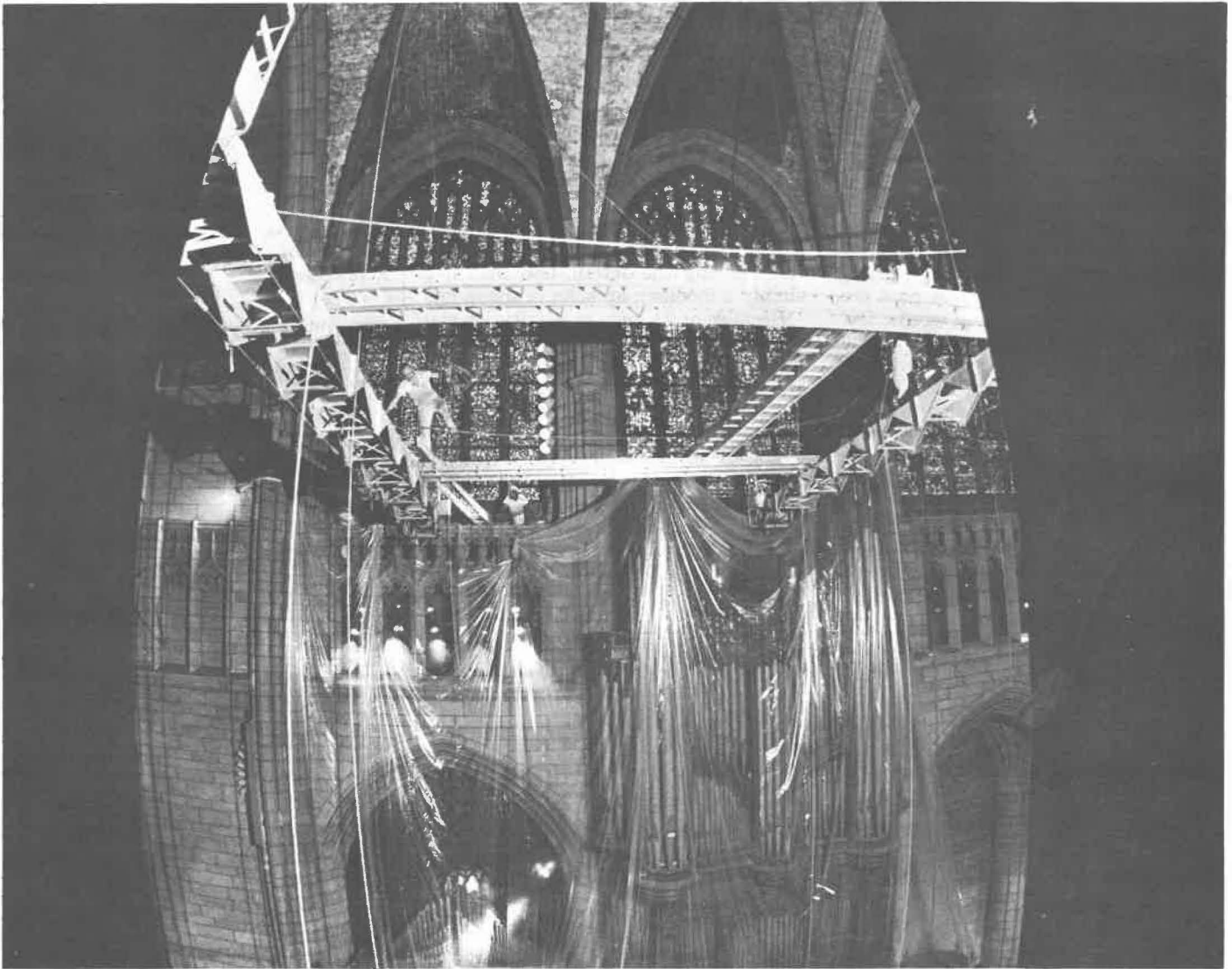


# THE LIVING CHURCH



Workmen correct an acoustical problem at St. Thomas Church, New York City: The joyful noises can now be heard [p. 13].

## Music Issue



# THE LIVING CHURCH

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## Music and Creation

Only God can truly create; only the Almighty can make something out of nothing, can make everything where before there was nothing whatsoever. Hence the doctrine of creation is above all a doctrine about God.

Yet man can create in a relative and more modest sense of the word. A builder creates a house from existing lumber, stones, and bricks. A poet creates a poem, using existing words, feelings, and ideas, although these words, feelings, and ideas may acquire within a poem a new quality which they did not have before. Human creativity, this relative creativity, is perhaps most strikingly expressed in music. The musician brings into being a new and beautiful pattern of sound where before there was silence.

Of course existing physical equipment is used to make these sounds, and existing air transmits the vibrations, and ex-

isting ears receive them. Yet this precise blend of sound may be unique, and may literally never have been heard before.

The mystery of music is that it goes as quickly as it came. The piece is played, and the organ is silent; the song is sung, and the singer sits down. Music exists while it is happening, the pattern is there during the action, and then it is simply a memory, an echo in the mind.

Because of its very creativity, its ability to make something out of almost nothing, and also because of its transiency, because of its inability to attain permanence, music expresses in a vivid way both the opportunity and the limitation of human creativity. As such, it seems to be uniquely fitted for worship offered to Almighty God, the true, ultimate, and absolute Creator of all things, of things seen and unseen and, we may add, of things heard and not heard.

THE EDITOR

### Hug

How like a hug is the love of God.

It is the open warmth of acceptance  
That invites us in.

It is the encircling strength of support  
That bids us rest.

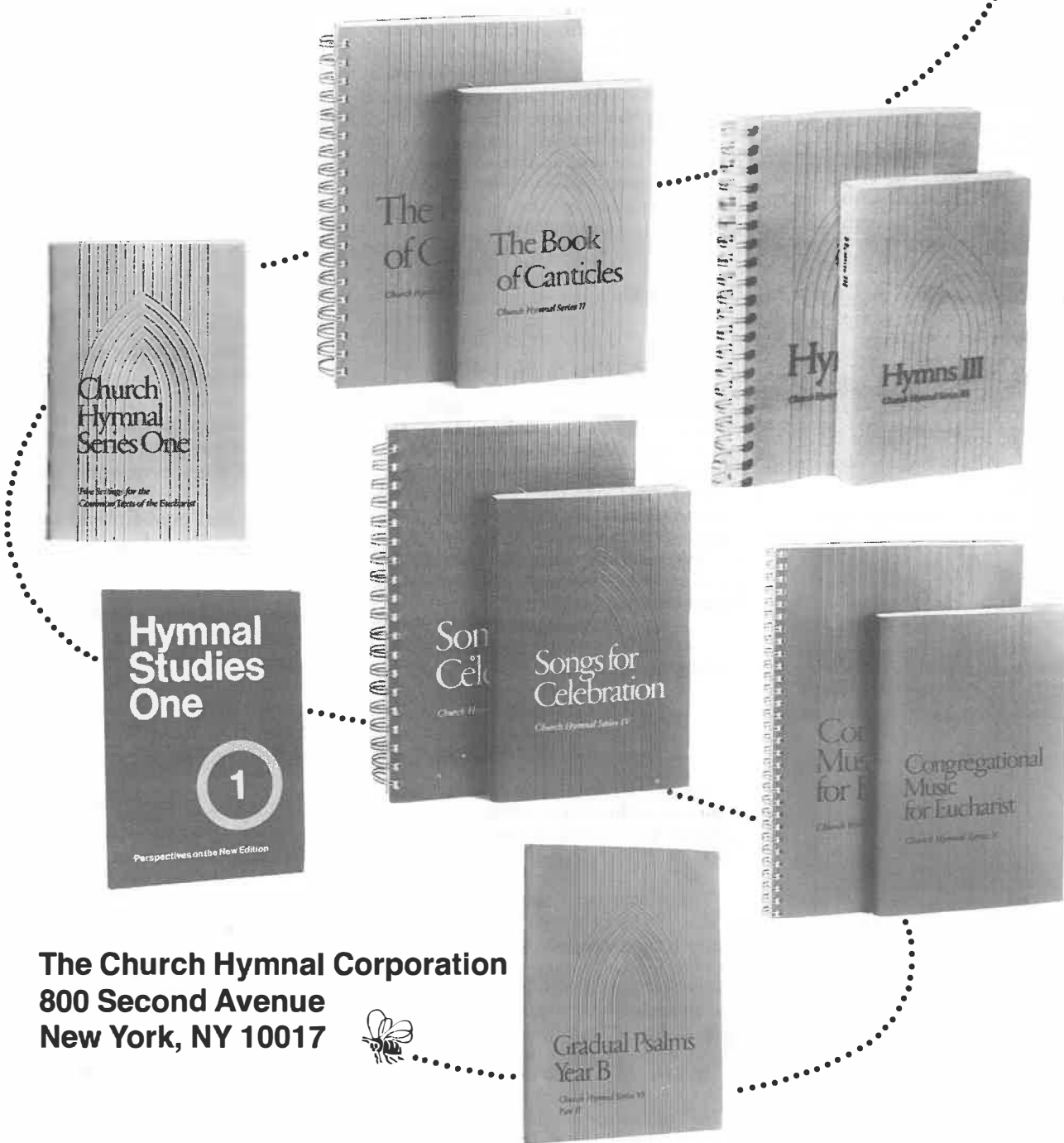
It is the room to respond  
That allows us to complete the circle

By accepting the Power  
That replaces our weakness

To hug back.

Cynthia Pipkin

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# LETTERS

## Writer's Fear

Rudyard Kipling in his poem, "The Conundrum of the Workshops," points out one of the difficulties that beset professional writers when he has the devil say continually, "It's pretty, but is it art?"

Richard Kirby in this article, "Overcoming Writer's Block" [TLC, Oct. 10], mentions another problem professional writers experience when he discusses inertia. Kirby then goes on to give some excellent advice on how to overcome it.

All of us who dare to write professionally, however, know of another difficulty that neither Kipling nor Kirby mentions. This is the fear of editorial rejection! I suppose, however, that all writers — even the worst ones — have to learn to live with that fear. Nevertheless, I would have appreciated some spiritual advice on how to cope with it.

But all this is minor compared to the thrust of the article. Please convey my warmest appreciation to Richard Kirby for his insights on the role God's will must play in our writing.

(The Rev.) PETER J. SURREY  
St. Paul's Church

Savanna, Ill.

## Holding to the Faith

The writer of the letter, "Fueling Our Doubts" [TLC, Oct. 24], made a statement that, taken at face value, is unbelievable: "not one of the priests that I know holds to the faith as once delivered to and passed down by the early church fathers."

Does he know six priests or 12? And just what are the tenets of the sacred deposit that they disavow?

(The Rev.) PAUL C. BAKER  
St. Paul's Church

Pekin, Ill.

## The Father and the Son

Goddesses abound in ancient mythologies. But the course of Christianity has always been rooted in the fatherhood of God — "Our Father, hallowed be thy name."

The Moors used to say of the Christians: "When they go into battle, they carry a three-headed God with them." It is true. God is triune — Father, Son, and Holy Spirit. It is also true that there can be no exclusion, male or female, white or black, Jew or Gentile, in the name of the most holy, the most blessed Trinity.

In the unimaginable wisdom of the Creator, the Godhead was designated as "He" in the coming of the Savior of the world. "I and the Father are one."

The Gospel sets the course of the liturgy. Ever-changing, always the same, when the liturgy uses male dominated language, it is only reflecting the Creator's designation of the Godhead as "He." Nothing could be more remote from truth than to claim that the Gospel or liturgy are sexist in language or intent.

Sex is swallowed up in the Godhead. There is neither he nor she. He who redeemed us with his own blood and made us a holy people knew this to be true. But he knew also that before the beginning of the world, it was ordained that God was to come as a man, the Son of the Father.

Male and female egalitarianism has its own place in the sun, but what it cannot do is to impose its own ideology upon Christian metaphysics,

HELEN HAMMONS

New York City

## Disciples

Ensnared as we were  
In this hollow  
Sun speckling through half-

Formed leaves  
Narrow water tickling the  
Rocks and ferns

My ward napping on her  
Royal blue sleeping bag  
I mulled things over amid

Waterleaf and past-flowering  
Dutchman's Breeches  
How right and well it was that

Eagles were as figs to her whose  
Life seemed dependent upon  
Finding every box turtle that

Breathed and was so stricken  
To learn that we didn't know  
Whether they were boys or girls

Edifying too it was to see  
Her blank tell-me-something  
I-don't-know

Expression  
When I spoke of God in  
Those woods

She had never asked whose  
Woods these were

Robert C. Schwarz



# What do you give someone who has everything?

This year do something different! In that special someone's name feed a hungry child, clothe a naked child, house a homeless child, care for a battered child...at an institution which has no endowments and does not employ professional fund-raisers, so every dollar given is used directly for the children. We will send a proper acknowledgment to your someone. St. Jude's is a non-profit, non-sectarian home for abused and neglected children. Episcopal priests, nuns and laity make up our staff whose motivation in this arduous work is the love and mercy of GOD. Send your shopping list and your tax-deductible contribution to:



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**THE WORLD OF CHURCH MUSIC, 1982.** B533. 66 pages. \$5.86.

This informative little book is basically a collection of essays devoted to the people and situations which comprise church music within the Anglican Communion. Contributors to this year's book include choirmasters, authors, distinguished laymen involved in education or societies which promote good church music, and an Anglican bishop. All have covered present concerns in today's church scene with insight.

A good number of the essays offer tributes to the works of outstanding church musicians. The introduction was prepared by Dr. Lionel Dakers, director of the RSCM. In it he briefly provides background information for each of the essays and offers a profile of Sir David Willcocks which is exceptional.

An article presented to the Cathedral Organists' Association in Cambridge by Alan Mould speaks to choirmasters everywhere about the English choral tradition, the importance of choir schools, and the hazards appearing because of the work of zealous, insensitive liturgical reformers. This truly hits home, when one considers what is happening today in American church music.

The English have always maintained high standards in their music and worship. Our situation in America does not have as long a tradition; yet what there is seems to be disappearing ever so quickly. This essay alone makes the book worth buying.

**FROM GALLOWS TO GLORY: An Easter Meditation.** Devised by the Rev. Canon J.W. Poole, sometime percentor of Coventry Cathedral. Full music, \$5.54. Word edition, 34 cents. S24.

This is a service comprised of lessons, poems, hymns, and anthems tracing the life of Christ from birth to his Resurrection and Ascension. Chorale preludes from Bach's *Orgelbüchlein* are also interspersed within the service. A press release from Addington Palace sums the service up beautifully, "Like so much of life, the cross — or gallows — side by side with glory, is the eternal paradox worked out in human terms."

The real drama of the passion account is expressed in the poems of G.M. Brown and John Donne; scriptural ac-

counts are taken from the four evangelists and the Acts of the Apostles.

Music chosen for the service is contemporary, but not jarring and not too difficult for an average choir. All hymns are taken from the collection, *Hymns for Today*, a supplement to *Hymns Ancient and Modern*. All anthems are scored for SATB choir; the greater number of them are unaccompanied.

This service is designed fully to involve ministers, readers, choir, and congregation. It would be most useful for an ecumenical gathering at Eastertide. The music could also be used for services during the lenten and Easter seasons.

**AUTHOR OF LIFE DIVINE.** Bernard Rose. **THOU SHALT SHEW ME THE PATH OF LIFE.** Timothy Day. SATB unaccompanied. A13. \$1.19.

Author of Life Divine is a fine setting of Charles Wesley's text for use at the Eucharist. Very lyric and not too demanding for an average choir. Some mild dissonances occur occasionally. There are many fine nuances in the writing which will require an especially sensitive choir to convey them effectively. With this piece is a short introit using verse 12 of Psalm 16 for its text. It is homophonic in style and contains a few measures of *divisi* for the basses.

**LONG, LONG AGO.** Richard Shephard. SATB accompanied. CA348. \$1.75.

A refreshing Christmas carol by R.A. Wills, set beautifully to music. The first two verses are sung by treble and bass solos respectively. Verse three uses the full choir, as do the refrains, "Sing aloud with the angels. . . ." Within the capability of most choirs. The accompaniment lends some support to the choir throughout.

**SING A SONG OF JOY.** Philip Tomblings. SATB accompanied. A274. \$1.14.

A very delightful anthem for a festive occasion. Text is by Thomas Campion, 1567-1620. Basically homophonic with some unison sections. Accompanied throughout. Well within the scope of the average choir.

**HOLY COMMUNION, ASB RITE B (BCP RITE 1).** Christopher Robinson. Unison, full score, C130, \$1.71. Congregation card, C130A, 47 cents.

At last we have a "new" setting of the "old" words for congregations using the Rite I service and desiring a new setting

for choir and congregation. This service includes the Gloria, Sanctus and Benedictus, and the Agnus Dei. The writing is imaginative with pleasing fresh harmonies. Why is the old text so much easier to write for than the new translation?

The Gloria has some sections marked for choir alone. This is probably for variety, but also in these places the vocal range goes a bit beyond what the average congregation is expected to sing. An optional treble descant is included at the end of the Gloria as well. The entire service is unified by a motif used in each movement. This device further serves to aid the congregation in learning the service quickly.

**FOR A FESTIVE OCCASION.** Jack Hawes. Organ, 02. \$2.02.

An exciting organ work in primarily march time, written, as the title suggests, for a festive occasion. The work is in ABA form. The opening theme consists of running eighth notes, accompanied by accented chords in the left hand. The pedal line follows the rhythm of the left hand for the most part. A section of variations on the theme follows and leads into a quieter mid-section of harmonic transition.

A return to the opening theme brings the piece to an exhilarating coda. A very energetic work well worth the time to learn. This is a fine choice for prelude material. Probably for an advanced organist.

*The following material is available from Oxford University Press, 200 Madison Ave., New York, 10016:*

**NIGHTINGALE CAROL.** Andrew Carter. SATB organ, X282. 70 cents.

"Nightingales in woodland calling . . . Summer songs though snow is falling; Jesus Christ, my heart is warming, Born on winter's summer morning." Verse one of Mary Gair's fine text set to a melody of Wilhelm Dorfler, by Andrew Carter. Sopranos and altos, in unison, sing this verse over descending sixth intervals provided in the accompaniment. A 5/4 meter is predominant through the carol. Tenors and basses continue verse two in similar fashion. Verses three and four are choir alone, with the organ returning for verse five, where the melody is given to the men's voices again; the upper voices becoming a descant.

**COME, MY WAY, MY TRUTH, MY LIFE.** John Clements. SATB organ. E144. 70 cents.

George Herbert's text is probably best known as "The Call," song four in Vaughan Williams' compelling "Five Mystical Songs." Parishes using *Hymns III* will find it arranged for congregational singing. Here we have a cho-

ral setting of the text to original music by John Clements. Surprisingly, he uses very similar rhythms to those found in Vaughan Williams. A brief introduction by the organ serves as an interlude between verses one and two, for which the music is the same. Verse three is accompanied and has a double bass line throughout, with some *divisi* in the soprano. Stylistically, it is homophonic and would be easily learned by most choirs.

**A MAIDEN MOST GENTLE.** Andrew Carter. SAA accompaniment. W98. \$1.40.

Andrew Carter has arranged the traditional French tune most Roman Catholics will remember as Immaculate Mary to a Christmas text paraphrased from the Venerable Bede. The carol consists of five verses, each treated differently, followed by a refrain. Verses one, three, and five are unison and have a flowing scale-like accompaniment provided to be played on the piano as indicated, although an organ registered 8' 4' 1-1/3' flutes, for the right hand and a light 8' flute or strings in the left, would perhaps be even more delightful.

Verses two and four are written in three part harmony, each different in treatment and unaccompanied. The final

refrain carries out the text's bidding: "an endless Ave." The sopranos have about 16 measures of running eighth notes above the altos, which have the melody harmonized over the accompaniment. Quite a lovely finale. This would be especially nice for children's choirs. It might also be useful for Marian days.


*Available from Alexander Broude, Inc., 225 W. 57th St., New York 10019:*

**TWO ANTHEMS FOR HOLY COMMUNION OR GENERAL USE.** Herbert Sumsion. Basil Ramsey. 1066, SATB organ. \$1.75.

Herbert Sumsion, the talented British composer, was commissioned by the Friends of the Choir of Leeds Parish Church to write these anthems for the opening of the 1981 Leeds Musical Festival. The anthems are titled, *O Salutaris Hostia* ("O Saving Victim") and *Tantum Ergo Sacramentum* ("Therefore we before him bending"), both, as the title states, for use at Holy Communion. In those parishes where the service of Benediction of the Blessed Sacrament or such devotions are used, these anthems would be most appropriate.

The choral part is written in the homophonic style with *divisi* in all voices, but

*Continued on page 16*



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# THE LIVING CHURCH

November 14, 1982  
Pentecost 24

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## Eight Not Enough

The Rt. Rev. Lemuel B. Shirley, Bishop of Panama, adjourned a diocesan convention assembled in Panama City on October 9 after eight ballots failed to elect a bishop coadjutor.

None of the three leading candidates was able to muster a majority of votes from the 13 clerical delegates. The Rev. Dennis N. Josiah, rector of St. Alban's Church, Paraiso, had sufficient votes in the lay order from the beginning.

The other candidates were the Rev. James H. Ottley, rector of St. Paul's Church, Panama City, and executive secretary of Province IX, and the Rev. Clarence W. Hayes, principal of Colegio San Cristobal in Panama City.

No date has been set for the next convention which will attempt to choose a successor to Bishop Shirley, 66.

## Music Commission Seeks Tunes

The Standing Commission on Church Music, at a recent meeting, announced that it is seeking new tunes for 88 of the hymn texts adopted by General Convention for the revised Hymnal of the Episcopal Church. Most of these hymns are not in *Hymnal 1940*, and the list includes a wide variety of ancient, medieval, and modern texts.

Composers desiring copies of the texts are asked to contact Raymond F. Glover, General Editor, The Church Hymnal Corporation, 800 Second Avenue, New York, N.Y. 10017. All tunes submitted will be reviewed anonymously by members of the Hymn Music Committee chaired by Dr. Russell Schulz-Widmar. The deadline for the receipt of new tunes is June 15, 1983.

## COCU Carries On

Last summer's rebuff of a covenant, under which the Church of England and three of England's "free" churches would have recognized one another's ministries and welcomed one another's members to Holy Communion, has not discouraged the North American Consultation on Church Union. Meeting recently in Indianapolis, the consultation's ten member church order commission reaffirmed the covenant process in which the British churches had been engaged.

The Rev. Gerald F. Moede, COCU's general secretary and a United Method-

ist minister, observed that the British experience may indicate the need for a longer time period for decision-making when a similar proposal is offered to COCU member churches at some future date. He said that what happened in Britain also showed the need for developing a revision process after member churches had examined proposals.

"It was not a total failure, but a revelation that a united church is very difficult in a world committed to division," said Dr. Paul Crow, Jr., president of the council on Christian unity of the Christian Church (Disciples of Christ). He denied that the British action was a rejection of the concept of covenant, and noted that the vote was well above the necessary two-thirds affirmative in all but the Church of England's House of Clergy, which was 12 votes short [TLC, August 8].

The commission applauded the action of the Episcopal Church and three Lutheran Church bodies in the U.S., who agreed in September to enter a process of covenant. The Rt. Rev. John H. Burt, Bishop of Ohio, told the group that the churches now officially "recognize each other as Christian churches."

"The churches still face some outstanding questions, among them how the Gospel is lived out, the episcopate, and ministries," Bishop Burt said. "If the Episcopal and Lutheran churches can resolve these issues, they will have opened the door for solving some problems for us down the road, in COCU," he added.

## Ancient Churches Visited

The Rt. Rev. Henry G. Hill, former Bishop of Ontario in the Anglican Church of Canada, returned recently from an historic two-part journey on behalf of the Anglican Communion. Bishop Hill, who succeeded the present Archbishop of Canterbury as Anglican co-chairman of the Anglican-Orthodox Joint Doctrinal Discussions (AOJDD), traveled to Erevan, Addis Ababa, Cairo, and Jerusalem to make contact with the Patriarchs of the ancient Oriental Churches of the Middle East.

The Oriental Churches are described as those ancient Orthodox churches which were outside the Roman Empire and consequently did not attend the Council of Chalcedon, according to Bishop Hill. "They developed an indigenous Christianity which gradually got

separated both from the Eastern churches and from Western Christianity," he said. They include the Armenian Church, the Coptic churches of Egypt and Ethiopia, and the Syriac Orthodox churches in the Middle East and India.

Bishop Hill said he is deeply convinced that "the things we have in common are much greater than the things which divide us, and that when we meet fellow Christians, whether Eastern or Western, if we discuss the things which motivate them, we are deeply united with them." From this feeling of trust, theological dialogue can emerge, said Bishop Hill.

In Ethiopia, he found the church undergoing a revolution in a Marxist state. In Egypt, Christians must submit to Islamic law and "Coptic Orthodox people have problems about being represented properly, even though they are Egyptians." Bishop Hill said an important part of Anglican contact with the Oriental Churches is helping them in areas where Anglicanism is strong.

"One of the positive requests of the Armenians was that we help train their clergy in the parts of the world where they are living. They, and possibly the Copts, too, would like to be able to send their young men to Anglican theological colleges so that parishes can be built up in places like North America and Australia," he said.

As to his work as co-chairman of the AOJDD, Bishop Hill pointed out the importance of Orthodoxy to Christianity. "There are 50 million Orthodox Christians in Russia alone . . . Eastern Orthodoxy represents the other half of Christendom. We will never fully understand the problems of Christendom simply by looking to the Western world," he said.

Since resigning as Bishop of Ontario almost two years ago, Bishop Hill has devoted his full time to relationships with the Eastern churches. He lives in Montreal, as a resident within a Roman Catholic Benedictine priory.

## Hymnal Successful

*Lift Every Voice and Sing*, a collection of spirituals and other songs derived from the black experience in America, has been so successful since its introduction earlier this year that it has sold out its first printing.

Dr. Irene Jackson-Brown, who directed the project and wrote an historical commentary for the book, said its sale



had exceeded the expectations of its publisher, the Church Hymnal Corporation. She sees its success as an indication that the Episcopal Church is moving toward a fuller recognition of the diversity of its 2.8 million members and "at last" recognizing the "cultural contributions of its various constituencies."

"The songs in this hymnal have sustained a race of people," Dr. Jackson-Brown said. "They are songs of the faithful, songs of the oppressed, but songs of people who believe God will make a way out of no way." The collection is not intended for use as a special hymnal for black congregations, but for "every Christian, every one of us who is a part of a faithful community," according to Dr. Jackson-Brown.

The volume's title is taken from a hymn written by poet James Weldon Johnson which has been accepted widely as the black "national anthem" in the U.S.

## Prayer Calendars Merge

As a result of the amalgamation of two Anglican-Episcopal publications which have been produced separately for many years on either side of the Atlantic, Anglicans will have a new international prayer calendar.

The joint venture brings together the *Anglican Cycle of Prayer* and *Partners in Prayer*, produced respectively by the London-based Anglican Consultative Council and Forward Movement Publications, an official agency of the Episcopal Church, located in Cincinnati, Ohio.

The name of the *Anglican Cycle of Prayer* will be retained, as will the general framework of this previous publication, but it will resemble *Partners in Prayer* in its aim to promote informed intercession on behalf of the 411 dioceses which make up the worldwide Anglican Communion.

Users will be aided in their daily prayers for one or two dioceses by specific prayer requests supplied by each diocese. There are accompanying maps, and dates of intercession have been matched, when possible, with important occasions such as national days. While the calendar is primarily for Anglican use, it has a definitely ecumenical dimension. Days are set aside for prayer for other Christian churches and the *Cycle* can be used in conjunction with *For All God's People*, the prayer calendar of the World Council of Churches.

## Lack of Enthusiasm

A report widely regarded as something of a post mortem on the failed covenant between the Church of England and three Free Churches [TLC, August 8] was published in London recently. The authors, officials of the now disbanded

Churches' Council for Covenanting, blame the covenant's failure more on lack of enthusiasm among its supporters than on the strength of the opposition, according to the *Church Times*.

The Rt. Rev. Kenneth Woolcombe, assistant Bishop of London, and Methodist Philip Capper, chairman and secretary respectively of the CCC, blamed their own organization for two major factors that led to the covenant's downfall: unwarranted assumptions and undue haste.

At the same time, the authors expressed the opinion that the Church of England is "probably at present incapable of uniting with any body." They said that "as long as the Church of England remains in a state of ambivalence about the ordination of women" no union can take place with the Free Churches. Another factor seen as having been destructive to the covenant's chances is "the awful threat of common decision-making."

The officials concluded that the council's work was not wasted and that the work should continue through local ecumenical programs and the British Council of Churches.

## BRIEFLY...

The Rt. Rev. William G. Weinhauer, Bishop of Western North Carolina, as chairman of the second series of Lutheran-Episcopal dialogues, had a key role in shaping the accord reached several months ago by the two communions. Recently, he became the first prelate to share in a Lutheran eucharistic celebration. Bishop Weinhauer was attending the installation of the Rev. Michael C.D. McDaniel as a bishop of the Lutheran Church of America's North Carolina synod when he was invited to participate in the service.

The Ven. Michael Whinney, archdeacon of Southwark and great-great-grandson of Charles Dickens, was consecrated Suffragan Bishop of Aston in September. Although he found his famous forebear "terribly long-winded" when forced to read his books at school, Bishop Whinney, 51, now regards Charles Dickens as "a man ahead of his time" and hopes he has inherited his passion for social justice, according to the *Church of England Newspaper*.

In a hard hitting statement on the economic crisis in France, that country's Roman Catholic bishops have urged

Christians to give up jobs they don't need for the sake of justice. France's struggles with inflation and unemployment could be eased if the French adopted simpler lifestyles, spent less on consumer goods, and let others have the extra jobs that finance luxuries, said the bishops. Among those singled out by the prelates were two-income households where both husband and wife work to achieve a higher standard of living; retirees who collect pensions and also hold jobs; and workers who fraudulently collect unemployment benefits.

Elizabeth Virginia Wallace Truman, who died recently at the age of 97, had a close relationship with Trinity Church in Independence, Mo., throughout her long life, according to the church's present rector, the Rev. Robert L. Hart. Although she was baptized in the Presbyterian Church, she was confirmed at Trinity at the age of 18 in 1903 by the Rt. Rev. Edward R. Atwill, first Bishop of West Missouri. In 1919, Bess Wallace married Harry S. Truman at Trinity, and in 1956, the Trumans' daughter, Margaret, married Clifton Daniel there. Mrs. Truman was a founding member of the altar guild at Trinity Church and remained active in the guild until recent years.

England's controversial "red bishop" is in the news again for calling the church "a hideous machine, like a great octopus sucking in the energy of bishops." The Rt. Rev. Mervyn Stockwood, who retired in 1980 after 21 years as Bishop of Southwark, got his nickname years ago when he confessed to being a "Christian Marxist." He said, among other things, that he was appalled that the English General Synod's members are almost entirely upper class. "If Christ came and took a walk around Westminster — past the abbey, past General Synod, then across the bridge to Lambeth Palace, he'd say, 'If that's how it has turned out, [I wish] to God I hadn't started it.'"

The University of the South has been awarded a \$1 million grant from the Brown Foundation of Houston, Texas, to establish a permanently endowed professorship in its political science department. The professorship will be known as the Alfred Walter Negley chair of political science. The late Mr. Negley, who served the Brown Foundation as a trustee, was a Texas businessman active in civic and political affairs. He was a 1943 graduate of the Sewanee Military Academy, which was a division of the University of the South at that time.

# Good Acoustics

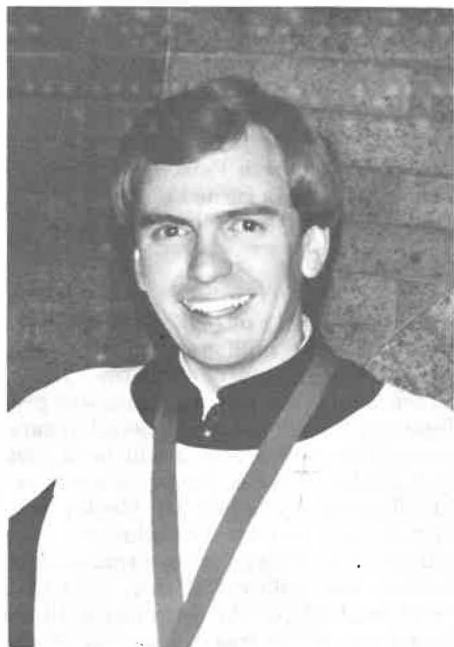
**"A fine acoustical setting is  
within the reach of almost any parish  
through careful pre-planning. . . ."**

By SCOTT R. RIEDEL

**D**uring the worship experience, whether the service be liturgical or evangelical, Eucharist or occasional office, each of the senses is reached. The acts of praise and sacrifice require the total involvement of leaders and participants through sight, smell, touch, taste, and hearing. The physical setting and

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Scott R. Riedel

personal interaction combine to reach the worshiper, and to give a glimpse of heaven.

The worship setting and space, the totality of the architecture, can be essential to a successful experience of worship. Color and light, both aesthetic and functional, the fine odor of incense, the materials and texture of appointments, even the touch and taste of sacramental elements, and the sense of hearing all combine to create the worship experience.

The sense of hearing is the most important and highly used vehicle of expression during the time of worship. Hearing, speech, music, and silence are inescapable elements which are so integral to the service or celebration that the proper execution and setting for these aural activities can determine the realization of effective worship.

A brief survey of how time is spent during the choral Eucharist reveals this typical apportionment of time: 45 percent spoken word (sermon, lessons, prayers); 43 percent sung word (hymns, ordinary, liturgy, psalms, solos, anthems — most with instrumental accompaniment); four percent instrumental (organ or other instruments) music; and eight percent, silence.

In light of the great amount of time devoted to hearing, speech, and music, it is essential that the acoustical setting be as fine as possible. Surely, worship can be carried out in any time or place, but the inspired design of art and architecture as a place for prayer and praise, music and speech will lead to unknown heights for the soul of man and can give that glimpse of heaven.

An acoustical setting which reinforces and reverberates tone throughout the space will create a sense of unity and

community where each worshiper is surrounded by the song and speech of others. Prayers and hymn singing should not be a solo rendition in corporate worship. The tone of choir, soloist, and organ are also enhanced and aided by natural acoustical reinforcement and reverberation.

It is not the task of a room to create loud music, but music of precision, spirit, and grandeur. Even the finest choirs will find singing in tune difficult in a dry acoustical situation. The author William L. Sumner states this idea best in his book, *The Organ, its Evolution, Principles of Construction, and Use*: "It is a well known fact that an organ of indifferent quality will sound tolerable or even well in a resonant (reverberant) building, and that even a fine instrument will sound unimpressive and dull in unsuitable surroundings."

In a carefully designed acoustical setting, the spoken word will take on resonance and authority without blurring. A primary concern of worshipers and musicians alike is the authentic and inspiring rendition of the sacred repertoire. Every composer considers the acoustical setting of performance a key element of composition. Dynamics, phrasing, instrumentation, voicing, pitch, rhythm, performer, and the acoustical setting are all tools of composition which combine to bring the musical concept and printed page to life.

The very history of composition and the evolution of musical style have been promoted and shaped by acoustical settings as much as by technical advances in the construction of instruments. It is the duty and delight of musician and listener to hear the musical compositions that are the vehicles of worship in their finest possible setting.

The matter of acoustics is an art and a science. It is an art, for it involves matters of taste and preference. As the art and style of composition evolve and change, so do criteria and opinions of desirable acoustical characteristics. Some scientific principles are constant and are the basis for determining and adjusting a setting to the needs of composers, musicians, listeners, and worshipers.

(1) Desired direct and reflected sound waves should be distributed evenly throughout the worship space. No seat or pew should be in a "dead" spot — a place void of good direct and reflected sound. The entire range of frequency (pitch) should be delivered to all useful locations. For example, bass tones must not be appreciably louder or softer than treble pitches at any one position.

(2) Background or unwanted sounds must be controlled or suppressed. Background noise or disturbing interference can take many forms. Sounds such as automobile or airplane noises from the outside, speech or activity noise from adjoining rooms, the hum or buzz of

electro-mechanical equipment, or even the wind rush noise from air-conditioning and heating units are all examples of disturbing background noise.

(3) Music and speech in a worship space require a certain amount of reverberation time. Reverberation time is the time needed for sound level to drop to inaudibility after the source has stopped producing tone. In worship spaces, the minimal amount of reverberation time should be two seconds at mid-range frequencies. Reverberation times below one and one half seconds may be described as "dead," and will make music and speech dull, lifeless, and oppressive. Reverberation times exceeding ten seconds will blur speech and music until they are unintelligible.

(4) A desirable acoustical environment in a worship space is one that can be compatible to both music and speech. Incorrect reverberation times or other acoustical faults which reduce speech intelligibility or which rob music of pitch stability, rhythmic drive, and pleasing reverberation and resonance are detrimental to worship.

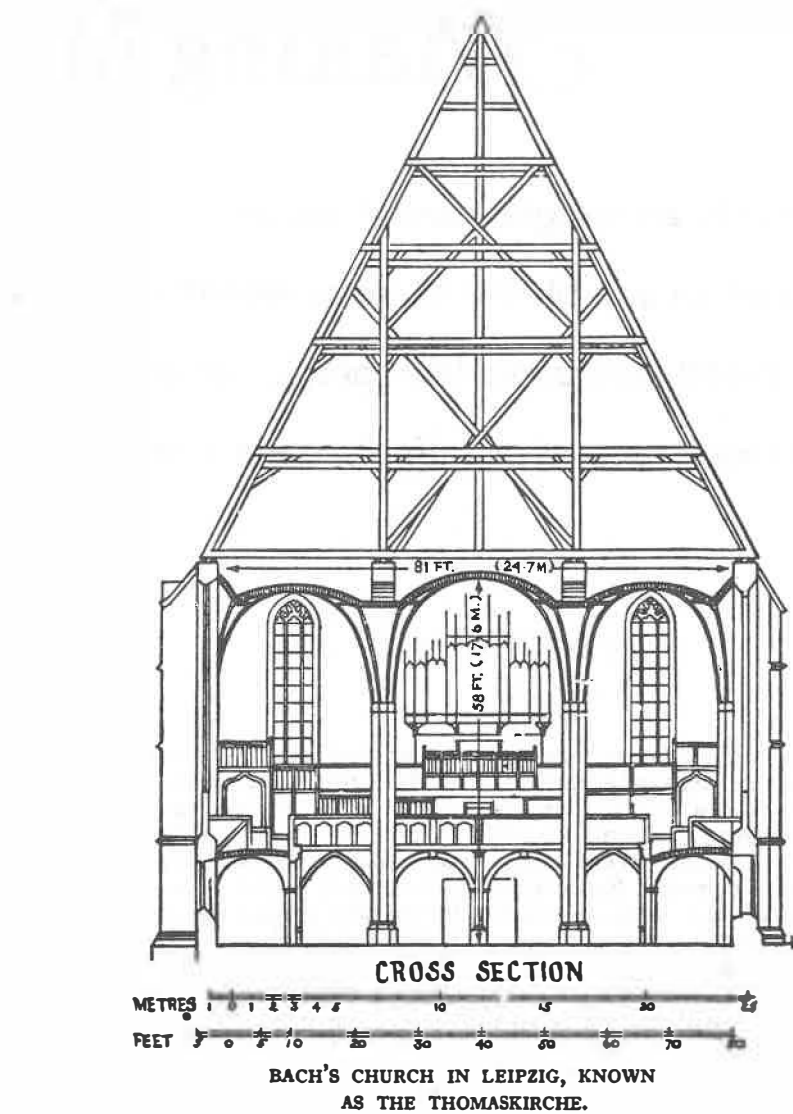
(5) A favorable acoustical setting and worship space must be free from acoustical faults. Echoes (strong reflections which reiterate sound), dead spots (places void of good sound), hot spots (areas of high concentration of sound), and other problems must be strictly avoided.

These scientific principles and goals of good acoustical design may be achieved easily and economically in a worship space when considered early in the planning of a structure. While it is more difficult to repair acoustical faults in existing rooms, it is possible to improve many settings. The careful treatment of shape, volume, finish materials, and surfaces of a room, along with the placement of instruments, furnishings, and people are design factors which the planner must manipulate in order to produce a desirable setting for music, speech, and worship.

**Volume:** the volume of the room must be fairly large to achieve a desirable result. The space should equal or exceed 500 cubic feet per listener seat.

**Shape:** the overall shape of the room, the shape and orientation of interior elements, such as floor, walls, ceiling, and major furnishings, must be designed to direct sound to desired locations, and to disperse sound evenly throughout the listening areas. Major seating areas beneath balconies and around corners are not recommended, for sound will not have free distribution and access to those spots. Concave or rounded surfaces and shapes which focus sound onto selected spots must be strictly avoided.

Multi-faceted and sized surface configurations of angular shape which reflect and disperse sound are useful in achiev-



ing acoustical goals. The many stone carvings, vaults, and statues in European churches and cathedrals contribute to sound reflection and distribution, making those places superior settings for worship and music.

**Finish materials:** the finish materials and surfaces in a worship space must aid in the reinforcement and distribution of sound. Hard and smooth materials, such as stone, plaster, marble, and wood, all contribute to favorable acoustics. Absorbent materials which remove sound energy, reduce reverberation time, and destroy even frequency distribution are to be strictly avoided.

Examples of sound absorbent materials are carpeting, drapery, and porous or soft acoustical ceiling and wall tiles. Additional absorbent materials are especially detrimental because the bodies of worshipers will already absorb a great amount of tone. Some absorbent material may be acceptable in a space if the volume of the room is very large and all other conditions are favorable.

**Placement:** worship participants, instruments, musicians, and seating must be correctly placed to provide the de-

sired result at all useful locations. Organ, choir, and all musicians should be near to each other, with the organ console centrally placed so that the organist may hear and control proper balances of volume.

The best location for all musical forces is high at the end on a major axis of the building. Musicians should be separated from listeners by height or distance in order to allow sound mixing and blending space. All worshipers must be in "line of sight" or clear path orientation with musicians and worship leaders, either to front, rear, or side. No position should be around corners or behind any obstruction.

A fine acoustical setting is within the reach of almost any parish through careful pre-planning, or through scientific application of design principles to an existing worship space. An effective acoustical setting will give vitality, unity, and spirit to the worship life of a parish, and is a goal which must take prominence in any building planning. The joyful noise of singing which is the command of the psalmist and the work of angels can also be the delight of God's people on earth.

# Making Music

**Personality is an integral part of music,**

**and when one blends three personalities — choirmaster, music**

**produced, and acoustical properties of the building —**

**the results are as manifold as the number of musical experiences.**

By DOUGLAS R. MAJOR

**P**ersonality. It is the essence of every human being — that combination of shades and hues that defines a unique creation. Personality is also an integral part of music, particularly in the satisfying performance of music. Every symphony orchestra has a unique personality. Organs, sopranos, pianos, reeds, violins, percussionists' sticks — the list is endless.

Buildings, too, have their own unique personality. Two extremes are a large stone Gothic structure and a carpeted living room.

After spending a month in England visiting "quires and places where they sing," I began to explore the possibilities that this opportunity presented. A friend and fellow musician, David Morton of St. John's Church, Charleston, W.Va., has mentioned in a paper the relationships between a choirmaster's personality and the music which he produces. I would like to advance these parallelisms a bit further. When one blends all three personalities together — choirmaster, music produced, and acoustical properties of the building — the results are as manifold as the number of musical experiences.

Oxford . . . compact, busy, bustling — a truly great world learning center. Here we have ChristChurch College, one of more than 30 colleges that form the university. And ChristChurch Cathedral, the 12th century chapel which was

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*Douglas R. Major is the assistant organist and choirmaster of Washington Cathedral. This article is an updated and edited version of an article which originally appeared in the fall, 1975, issue of Cathedral Age, and is used with permission.*

named a cathedral only in the middle of the 19th century. It is a small room with, among other architectural treasures, glorious fan vaulting supported by earlier, massive Norman piers.

The treble sound — the sound made by the boys singing the soprano line — is very bright, almost strident. The dry acoustical properties complement and respond to this tone, according to Simon Preston, former choirmaster and organist of the cathedral (now organist and master of the choristers at Westminster Abbey).

I had an opportunity to talk at length with Preston after Evensong one day, when he was still at ChristChurch, Oxford. He mentioned room acoustics and how, for instance, ChristChurch Cathedral differs from King's College Chapel, where he was organ scholar under David Willcocks for several years. Preston strives for an aggressive boys' sound, one that is assertive and yet extremely sensitive to subtleties of dynamics and rhythm.

King's College Chapel is a gem of English architecture. The moment one catches his first glimpse of the chapel, he is calmed by the regularity and natural, slow-moving rhythm of the exterior piers and buttresses, cascading to the flowering tracery of the east and west windows. Upon entering this magnificent structure from the large green which lies to the south, one's attention is drawn immediately to the vaulting far above. Flowing and rippling down the long expanse of the room, the circular patterns of the vault, as well as the detail, sustain the motion endlessly and effortlessly.

The choral singing, of course, is a result of and a mate to the warm, sustained feeling of the acoustics of the

chapel. Treble voices float above the others and all blend so magnificently that one feels that here is the place all musicians should hear choral music by such great masters as Tallis, Byrd, Morley, Gibbons, Purcell, and Handel.

The experienced listener still senses some of the smoothness in sound that was heard for many years under David Willcocks, now the director of the Royal College of Music in London. I had the pleasure of seeing this monumental figure of choral music exhibit some of his personal approaches to rehearsal during a ten day seminar for choirboys which was held at Washington Cathedral.

This man combines patience and instruction with a tremendously relaxed, genial attitude toward learning music and choral technique. It is this natural approach to singing that is still to be heard at King's College Chapel. Regular flowing rhythm and silkiness apply to music, choirmasters' ideas, and building.

But what of a grand and majestic place like York Minster, 120 miles to the north? This structure, almost identical in height and length to Washington Cathedral, is in commanding charge of the city. Dr. Francis Jackson, well known for choral and organ composition, is the musical genius here. A sensitive, patient, and meticulous craftsman in choral technique, he exhibits his efforts through the daily musical services. The choir of men and boys reflects his softspoken and deliberate attitude, but manages both to dominate and support the tremendous interior in sound and presence.

Aural experiences are extremely difficult to describe, even to the most sympathetic reader. But it is helpful to analyze the individual responsible for the experience and to become aware of the way he works with the building, as well as with the voices. In Peterborough, Dr. Stanley Vann produces the most sensitive, smooth, and consistent treble tone

I encountered on my travels. Again, the cathedral here is grand. It is long and resonant, bright, yet warm.

Dr. Vann, in his amazingly precise and straightforward approach, magnifies this glorious room, as the music of the choir magnifies this man's attitude and sincerity for the work at hand. I feel that the secluded, peaceful, and quiet close at Peterborough also lends itself to the production of such precise choral sounds.

I have chosen four men, choirs, and buildings to examine in their interacting relationships and personalities. This does not mean that these are the only places that fine choral music can be heard in England. But I do feel these to be the most evident of unions of personalities in music making.

The cathedral choirs of Salisbury, Chichester, and Winchester are not to be missed when going to England for liturgical musical experiences, nor is the fine choral music to be heard at the Roman Catholic Cathedral of Liverpool, at Westminster Abbey, and at St. Paul's, London. St. John's College, Cambridge, New College and Magdalen, Oxford, and many large parish churches also produce consistently high quality choral and organ music.

What does all this mean in relation to American church music, particularly music at Washington Cathedral? It shows us that the work of Dr. Paul Callaway (now carried on by Richard Dirksen) equally exhibits these parallels in terms of personalities, producing a choral sound that is bright and dominating. Here also the great organ plays an important part in the program, and is, by the way, one of the finest organs in any cathedral.

But another important factor is the amount of American music that is heard here. Callaway, a total American himself, introduced much locally composed music in addition to music from composers all over the country. This American music is fresh and new and matches the glorious structure in which it is heard. At Washington Cathedral, bright treble tone is coupled with a live, yet not too warm, acoustical environment. Hearing this music in a still growing building is truly a unique American experience.

I have on many occasions asked Dr. Callaway for guidance and suggestions on the performance of choral and organ music in this building. On all occasions, I have been told to "make music" as best I can. If this means injecting my own personality and concern into the final product, then it is worth the time and energy spent for the sake of good music. I feel that all of us, professionals and lay people alike, can do more to make our music come alive with personality and respond to those elements at our disposal in the most concerned and appreciative way we are able.

# A New Sound: A Joyful Noise

By GERRE HANCOCK

Since its beginnings, Christian worship has made use of all five of the senses. Speech and singing have always been of central importance in proclaiming and illuminating the Gospel. That makes the transmission of sound crucial to worship.

The great cathedrals and parish churches, built centuries ago, were made of wood, stone, plaster, and other materials that reflect and transmit sound graciously and effectively. Sounds of speech and music are generated, travel through the building, and then fade away slowly and pleasingly. This particular setting, acoustically speaking, is the one for which our liturgies and church music were written.

At about the time the present St. Thomas Church, New York, was designed, the architect, Rafael Guastavino, had just invented a new kind of tile that closely resembled stone. The purpose of this tile is to cut very short the natural fading away of sounds in a building.

In a day and age before microphones and sound systems were available in order to reinforce speech, these tiles, installed to cover all the ceilings of the church, were thought to insure the clarity of spoken lessons, prayers, and sermons. In actuality they did this poorly; speech was muffled and unclear, and musi-

cal sounds were made dry and colorless. No sound of any kind was capable of traveling with clarity much beyond the first few pews of the nave.

Eventually, to correct this problem, a microphone and loudspeaker system was installed in the church; it was still largely ineffective, but did help reinforce speech. The musical effect, alas, was unchanged.

Then, in 1971, an ingenious speech reinforcement system was installed in the church; because of the high fidelity speakers on the backs of the pews throughout the building, speech is always immediate and clear, timed to reach the listener in a natural way. But, so far as the sound of the music-making was concerned, the situation was still hopeless: the room was still acoustically "dry" and "dead," as though the sound were being snuffed out by a blanket.

Aesthetically, the magnificent church was off balance; the sound lacked aurally what the building promised visually; that is, it did not sound the way it looked. The cause was simple to find: the absorbing tiles were working all too well.

To correct this situation, those tiles were sealed with a coating of transparent material. Now, music rings around the building with life and presence. The "decay" of the musical sounds is more natural, and it is easier to hear the choir quite clearly from virtually every location within the building.

At last, the joyful noises can be heard with brightness, nuances, and shades of expression for the first time in St. Thomas Church.

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*Gerre Hancock is organist and master of the choristers at St. Thomas Church, New York. This article was taken from the January, 1982, issue of Cantate, a periodical of St. Thomas Choir School, and is reprinted with permission.*

# EDITORIALS

## The Art of Music

**T**he place in which we worship can, of course, be anywhere. As God is without limit, it seems a rather vain thing to place him in one specific setting. One has only to read the Psalms to find that the Lord God is manifested in all things.

The third verse of Psalm 29 has a great deal of significance for me. "The voice of the Lord is upon the waters: The God of Glory thundereth: the Lord is upon many waters." My favorite place to be when I want to be alone is where I can walk along the shore of Lake Michigan. This is my special place to worship God on a personal level.

We all have special places to be alone with God. Our public worship, however, requires us to create a special place where usually more than two or three can gather. The church building becomes that place for people of diverse backgrounds and tastes. Being creative creatures, we are not satisfied to leave things simple. We express our worship in concrete terms: art. In this way we make our special place a part of us by placing things in it which have meaning to us, simultaneously glorifying God and inspiring man.

Above all other forms of art, stained glass, sculpture, and architecture, rises the one totally human abstract expression of praise and inspiration in which the entire community can participate — music.

Each art form requires special attention to make it truly work. A piece of wood or marble for sculpting must be without blemish and the right consistency for carving. Stained glass must be prepared in a special manner and then the finished window must be placed in such a way as to catch the light in order for it to be effective. Architecture requires proper forms and balanced judgment to make a visually and functionally pleasing structure.

So it is with music. Regardless of the size of the building, be it chapel or cathedral, music needs a special environment in which it can flourish. It needs a space in which it can be produced, allowed to grow, and naturally decay. A heavily carpeted, acoustically tiled, poorly designed room will grasp sound at its beginning, absorbing it before any growth or decay can take place.

If you do not quite understand what a difference this makes to the musical effect, try this little experiment. Sing Hymn 204, Adoro Devote, in a carpeted, seat-cushioned room. A living room would do. Then sing the same hymn in a place void of carpeting, such as a stairwell, or a resonant building. Which is more satisfying? The answer should be obvious.

Many parishes are faced with poor acoustics in their church buildings. If your congregation does not participate robustly, and you have a good musician in charge, seriously consider the acoustics of the building. Many times poor acoustics can be seen as a problem which inhibits active aural and oral participation.

Our Music Issue contains three articles all related to acoustical matters. We hope this will provide some

thought on a subject previously not considered to be directly related to our worship.

I would like to thank the following people for their fine contributions to this special edition: Gerre Hancock, Douglas Major, and Scott Riedel. Thanks are also in order for the entire staff of THE LIVING CHURCH and Eleanor Wainwright, past assistant editor, for her continued assistance and support.

J.A.K.

## Hearable Music

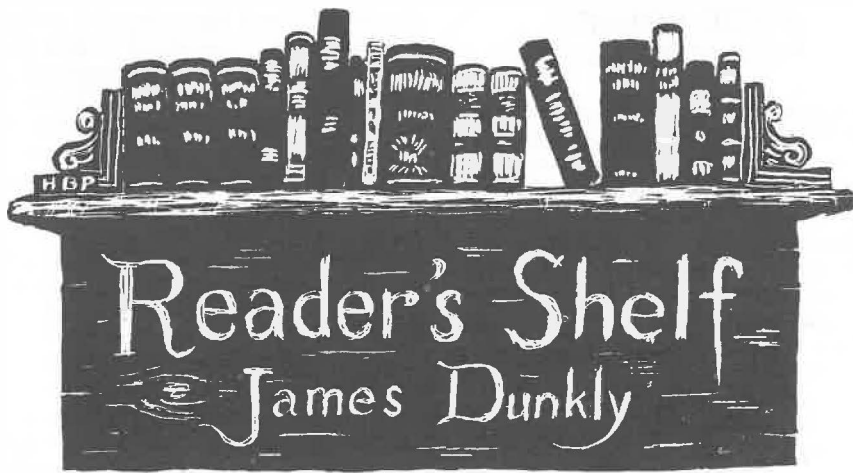
**A**coustics is not the first word that comes to most people's minds when they think of church music. Precisely because acoustical questions are so often forgotten or ignored, the music in many churches is not as good as it could be. Untold damage has been done by the well-intentioned installation of too much carpeting. This is a significant matter, and we hope our readers, who occupy so many decision-making positions at all levels in the church, will take heed.

We are grateful to our music editor, J. A. Kucharski, who is also director of music at St. Mark's Church in Milwaukee, for bringing together the interesting and valuable features that make up this annual Music Issue.

### Bede the Venerable

Posted from Whitby, I have written of you  
Before, Baeda, on a judge's colour card  
Bought in Beverly, to a friend like you  
Called to the cloth in these ages  
Brighter than your own, telling him how  
This chalk strip of land, narrow  
As a clerical band, held Hilda  
And Aidan and you at Jarrow, pious lights  
Shed into darkness. Writing to us, Baeda,  
In coloured sentences, you told us how  
You found miracles on every hand, in every  
Flicker of Saxon kindness the Christian hope,  
In every stumbled verse Caedmon sang  
In the kitchen, God's scop. Lifting England up  
To divine, Baeda, you still lift us up:  
My clerkly friend among his library's million  
Books, and myself groping after your steps  
In Northumbrian rain to ruinous bede-houses,  
Seeking your miracles: some flicker of faith  
Amid so much Christian masonry, some verse  
To be stumbled upon down these chalk slopes.

Nancy G. Westerfield



**THE ORDINARY WAY: A Family Spirituality.** By Dolores R. Leckey. Crossroad. Pp. xiii and 156. \$7.95 paper.

Yet another book from a person associated with the Shalem Institute in Washington, this is an attempt to draw on spiritual concepts usually associated with the religious life and apply them to families: intimacy, equality, authority, solitude, study, stability, hospitality — things like that. Mrs. Leckey is executive director for the U.S. Roman Catholic Bishops' Committee on the Laity. Archbishop Rembert Weakland of Milwaukee, a Benedictine, has provided the foreword.

**CARE OF MIND/CARE OF SPIRIT: Psychiatric Dimensions of Spiritual Direction.** By Gerald G. May, M.D. Harper & Row. Pp. xi and 175. \$11.95.

The psychiatrist, Dr. Gerald May, is the author of *Simply Sane*, *The Open Way*, and *Pilgrimage Home*. He also is on the faculty of the program for training spiritual directors which is run jointly by the Washington Theological Union and the Shalem Institute. Here he offers a way into the resources of psychiatry that spiritual directors may find useful, focusing on such topics as the relationship that develops between director and directee, psychological aspects of religious experience, working together with other professionals, developmental and biological considerations, and common psychiatric disorders.

**PROCLAMATION 2: Aids for Interpreting the Lessons of the Church Year. Pentecost 2: Series B.** By Adela Yarbro Collins and Charles Rice. Pentecost 3: Series B. By Schuyler Brown and Don E. Saliers. Fortress. Pp. 64 each. \$2.95 each (paper).

The latest two additions to this excellent series for preachers, which will also be helpful to those church school teachers who use a lectionary-based curriculum. Adela Collins teaches New Testa-

tament at McCormick Seminary in Chicago and is well known for her work on the Book of Revelation. Rice is professor of homiletics at Drew University. Brown teaches New Testament in Toronto, while Saliers is associate professor of theology and worship at Candler School of Theology at Emory.

**EARLY CHRISTIANS.** By John Drane. Harper & Row. Pp. 144. \$9.95 paper.

An introduction to the world of the New Testament, written for the beginner and profusely illustrated, not just with maps and pictures of ancient ruins, but also with photographs of modern Jews and Christians doing what their forebears did: meeting in house churches, praying with phylacteries, evangelizing, helping the needy. Drane, who teaches at Stirling University in Scotland, has written earlier books on Paul and Jesus that are similarly shaped. Drane manages to mediate a good deal of modern biblical scholarship very simply and effectively. He raises questions that are really significant (like why the early energy of the church got dissipated, and how Jewish-Christian relations developed in the first century of the church's life) rather than dwelling on obscure technical points — though a number of more technical issues are dealt with in sections of smaller type inserted throughout the book. An attractive, stimulating, and very useful book for education at several levels.

**JEWS AND CHRISTIANS AFTER THE HOLOCAUST.** Edited by Abraham J. Peck. Fortress. Pp. xvi and 111. \$8.95.

These papers, now revised for publication, were first presented at a symposium in late 1980 at the Hebrew Union College-Jewish Institute of Religion in Cincinnati. Authors include Alfred Gotschalk, Yaffa Eliach, Rosemary Radford Ruether, John Conway, Allan Brockway, Irving Greenberg, and David Tracy. Elie Wiesel has written a fore-

word for the volume, which examines Protestant, Jewish, and Catholic thinking on the Holocaust and related issues, such as Christology and the German church struggle.

**IN MY UNDERSTANDING.** By George Simms. Fortress. Pp. xi and 150. \$8.95.

George Simms retired in 1980 as the Anglican Archbishop of Armagh. Here he offers the reflection of his long experience on each phrase of the anonymous prayer from the 15th century Sarum primer that begins, "God be in my head and in my understanding" (number 466 in *The Hymnal* 1940).

**PREACHING THE NEW TESTAMENT.** By A.M. Hunter. Eerdmans. Pp. viii and 148. No price given (paper).

Here are 34 sermons on New Testament texts by the veteran teacher and author who has done much to mediate New Testament scholarship to a wider audience. Reprint of the 1963 edition.

**INSTRUMENT OF THY PEACE.** By Alan Paton. Revised edition. Seabury. Pp. 124. \$6.95 paper.

A revision of this classic book of meditations on the prayer of Francis of Assisi.

**A LETTER OF CONSOLATION.** By Henri J. M. Nouwen. Harper & Row. Pp. 96. \$6.95.

Six months after the death of his mother, Nouwen wrote a long letter of consolation to his father. That letter, together with a brief introduction describing Nouwen's grief, is published here. This Dutch Roman Catholic's spiritual writings have become very popular among English-speaking Christians of many denominations. This book was written on the retreat at the Trappist monastery that yielded Nouwen's *Genesee Diary*, and it is filled with the mystery of Holy Week and Easter, which were fast approaching as he wrote.

**A CHURCH TO BELIEVE IN: Discipleship and the Dynamics of Freedom.** By Avery Dulles. Crossroad. Pp. xiii and 200. \$14.95.

Can one believe in the church - *in* it as an object of belief, and *within* it as a community of faith? If so, how — and how freely then can one live? The eminent Jesuit theologian, Avery Dulles, here presents ten essays, previously published elsewhere, but now revised and brought together, on various aspects of this theme, including Protestant-Catholic relations (Dulles has been for many years involved in ecumenical dialogue).



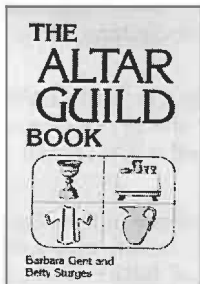
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## MUSIC REVIEWS

*Continued from page 7*

more prevalent in the bass and treble lines. *O Salutaris* has occasional phrases in unison while *Tantum Ergo* introduces a solo tenor for the first few phrases, is four part throughout, and ends in a very elaborate polyphonic "Amen."

The organ in both pieces serves as accompaniment to the choir in tougher passages, and, more importantly, provides a unifying element by means of a rising and sometimes descending scale-like motif. It is also used to heighten the drama of the text, especially in the *Tantum Ergo*.

For an effective performance, I would suggest that only choirs of 20 or so members, with an even distribution of voices, perform these anthems. The dynamic range and vocal lines are such that a smaller choir might have difficulty attaining the forte passages over the accompaniment. An English translation is provided.

*Available from G.I.A. Publications, Inc., 7404 S. Mason Ave., Chicago 60638:*

**MISSA ORBIS FACTOR.** Edited by David Hurd. Unison voices and organ, full music. G2463, \$1.50. Congregation card, 562F, 25 cents.

David Hurd has set the ICET text for the Eucharist to the well known plain-song *Mass Orbis Factor*. This edition is intended for choir and congregation, although some congregations may not find the melismatic nature of the lines easy to sing at first. (A melisma is a grouping of notes sung to one syllable. The fourth communion service in the Hymnal is an example of a melismatic setting.)

An organ accompaniment has been provided for the main parts of the service. Other instruments could be used, doubling the melody line. Music has been provided for the opening acclamation and dismissal. Mr. Hurd has used tone one and *Tonus Perigrinus*, in addition to an *Orbis Factor* melody. The service contains Kyrie (in Greek), Gloria, Sanctus, and Benedictus, Acclamation "Christ has died," the Great Amen, Pascha Nostrum and Agnus Dei.

*Available from Theodore Presser Co., Bryn Mawr, Pa. 19010:*

**EUCCHARISTIC ORDINARY FOR RITE II.** Thomas Crawford. Unison organ, 342-40139, 65 cents, full music. 342-40139A, congregation card, \$12.50 per pack of 50.

Interesting rhythms, contemporary harmonies, and a judicious use of the organ as a little more than accompanimental make this setting of the Rite II Eu-

charist text very appealing. All parts of the ordinary are scored for unison choir and congregation, with an optional treble descant at the end of the Gloria and at the Hosannas in the Sanctus and Benedictus. The Pascha Nostrum, (Christ, our Passover) is set to a quasi-plain-song melody without accompaniment.

Mr. Crawford provides organ introductions to each segment of the service. They help establish the mood of each piece and contrast the vocal writing nicely. A four part choral setting of "All things come of thee, O Lord" is also included as an anthem at the presentation of the alms and oblations. The Kyrie (threefold in Greek), Gloria in Excelsis, Anthem at the Presentation, Sursum Corda, Sanctus and Benedictus, "Christ has died," Pascha Nostrum, and Agnus Dei comprise this service.

**FESTIVAL TE DEUM.** Bryan Kelly. SATB organ, number 29 0461 06. \$2.25. Novello.

At first look this Te Deum may seem quite difficult, but upon closer inspection, one will find it in the not too difficult category. This is an extremely lively setting based on Latin American rhythms, as stated by the composer. Choral writing is for the most part strictly homophonic. Some sections are unison, and the tenors are given certain parts of the text as solos. There is a bit of *divisi* in the treble line.

The only sections which may require special attention are those in which the choir is singing in close harmony. These passages are unaccompanied, have quite a number of accidentals and because of the rather "modern" harmonies require close listening on the part of the choir.

The composer makes ample use of several motifs throughout, and this will undoubtedly help the choir in the learning stages. The organ part is definitely for a skilled performer. The organ is used on an equal level with the choir. Various sections of the Te Deum are assigned *ostinato* motifs which underlie the choral score, giving energy, providing some harmonic assistance, and further serving as a unifying element. This is a very jubilant setting, well worth the effort to learn.

*Organ music available from Theodore Presser Co., Bryn Mawr, Pa. 19010:*

**A CHRISTMAS COLLECTION FOR ORGAN.** Novello.

This is a fine collection of eight pieces based on familiar Christmas carols by contemporary British composers. These compositions are intended for organs with pedals and range from quiet reflective works to full organ spectaculars. Very much for the accomplished organist. Included are "Fantasia on Adeste



Fideles," by Geoffrey Shaw; "Christmas Prelude on Divinum Mysterium," by John R. Watkinson; Minuet, "The Holly and the Ivy" and "The Cherry Tree Carol," by Alec Rowley; Bouree, "On Christmas Night," and "The Moon Shines Bright," by Alec Rowley; meditation on "The Infant King," by Desmond Ratcliffe; prelude on "Whence is this Goodly Fragrance," by Harrison Exley; and *In Dulci Jubilo* and "Come, All You Worthy Gentlemen," both by Robin Milford.

J.A.K.

## Record Reviews

**MISSA GAIA (Earth Mass):** Paul Winter and the Paul Winter Consort. The chorus and choristers of the Cathedral Church of St. John the Divine and many others. Stereo LMR-2, two record set with 16 page book. \$17.50 plus \$1.75 postage. Available from Living Music Records, Box 72, Litchfield, Conn. 06759.

This album has the distinction of being one of the most difficult recordings to review that I have to date dealt with. The main difficulty is that there is so much to say about it and so little space available. I think that perhaps the best way to convey the album to you is to first list its ingredients.

Paul Winter is a very famous musician with a great deal of experience in jazz, symphonic, and ethnic music. He is a virtuoso soprano sax player and has created the Paul Winter Consort, a group of seven musicians who have performed over a thousand concerts throughout the world. Instruments in the consort range from cello, oboe, and English horn to guitar, percussions, voice, and keyboards. The chorus and choristers of the Cathedral of St. John the Divine in New York need no further explanation; they are conducted by Paul Halley, who is the organist and master of choristers at the cathedral, and a member (keyboards) of the Paul Winter Consort.

The recording was made in the cathedral and utilizes the great organ, as well as the marvelous acoustics to their full advantage. Other instruments used include a conch shell, a berimbau (which is a one stringed instrument with a gourd resonator found in Brazil), a tambura (an instrument from India), and as a percussion effect, the chains of a thurible.

Other voices include a large congregation at the cathedral, birds, and a ceremonial Indian drum used for a portion

of the record recorded in the Grand Canyon — a truly outdoor cathedral — plus the singing of a humpback whale, a wolf, harp seals, and loons.

Texts range from the traditional Latin Mass text to the Canticle of Brother Sun, by St. Francis, the Beatitudes, *Adoro Te Devote* of St. Thomas Aquinas, the hymn text, For the beauty of the Earth, and various contemporary earth-minded song texts.

Put this all together and you get a celebration of Mother Earth in the form of a 20th century mass. This certainly is a literal following of the *Benedicite, omnia opera Domini*, Canticle I in the BCP, A Song of Creation. (Which, by the way, is also represented in the recording.) It is an extraordinary accomplishment which I feel works.

It took several listenings to appreciate the depth of the music presented. Earth Mass was the creation of Paul Winter, in collaboration with his consort and many outside influences. *Gaia*, by the way, is the Greek word for Mother Earth. And this mass is, in the words of the composer, "... a mass that is both ecumenical and ecological, one that embraces all the voices of Earth."

Each piece on the album may not be to your specific taste, but one thing is certain, there is something for everyone in this very special celebration in music.

**LAUDATE DOMINUM:** The Choir of Washington Cathedral. Richard W. Dirksen, precentor, organist, and choir-master. Douglas R. Major, assistant organist and choir-master. Stereo CAR 009. Available from the Cathedral Gift Shop, Washington Cathedral, Mt. St. Alban, Washington, D.C. 20016.

The album includes "Psalm 150," chant by C.V. Stanford; *Jubilate Deo* (Psalm 100), by Benjamin Britten; selections chosen cover a wide gamut of musical styles. The choir's performance is, as expected of the cathedral, of the highest standards. The sound of the great organ used in many of the works is truly inspiring. We can all be proud of the music used to enhance services at our National Cathedral.

The album includes "Psalm 150," chant by C.V. Stanford; *Jubilate Deo* (Psalm 100), by Benjamin Britten; "Psalm 122," by Leo Sowerby; "My Shepherd is the living God," by Thomas Tomkins; "O, thou sweetest source," by Charles Wood; "Guide me, O thou great Jehovah," traditional Appalachian; "Christ is made the sure foundation," by Richard Dirksen; "Come, ye faithful," by Philip Baker; "Greater love hath no man," by John Ireland; "At the round earth's imagined corners," by Lee Hoiby; *Magnificat*, by Alan Ridout, and "Ho! everyone that thirsteth," by George Martin.

J.A.K.

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## BOOKS

**WIVES OF PRIESTS:** A Study of Clergy Wives in the Episcopal Church by John and Linda Morgan. 189 pages, \$8.00 prepaid to the publisher, Parish Life Institute, Box 661, Notre Dame, Ind. 46556. A provocative, insightful, disturbing study of 500 priests' wives, their attitudes about the Church, the priesthood, social and ethical issues. The Morgans are both sociologists, John is a priest and Linda a museum curator. They have three daughters and live in the rectory.

**THE DIACONATE TODAY:** A Study of Clergy Attitudes in the Episcopal Church by the Rev. John H. Morgan, Ph.D., D.D. 134 pages, \$6.00 prepaid to the publisher, Parish Life Institute, Box 661, Notre Dame, Ind. 46556. A challenging study of 500 clergy and their attitudes toward the diaconate, its role and its future. Preface by the Rt. Rev. William Folwell and Response by the Very Rev. Urban Holmes.

**ANGLICAN MISSAL** (altar edition) \$125.00. People's Anglican Missal (red or black) \$15.00. Frank Gavin Liturgical Foundation, Inc., Box 25, Mount Sinai, N.Y. 11766.

## CHRISTMAS CARDS

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**HERMIT-WOVEN** bookmarks of imported French embroidery cotton. Rainbows and other patterns, each \$3.00. Specify preferred color range. Assortment of six \$15.00, includes hermitage label, tax and postage. Wonderful gifts anytime. Sick call stole and matching bookmark \$25 in colors or traditional purple and white. Special orders allow eight weeks. Reply Box R-536.\*

## POSITIONS OFFERED

**ASSISTANT** to rector in large suburban parish in Ohio. Prefer married with small children. Send resume and photograph to Box T-537.\*

**WANTED:** Principal for girls' boarding school. Write to: Headmaster, St. Mary's Episcopal School for Indian Girls, Inc., Box 468, Springfield, S.D. 57062.

**ALASKA:** Interim priest to assist parish in transition from retired priest through selection of permanent replacement. Position available January 15, 1983. For information, send resume to: Ron Moore, Box 2027, Kodiak, Alaska 99615. Telephone (907) 486-4692.

**THE EPISCOPAL DIVINITY SCHOOL,** Cambridge, Mass., invites applications and suggestions for two faculty positions. One appointment would be in either history or theology of someone whose primary areas of scholarship and teaching are Anglican history and/or theology. The other appointment would be in the field of New Testament studies. Accomplishment and promise in the fields in question are desired. They should be accompanied by the ability and willingness to assume responsibility for the various faculty duties involved in a curriculum which enlists student initiative and is integrative in preparing men and women for lay as well as ordained ministries. The Episcopal Divinity School is an equal opportunity, affirmative action employer, more than half of whose student body consists of women and where recruiting activities have built the minority population to over eight percent. Applications and other communications should be received by December 3, 1982. Applications should include a resume and a statement of interest in the position. They should be sent to: The Very Rev. Harvey H. Guthrie, Episcopal Divinity School, 99 Brattle St., Cambridge, Mass. 02138, who would also be happy to be contacted by telephone or in person in connection with this search.

**ASSISTANT** to rector: experienced priest for renewal parish. Skilled in pastoral care and training of laity. Share in team ministry. Write to: Trinity Episcopal Church, 2338 Granada Ave., Vero Beach, Fla. 32960.

**ORGANIST-CHOIR DIRECTOR:** Episcopal parish. South-central New York. Seek imaginative, creative musician having initiative. Beautiful facility. Warm people. Fine organ. Reply Box P-533.\*

**PRIEST** to assist rector in Labrador. Two-thirds time within parish and one-third time visiting outstations. Write: St. Paul's, 396 Main St., North Andover, Mass. 01845.

**SMALL** Anglo-Catholic working class parish in New Hampshire seeks strong spiritual leader. Contact: Dr. E. Pendleton, Box 188, York, Maine 03909.

**WE NEED** a retired priest to share part-time in the life of a loving, family parish in exchange for housing and car allowance. The Rev. John L. Hall, St. John's Church, 130 W. Eldorado, Decatur, Ill. 62522. (217) 428-4461.

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

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# PEOPLE and places

## Appointments

The Rev. James K. Alcorn is rector of the Church of the Epiphany, Houston, Texas. Add: 9600 S. Gessner, Houston 77071.

The Rev. John A. Harms is rector of the Church of the Ascension, 104 Park Ave., Mount Vernon, N.Y. 10550.

The Rev. Walter F. Hartt is vicar of the Church of the Atonement, Laurel Springs, N.J. Add: 215 Fairmount Ave., Laurel Springs 08021.

The Rev. Charles E. N. Hoffacker is the Episcopal chaplain at Northern Illinois University and assistant at St. Paul's Church, DeKalb, Ill. Add: 901 "J" Lucinda, DeKalb 60115.

The Rev. George B. Holmes is rector of Calvary Church, Wadesboro, N.C., and priest-in-charge of All Soul's Church, Ansonville.

The Rev. Canon Thomas A. Kerr, Jr. is rector of Grace Church, Plainfield, N.J. He will continue to live in New Brunswick, N.J.

The Rev. Eulalio G. Luna is rector of Christ Church, Laredo, Texas. Add: 2320 Lane, Laredo 78040.

The Rev. James F. Mitchell, III is rector of St. Francis' Church, San Antonio, Texas. Add: 4242 Bluemel Rd., San Antonio 78240.

The Rev. Bruce M. Webber is rector of St. James' Church, Trenton, N.J. Add: 230 S. Logan Ave., Trenton 08629.

The Rev. J. Paul Worley is rector of the Church of the Redeemer, Eagle Pass, Texas. Add: 648 Madison, Eagle Pass 78852.

## Ordinations

### Priests

Lexington—W. Steven Thomas, curate, St. Michael's Church, Bristol, R.I. Add: Box 414, Bristol 02809.

### Deacons

Los Angeles—Jane Carver Turner, who is completing studies at the Church Divinity School of the Pacific. She will later be assisting at St. Alban's Church, Los Angeles.

## Retirements

The Rev. William S. Cooper has retired as rector of Trinity Church, Elkton, Md. Add: RFD One, Pinacle Park Rd., Meredith, N.H. 03253.

The Rev. Davis Herron has retired as professor of the history of religions at Manhattan College, New York City, and is living at 315 Roberts Ave., Terrell, Texas 75160.

## Deaths

The Rev. George Conchran Ashton, retired priest of the Diocese of New Jersey, died on September 6 at the age of 81.

Fr. Ashton was married in 1931 to Alvertia Russell, and the couple had one child. After his ordination to the priesthood in 1946, Fr. Ashton served churches in Rutherfordton, N.C., Oklahoma City, Okla., Lynchburg, Va., and Bedford, Va. From 1955 to 1956 he was vicar of St. Monica's Church, Tren-

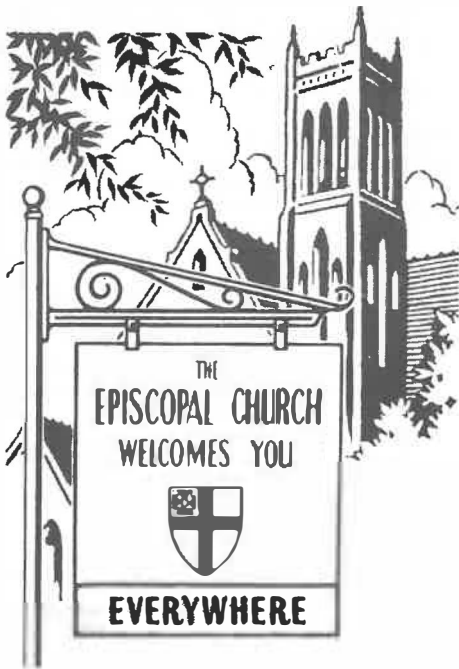
ton, N.J., and from 1956 to 1963, when he retired, he was rector of St. Augustine's Church, Asbury Park, N.J.

Louise Edwards Burgess, 84, widow of the Rev. W. Leighton Burgess, priest of the Diocese of Northern Michigan, died October 2 in a Michigan nursing home where she had been a patient for two years.

A graduate of the Massachusetts School of Art, Boston, she was a designer of stained glass windows for Charles J. Connick Associates. She was married to Fr. Burgess in 1927, and after his ministry in Rhode Island and Massachusetts, the family moved to Northern Michigan, where Fr. Burgess died in 1955. Long an associate member of the Community of St. John Baptist, Mrs. Burgess moved to Mendham, N.J., to become librarian at the convent school, after which she retired to Ontonagon, Mich. She is survived by two sons, William E. Burgess of Ontonagon, and David Burgess of Sunnyside, N.Y.; one daughter, Patricia Louise of Ontonagon; one granddaughter, and one great-grandchild.

Sister Elizabeth Marian, CSJB (Marian Elizabeth Case), died on September 28, at the age of 89, in the 51st year of her profession in the Community of St. John Baptist.

She was born in Chicago in 1893 and was graduated from Wellesley College in 1914. She worked at teaching, secretarial work, and social work before entering the community in 1929. As a sister, she taught at St. Helen's Hall Junior College, Portland, Ore., and at St. John Baptist School for Girls, Mendham, N.J., and worked at St. Luke's Chapel, New York City, and Grace Church (Van Vorst), Jersey City, N.J.



KEY — Light face type denotes AM, black face PM; add, address; anno, announced; A-C, 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; hol, holiday; HC, Holy Communion; HD, Holy Days; HH, Holy Hour; HS, Healing Service; HU, Holy Unction; Inst, 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.

# CHURCH DIRECTORY

Traveling? The parish churches listed here extend a most cordial welcome to visitors. When attending one of these services, tell the rector you saw the announcement in THE LIVING CHURCH.

## TUCSON, ARIZ.

ST. PHILIP'S IN THE HILLS Campbell Av. at River Rd.  
The Rev. Dr. Roger O. Douglas, r; the Rev. Canon Manney C. Reid, the Rev. Scott T. Holcombe. Associated: the Rev. Russell W. Ingersoll, the Rev. Chisato Kitagawa  
Sun HC 8 & 5:30. Cho Eu 9:15 & 11:15

## BOLINAS, CALIF.

ST. AIDAN'S 30 & Brighton Ave.  
The Rev. G. Peter Skow, v  
Sun Mass 10:45; Tues, Thurs 7:30; Sat 12:10 noon. Other wkdy Masses call 868-1050 or 868-0165. Daily Offices ex Sun & Mon 8:30, 12 noon, 6 & 8

## SANTA CLARA, CALIF. (and West San Jose)

ST. MARK'S 1957 Pruneridge, Santa Clara  
The Rev. Canon Ward McCabe, the Rev. Jos. Bacigalupo, the Rev. Maurice Campbell, the Rev. Frederic W. Meahger, Dr. Brian Hall, the Rev. Matthew Conrad  
Sun HC 8 & 10; Wed HC & Healing 10.

## BOULDER, COLO.

ST. AIDAN'S 2425 Colorado Ave. Univ. of Colo.  
Sun 11 Sung MP & Sol Mass; daily MP, Mass, EP

## DENVER, COLO.

ST. RICHARD'S—Evans Chapel Univ. of Denver  
Sun Sung MP & Sol Mass 8:45  
9. C Sat 11-12

## WASHINGTON, D.C.

ST. PAUL'S 2430 K St., N.W.  
The Rev. James R. Daughtry, r  
Sun Masses 7:45, 9, 11:15, Sol Ev & B 8; Masses 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.

ST. STEPHEN'S 2750 McFarlane Road  
Sun MP & HC 8, HC 10 & 5; Daily 7:15

## ATLANTA, GA.

OUR SAVIOUR 1068 N. Highland Ave., N.E.  
Sun Masses 7:30, 9:15, 11:15, 7:30. Daily Masses 7:30, Tues 7:30, 7:30. Fri 7:30, 10:30. C Sat 8

## SPRINGFIELD, ILL.

CATHEDRAL CHURCH OF ST. PAUL 2nd and Lawrence  
The Very Rev. Eckford J. de Kay, dean Near the Capitol  
The Rev. Gus L. Franklin, canon  
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Mon, Tues, Thurs, Fri. 5:15 Wed

## BATON ROUGE, LA.

ST. LUKE'S 8833 Goodwood Blvd., 70806  
The Rev. Clarence C. Pope, Jr., r; the Rev. Rex D. Perry, the Rev. W. Donald George, the Rev. David L. Seger, the Rev. Donald L. Pulliam  
Sun H Eu 8:30, 10:30, 5:30. Mon-Fri MP 8:45. H Eu Mon 9, Tues 9 & 7, Wed 9, Thurs 7, Fri 9

(Continued on next page)

# CHURCH DIRECTORY

(Continued from previous page)

## BOSTON, MASS.

**CHURCH OF THE ADVENT** 30 Brimmer St.  
Richard Holloway, r  
Sun Masses 8, 9 (Sol), 11 (Sol High), 6. Daily as anno

**ALL SAINTS'** At Ashmont Station, Dorchester  
Sun 7:30 Low Mass, 10 Solemn Mass. Daily as announced

**THE MISSION CHURCH OF ST. JOHN THE EVANGELIST** Beacon Hill  
35 Bowdoin St., near Mass. General Hospital  
The Rev. Emmett Jarrett, v  
Sun MP 8:30, Sol Eu 10:30, Sunday School 9:45. Daily MP 7:30, EP 5:30, Mass 12:10 (ex Tues 8, Thurs 7:30). C Sun 10-10:30, Fri 6-7

## MINNEAPOLIS, MINN.

**GETHSEMANE** (historic downtown) 905-4th Ave., So.  
The Rev. William J. Winterrowd, priest-in-charge  
Sun Mass 8 (Low) & 10 H Eu (signed for deaf), MP 4S. Wkdy as anno

## LONG BEACH, MISS.

**ST. PATRICK'S** 200 E. Beach  
The Rev. William R. Buice, v  
Sun Masses 8 & 10, Ch S 10, C by appt. Ultreya 1st Fri 7

## KANSAS CITY, MO.

**ST. PAUL'S CHURCH & Day School** 40th & Main Sts.  
The Rev. Murray L. Trelease, r, the Rev. John H. McCann, the Rev. Dr. Bruce D. Rahtjen, the Rev. John W. Bonnell, the Rev. Radford R. Davis, d  
Sun 8 HC, 9 H Eu, 10 Education, 11 H Eu (1S, 3S, 5S), MP (2S & 4S), Tues 5:30 EP (H Eu 4th Tues), Fri 12:00 noon HC

## ST. LOUIS, MO.

**CHRIST CHURCH CATHEDRAL**  
13th & Locust — Downtown  
Sun H Eu 8, 9, 4 (11 choir H Eu 1S, 3S, 5S — MP 2S & 4S). Mon-Fri H Eu 12:10

## OMAHA, NEB.

**ST. BARNABAS** 129 N. 40th St.  
The Rev. T.R. Morton, SSC, r; the Rev. M.V. Minister  
Sun Masses 8 & 10:45 (Sol). Daily: Low Mass 7, also Wed 9:15. Matins 6:45, EP 5:30; C Sat 5

## BOULDER CITY, NEV.

**ST. JUDE'S RANCH FOR CHILDREN**  
Corner US Highway 93 at St. Jude's Way  
The Rev. Herbert A. Ward, Jr, SCC, Dir; the Rev. Dale Hallock, chap; the Rev. Harmon Barash; the Rev. Ellsworth Wayland; Sisters of Charity  
Sun Mass 10. Daily MP 8; Mass 8:15, EP 4:30

## ATLANTIC CITY, N.J. 08401

**ST. JAMES** Pacific & No. Carolina Aves.  
The Rev. Russell Gale  
Sun 8, 10 Eu; Wed, 5 Eu Spiritual Healing, LOH; Sat 6 Eu

## HACKENSACK, N.J.

**ST. ANTHONY OF PADUA** 72 Lodi St.  
The Rev. Marshall J. Vang, r; the Rev. William J.F. Lydecker  
Sun Masses 8, 10 (High), 5 (Sat); Tues 7:30; Wed 9; Thurs 7:30; Fri, Sat 9. Daily Offices 8:30 & 5:15. C Sat 4

## NEWARK, N.J.

**GRACE CHURCH** 950 Broad St., at Federal Sq.  
The Rev. George H. Bowen, r; the Rev. L. Denver Hart, c  
Sun Masses 8 & 10 (Sol); Mon-Fri 12:10 Sat 10; C Sat 11-12

## NEW YORK, N.Y.

**CATHEDRAL CHURCH OF ST. JOHN THE DIVINE**  
112th St. and Amsterdam Ave.  
Sun HC 8; MP & HC 9:30; Lit & Ser 11; Ev 4. Daily MP & HC 7:15; EP 3:30. Wed HC & Healing 12:15

**ST. BARTHOLOMEW'S** Park Ave. & 51st St.  
The Rev. Thomas D. Bowers, r  
Sun 8 H Eu (Rite I); 9 H Eu (Rite II); 9:30 HC (1928); 11 H Eu (Rite I) 1S & 3S; MP & sermon 2S, 4S & 5S; Wkdy H Eu Mon, Tues, Thurs & Fri 12:10; Wed 8:10 & 6; EP Mon, Tues, Thurs, Fri & Sat 5:15. Church open daily 8 to 6

**CALVARY, HOLY COMMUNION & ST. GEORGE'S**  
Thomas F. Pike, D.D., r; Stephen S. Garmey, assoc; Eugene Y. Lowe, Jr., Martha Hedgpeth, Gerald G. Alexander, ass'ts; Calvin Hampton, music director

**CALVARY** Gramercy Park  
Sun HC 11, V 5:30; Wed HC 5:45; Thurs HC & HS 12:10. Mon-Fri MP 7:45. Organ recital Fri midnight

**ST. GEORGE'S** Stuyvesant Square  
Sun HC 8:30; MP 10:30 (HC 1S).

**EPIPHANY** 1393 York Ave. at 74th St.  
Ernest E. Hunt, D.Min., r; C. Coles, M. Seeley, curates; J. Johnson, J. Kimmey, associates  
8 HC, 9:15 HC, 11 MP (HC 1S & 3S), 12:15 HC; Wed HC 6:30

**EPISCOPAL CHURCH CENTER** 2nd Ave. & 43d St.  
**CHAPEL OF CHRIST THE LORD**  
Daily Eucharist, Mon-Fri 12:10

**JOHN F. KENNEDY INTERNATIONAL AIRPORT**  
**PROTESTANT/ecumenical CHAPEL** Center of airport  
The Rev. Marlin Leonard Bowman, chap. & pastor  
Sun Sung Eu 1. Chapel open daily 9:30 to 4:30

**ST. IGNATIUS** 87th St. and West End Ave.  
The Rev. Howard T.W. Stowe, r; the Rev. Roger Gentile, c  
Masses Sun 8:30 Sung, 11 Low; wkdy as anno

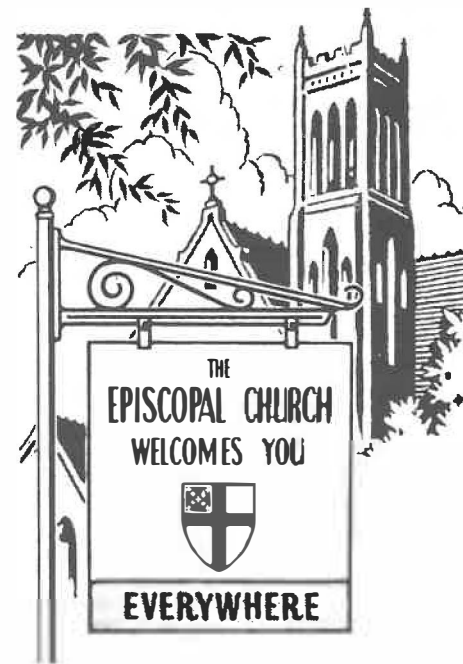
**ST. MARY THE VIRGIN**  
46th St. between 6th and 7th Avenues  
The Rev. Edgar F. Wells, r; the Rev. Andrew L. Sloane, the Rev. John L. Scott  
Sun Masses 9, 10, 11 (Sol), 5, MP 8:40, Ev & B 4. Daily MP 8:30 (ex Sat), Noonday Office 12, Mass 12:15 & 6:15, EP 6. C Fri 5-6; Sat 2-3, 5-6; Sun 10:30-10:50; Daily after 12:15 Mass. SM Wed 12:45-1:15

**ST. MICHAEL'S** Amsterdam Ave. at 99th St.  
The Rev. Frederick Hill, r; the Rev. T. Jeffrey Gill, assoc; the Rev. John L. Miller, and the Rev. Susan C. Harris, ass'ts  
Sun HC 8, Cho Eu 11 (1S & 3S), MP 11 (2S & 4S), Ch S 11, HC 12 noon (2S & 4S). Mon-Fri MP 8; Tues 6:30 EP & HC; Thurs 12 noon HC & HS

**ST. THOMAS** 5th Avenue & 53rd Street  
The Rev. John Andrew, D.D., r; the Rev. Gary Fertig, the Rev. Leslie Lang, the Rev. Gordon-Hurst Barrow  
Sun HC 8, 9, 11 (1S), 12:05, MP 11, Ev 4. Mon-Fri MP 8, HC 8:15, 12:10 & 5:30, EP 5:15; Tues HS 12:10. Wed 12:10 Choral Eu. Church open daily to 6

**TRINITY PARISH**  
The Rev. Robert Ray Parks, D.D., Rector  
**TRINITY CHURCH** Broadway at Wall  
The Rev. Richard L. May, v  
Sun HC 8 & 11:15; Daily HC (ex Sat) 8, 12, MP 7:45; EP 5:15; Sat HC 9; Thurs HS 12:30

**ST. PAUL'S** Broadway at Fulton  
Sun HC 9; HS 5:30 (1S & 3S); Mon thru Fri HC 1:05



## YOUNGSTOWN, OHIO

**ST. ROCCO PARISH** 239 Trumbull Ave.  
The Rev. Robert W. Offerle, r  
Sun Mass 8 & 10 (Sung); Sat Vigil Mass 5

## CHARLEROI, PA.

**ST. MARY'S** 6th and Lookout (off interstate 70)  
American Shrine of Our Lady of Walsingham  
The Rev. Keith L. Ackerman, SCC, r, the Rev. Jack V. Dolan, d  
Sun Masses, 8:30, 11. Daily; as announced

## CHARLESTON, S.C.

**HOLY COMMUNION** 218 Ashley Ave.  
The Rev. Canon Samuel C.W. Fleming, r  
Sun 7:30, 10; Mon, Wed, Fri 12:10; Tues 5:30; Thurs HU & Eu 9:40

## DALLAS, TEXAS

**INCARNATION** 3966 McKinney Ave.  
The Rev. Paul Waddell Pritchard, r; the Rev. Joseph W. Arps, Jr; the Rev. C. V. Westapher; the Rev. Jack E. Altman, III; the Rev. Nelson W. Koscheski, Jr.  
Sun Eu 7:30 & 9; Sun MP 11:15 (Eu 1S); Daily Eu at noon Mon, Tues, Thurs, Fri; 7:30 Sat 10:30 Wed with Healing

## FORT WORTH, TEXAS

**ALL SAINTS'** 5001 Crestline Rd. 76107  
The Rev. Canon James P. DeWolfe, Jr., r  
Sun Eu 7:45, 9:15, 11 & 5. Daily Eu 6:45

## HURST, TEXAS

**ST. STEPHEN THE MARTYR** 2716 Hurstview Dr. 76053  
The Rev. Douglas L. Alford,  
Sun Eu 8, 9:30 & 11:45. Daily MP & Eu 6:45 ex Sat 10

## SAN ANTONIO, TEXAS

**ST. MARK'S** 315 Pecan St. at Travis Pk.  
The Rev. Sudduth Rea Cummings, D.Min., r; the Rev. Jack Roen, the Rev. William Cavanaugh, the Rt. Rev. Wilson Hunter  
Sun 7:30 HC, 9 HC, 11:15 MP (HC 1S). Daily 8:30 MP, 12:10 HC. Wed Night Life 5-9.

## NORFOLK (OCEAN VIEW), VA.

**ADVENT** 9620 Sherwood Place  
The Rev. Herbert Hugh Smith, Jr., r  
Sun H Eu 8 & 10 (4S MP & HE), Tues 10 HU & HE, Sat 5:30 HE

## MADISON, WIS.

**SAINT DUNSTAN'S** 6201 University Ave.  
Sun 7:30, 11:30 Low Mass, 9 Family Mass. Wkdy as anno