelsis*, *Sanctus*, and *Phos hilaron* are obvious examples.

Today, liturgical change has encouraged the adoption of a more or less choral eucharist at the so-called main service in many parishes. This provides the opportunity to lay fresh foundations and rebuild the musical practice of many churches. It is to be hoped that we will not in the future allow a cleavage to arise between singing and worshiping, or between choral liturgies of the Word and unsung liturgies of the sacrament. In the challenging task ahead we will need to talk and exchange ideas more. We would encourage congregations occasionally to invite the organist to speak, if only to tell the clergy and people briefly what it is he or she is trying to do.

H.B.P.

## Kalendar

Spelled with a "K"  
so I can pretend  
to be the stately Anglican.

With crucifix on bedroom wall  
and Dali print hung in the hall,  
lovely and gracious Mary fair  
stands midst the plants on turn of stair.

Now surely anyone who enters  
can see on whom my whole life centers.

Yes, God, not thee, but me—again.  
Will I never get past this grievous sin?

Self centered  
self centered  
day after day  
the Kalendar calender months slip away.

Ann Purkeypile

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# Fundamentals of Choir Directing

direct and you must have command of the choir. Some directors are satisfied by merely playing an accompaniment and letting the choir "do its thing" without direction. If this is all you desire, then read no further.

Depending on the arrangement with your rector/vicar, the hymns and service music are chosen either by the clergy or by you. If the latter is the case, write to the Handbook Foundation, 524 Fourth Street, Sauk Centre, Minn. 56378, and procure a copy of *The Episcopal Choirmaster's Handbook*. This book contains all Sunday and holy day propers coupled with suggested hymn selections for each occasion, wedding and funeral music selections, proper methods for the choir's participation in the liturgy, and so on. A very useful publication.

**I**'ve never directed a choir before." "How do I know what hymns to choose?" "I'm not sure how to teach an anthem to my choir." "What do I tell them during rehearsal?"

For those starting out in the profession of choirmaster, or those who find themselves "entrusted with the noble task" because they are the only ones in the congregation who can play the piano, the above statements will be familiar slogans, repeated often to their spouse, rector, or close friends. A new responsibility is often a frustrating experience. It can be even more so when you feel you are not qualified for the undertaking in the first place.

This article is directed primarily to the person who is musically inclined but is not engaged in a fulltime music making occupation, and who has been chosen as choir director for a parish church.

So you've never directed a choir before? Many choirmasters hold similar positions and still never direct a choir. The first step in assuming the responsibility is to get a good book<sup>1</sup> on choral conducting and study it, keeping in mind how much time you are willing to give to this activity. You will no doubt realize that for effective directing you must have knowledge of the music you wish to

Teaching an anthem to your choir will depend upon what voices are available to you. If you are fortunate you will have sopranos, altos, tenors and basses, enabling you to choose from a vast selection of choral works. The choral conducting book you have will undoubtedly contain a chapter on choosing works for the beginning choir. I would suggest homophonic and simple polyphonic selections and, to simplify your task, choral works with accompaniments that basically double the choral lines or are simple enough to allow you to concentrate on the choir's singing.

After making the initial selection, begin instruction of the choir by having them fumble through the anthem. This gives a quick introduction to the work as well as an idea of what will be expected of each singer.

From the start, correct pronunciation and diction. A good blend can be attained only when all singers are correctly producing each vowel sound. Stress also held notes. Do not allow your singers to stop short of a note which should be held for four beats, etc. These are basic skills which a choir should possess. Some people feel that a parish choir should not get professional (whatever that means), but when working with music certain disciplines must be acknowledged and practiced or there is no goal to be realized and no true offering on the part of each member of the choir. A choir assembled to lead worship should do its very best. If members are

1. I suggest *Choral Conducting* by Archibald T. Davison (Harvard University Press) or *The Choirmaster in Action* by Gordon Reynolds (Novello & Co.).

involved for fun, just to sing, or for social reasons, I would strongly suggest a glee club.

Insist that each singer watch you for the starting beat and cut-offs. This is easier said than done, but once your choir has mastered these habits the rest of the music making will proceed more smoothly.

In four part works have each vocal section sing through its line; it is not a bad practice to have the other voices sing along as well (sopranos sing an octave above the basses, etc.). This gives each section some idea of what is happening in other voice parts. It also helps you to have everyone's attention while correcting pitches, intervals, pronunciations, and all benefit.

The obvious approach to teaching an anthem is to divide it into sections. Perhaps the closing portion is easier than the beginning, or maybe the anthem begins with a section which is repeated at the end. Use your knowledge of the work to aid you in instructing the choir. Sometimes a rehearsal can be given a good start by beginning with a more challenging part of an anthem. One thing that I must caution you about is that, while repetition is necessary in learning, constant rehearsing of a difficult section can do more harm than good. If you come against a section that is just not working, leave it alone, take up something less taxing, and resume with the problem area later or at the next practice.

Vocal exercises should be a must at the start of each session. This offers you an opportunity to listen to each singer individually. One situation that will require discretion on your part will be dealing with the "solo" singer (one who sings too loud). Warmups give you the chance to indicate the importance of all voices blending together which will require each singer to sing at the same volume as the others. Vibrato can also be dealt with during this period. Since this is a matter of particular tastes, I will leave it to you to decide how to handle this situation. I might add that the best choral singing I have heard contained no vibrato at all (personal opinion, of course).

When addressing your choir, try to provide helpful comments in a positive spirit. When correcting them it is not necessary to dwell on mistakes. Point out the correct notes or whatever, and proceed. Make every minute valuable.

Always end the rehearsal with something which will leave your group with a feeling of accomplishment. No one wants to go home feeling defeated.

Directing a choir can be a very fulfilling and inspiring privilege in any parish. I hope these few suggestions will be of help to those who are trying it for the first time.

J.A.K.

## Ways to Improve the Organ



Many parish churches have organs which were built in the late 19th or early 20th century. While the majority of these instruments are fine examples of organ building containing interesting innovations in tonal concepts of the period, they do not in every case possess the necessary clear foundational sounds for leading congregational singing. The problem of clarity arises in playing organ works of the classic period as well.

Organ builders of the romantic era were primarily concerned with "color" sounds—the imitation of orchestral instruments. This practice necessitated increasing wind pressure (the amount of

compressed air admitted into a pipe to make it sound), and with this adjustment the sacrifice of clarity, and in some instances, the eventual exclusion of foundation stops<sup>1</sup> resulted.

Here I want to give what I hope is a simple outline of the various categories of sounds produced by the pipe organ. It should help make apparent the need for good foundation stops in the organ.

**Foundation Stops** (the backbone of the instrument): The diapason or principal is the basic organ tone. When

1. A stop refers to the control which activates or disengages a set (rank) of pipes of a certain variety. The organ keyboard consists of 61 notes; for each note there is a corresponding pipe.



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several stops of this variety are employed at various pitches (usually octaves) and combined with a mixture stop (two to sometimes seven sets of pipes of the diapason tone sounding at high harmonic pitches simultaneously), the resulting sound is referred to as the principal chorus. This chorus provides the basic hymn accompaniment because of its clear articulate speech. The great majority of classic organ literature also is played at its best with this setting of stops.

The principal chorus is that sound source which suffered and was not always fully provided on most instruments of the romantic period. Many times the diapason was not given the necessary consideration for achieving the best sound production. Thick, inarticulate sound often resulted due to high wind pressures and wide scaling<sup>2</sup> of the pipes themselves. This, of course, is only the case with organs built by the less renowned builders, and the many churches possessing this type of instrument are my concern here.

Color Stops (flutes, strings, reeds—oboe, bassoon, trumpet, etc.): During the classic period (1600-1750) stops so named served as a means of distinguishing sounds. The romantic organ builders strove for actual imitation of the orchestral instruments. Color stops serve a very valid function in organ literature but do not aid in leading a congregation in song.

The organist working with an organ of

2. The scale refers to the diameter and length of each pipe. High pitched pipes are narrow and short. The opposite is true for low pitched pipes. A wide pipe will produce a more hollow flute-like tone; a narrow pipe will have more audible harmonics and often be more articulate.

### Fifty Years

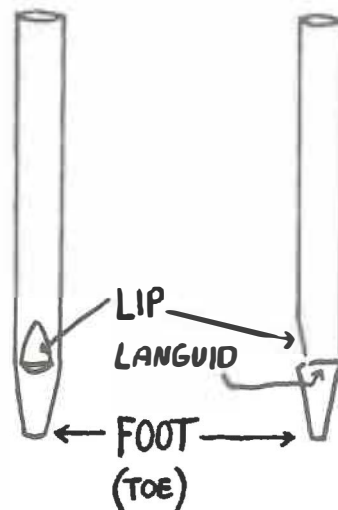
To be  
Half a century old  
Is not an anniversary,  
A day's delight  
Or a week of events,  
Or a mood month's memory.  
It is an adding to maturity  
With life circle grown full round,  
And each understanding  
Touches another,  
So there is the light of two fires,  
A warmth of understanding  
With a soft glow of patience.  
To be a half a century old  
is to have the sharp points  
ground down,  
And with the cutting edge less sharp,  
To find the steady stroke  
In God's eternal hands.

Bernard Via, Jr.

this type is often called upon to overcome this problem by careful choosing of stops and occasionally playing hymns an octave higher than written to help provide the clarity which higher pitches lend.

The most obvious solution when faced with an organ lacking foundation stops is to add them to the present instrument. Since most parishes do not enjoy vast sums of money given by charitable donors, and offerings are often not sufficient to meet normal parish operations, new additions to the organ are almost unheard of.

One approach which I feel can be a happy answer (at least temporarily) and is by no means as costly as new pipe work is that of hiring an organ pipe voicer.<sup>3</sup> I have personally heard won-



ders performed on pipework thought to be useless. The experienced voicer can assess the situation and carefully revoice each pipe to produce a more clear, prompt, articulate tone. Revoicing is a very time consuming process and must be done by an experienced person. I assure you that such treatment of existing pipework can greatly add to the effectiveness of the entire organ.

A congregation cannot be stirred to sing when the accompaniment is dull and ponderous. Tonal revision by means of revoicing can spark new enthusiasm in the congregation's willingness to vocally participate.

A parish need not consider replacing an existing instrument just because of its lack of clarity. If the mechanical portion of the organ is in good repair and it has stops which are of value but lack clarity, give serious thought to revoicing. You will be surprised at the sound which can be produced through the careful art of a skilled voicer.

J.A.K.

3. A voicer is a person who is trained in the art of adjusting each pipe to produce the desired sound. The placement of the languid which directs the air flow toward the lip of the pipe is one important procedure. Many operations are needed to cause an even sound from one pipe to the next. The pipe voicer is the most important person in the final stages of producing a fine pipe organ.

## LETTERS

Continued from page 4

As Voltaire said, "I disapprove of what you say, but I will defend to the death your right to say it." My conscience may be on the chopping block next.

(The Rev.) JOHN D. LANE

Church of the Holy Comforter  
New Orleans, La.

### Burns and Burns

Re the news article concerning St. Mark's Church, West Orange, N.J., and its rector, the Rev. William Burns [TLC, Oct. 16]: I've never written a letter to an editor before, but when my name is used in an article on seceding, even if the name also belongs to another, I must write to say that *that* William Burns is not I.

That any congregation of Christians, or its rector, could withdraw from the church because of a mere heretical bishop is a contradiction in terms.

If Jesus of Nazareth is indeed the pre-existent Christ, the Eternal God, the Son, he and his church can certainly afford and survive a fallible, temporary inconvenience such as a mere bishop, even if he were history's worst heretic. Long after the bishop is dead, St. Mark's Church will be witnessing in West Orange provided St. Mark's Christ is big enough to help her people stay in class till school is out.

On the other hand, if St. Mark's and her rector worship a Christ so small that a few years of episcopal errancy can damage her ministry, then perhaps heresy applies not only to the bishop.

As I recall Bishop Spong's apologia when he was preparing for consecration, he said he made such statements speaking toward those outside the church. It is difficult for some who know not Christ to conceive of a bodily resurrection or other doctrinal truths dear to the hearts of people in the church who know Christ.

After more than a third of a century as a missionary and evangelist in the home

field, I speak with some degree of experience on that subject. If we stand up with a neon light on our hat, flashing the message "I'm an orthodox, conservative Christian, holding all vital points faithfully," we will gain a following of already saved, born again Christians. The lost sinners will have run for cover.

The first mission of the church is to seek and save those who are lost. Many of the lost are afraid of orthodox piety. Be orthodox; I am. Be conservative; I am. But for the sake of Christ's ministry in the world, don't flaunt it. Don't require your bishop to flaunt his orthodoxy. You are well; you don't need the physician. Let him reach out to the frightened, the lost, the alienated. Keep the home fires burning so those the bishop does bring in will be glad you are there to receive them into the fellowship of the pre-existent Christ, God's Eternal Son, our own crucified, risen, ascended Lord who will come again.

(The Rev.) WILLIAM PARKER BURNS (ret.)  
Valle Crucis, N.C.

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\*In care of The Living Church, 407 E. Michigan St., Milwaukee, Wis. 53202.

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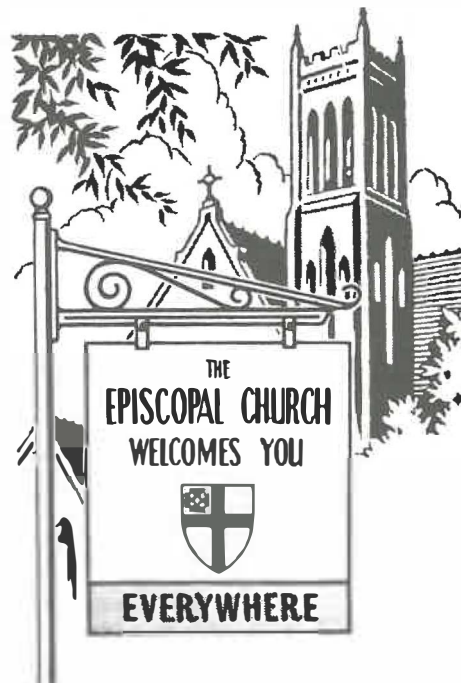
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The Rev. C. Richmond, r; Chap P. Linaweaver, ass't  
Sun 8 HC 10 MP & Ser (HC 1S & 3S). Wed & Saints Day 10 HC

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Sun 8 HC, 10 Cho Eu (1S, 3S, 5S), MP (2S, 4S), Sun 10 S.S. & child care. Wed 11:30 HC, HS; Fri 5:30 HC

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## WASHINGTON, D.C.

**ALL SAINTS'** Chevy Chase Circle  
The Rev. C. E. Berger, D. Theol., D.D., S.T.D., r  
Sun HC 7:30; Service & Ser 9 & 11 (HC 1S) Daily 10

**ST. PAUL'S** 2430 K St., N.W.  
Sun Masses 7:45, 9, 11:15, Sol Ev & B 8; Mass Daily 7; also Tues & Sat 9:30; Thurs 12 noon; HD 12 noon & 6:15; MP 6:45, EP 6; C Sat 5-6

## COCONUT GROVE, MIAMI, FLA.

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**KEY** — Light face type denotes AM, black face PM; add, address; anno, announced; AC, Ante-Communion; appt, appointment; B, Benediction; C, Confessions; Cho, Choral; Ch S, Church School; c, curate; d, deacon; d.r.e., director of religious education; EP, Evening Prayer; Eu, Eucharist; Ev, Evensong; EYC, Episcopal Young Churchmen; ex, except; 1S, 1st Sunday; hot, holiday; HC, Holy Communion; HD, Holy Days; HH, Holy Hour; HS, Healing Service; HU, Holy Unction; Instr, Instructions; Int, Intercessions; LOH, Laying On of Hands; Lit, Litany; Mat, Matins; MP, Morning Prayer; MW, Morning Worship; P, Penance; r, rector; r-em, rector emeritus; Ser, Sermon; SM, Service of Music; Sol, Solemn; Sta, Stations; V, Vespers; v, vicar; YPF, Young People's Fellowship.

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Church Ave. Sta. Brighton Beach Subway  
The Rev. Frank M. Smith, D.D., r  
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