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THE

METHODIST SEMINARY
MT. AIRY, PHOENIXIA

SEMINARIAN

Vol. XXIII

December 13, 1961

No. 14

HOLIDAY EVENTS AT SEMINARY

The Seminary community does not observe Christmas together, but we do share in a number of occasions for fellowship during the second and third weeks in Advent. These are listed chronologically below:

Dec. 12-7:30 p.m. The Heyer Commission held its annual Christmas party at the home of Dr. and Mrs. Voehringer. Slides of British Guiana were shown.

Dec. 15-6:00 p.m. The Community will join in the Seminary Christmas dinner. Chef Heimbach will serve German Saurbraten with all the necessary garnishes except one very important to German cuisine. Reservations closed on Dec. 8. Faculty and non-resident students will be charged \$1.00 for the dinner, and guests (like wives) \$1.25.

-8:30 p.m. The Wives Club in cooperation with the Student Body will sponsor the Christmas Dance in the Refectory (note spelling.) The admission fee is \$.50, and each couple is asked to bring a small gift appropriate for a child, costing about \$.50. This may be a toy or a more practical gift (combs, toothbrushes, handkerchiefs, etc.), should be wrapped and marked with the age and sex of the child intended. These gifts will be distributed to the children at Pennhurst State School for Retarded Children. The dance is open to faculty, students, and friends.

Dec. 18-6:00 p.m. Advent Vespers will be sung in the Chapel with the leadership of the Seminary Choir. See the accompanying article for details.

-7:00 p.m. (approx.) A buffet supper will be held in the Library. There is no charge, and faculty and students and their wives, and administrative personnel are invited, but friends cannot be accommodated. A musical ensemble will perform as last year.

Dec. 19 - Christmas vacation begins.

ADVENT VESPERS PROGRAM ANNOUNCED

The annual Advent Vesper Service will be held Monday, December 18, at 6 P.M., in the Seminary Chapel. The service will be preceded by an organ recital given by George Weckman. This will include Advent Chorale Preludes by Bach, Walcha, and Pepping.

The Service will follow the pattern of the traditional carol services at King's Chapel, Cambridge, England. The Vespers is divided into three parts, the announcement of the hoped for Messiah, the Prophetic lessons, and finally the Gospel. The seven lessons will be interspersed with appropriate Advent carols and anthems and will conclude with versicle, canticle, and prayers.

"A solus ortus cardine" by Gilles de Binchois is one of the beautiful anthems the choir will present. This composition based on a Plainsong melody of the fifth century will be sung both in the original and the de Binchois version. It is arranged for three voices, the mode of writing which prevailed during the fifteenth century. A modern version of this anthem is found in SBH #20. Also noteworthy are anthems by G.W. Cassler, "Hill of the North Rejoice", Thomas Tallis, "That Virgin's Child", and Rachmaninoff's "Glory be to God".

This service will be a fitting way in which to prepare for the celebration of the Birth of Christ. It will not be a spectacle to sit back and watch but an opportunity to worship God and give thanks for the miracle of the Incarnation.

NO SEMINARIAN NEXT WEEK

"Silent Night" will echo imperceptively in the Seminarian office next Monday and Tuesday "eves" as the typewriters remain quiet. Since the Christmas vacation begins on Tuesday, no issue of the Seminarian will appear next week. May we all come back to the campus on January 3, 1962, caught up and rejoicing in the miracle of the Incarnation!

AFTERTHOUGHTS TO BAROQUE

The Seminary Chapel last Thursday night was the scene of one of those spontaneous and creative occasions that make routine into experience. As ca. 75 people listened, a group of talented individuals patiently interpreted the music of eight composers, including Tallis, Buxtehude, Scarlatti, Fiocco, and Bach. Regardless of one's reactions to the intricate patterns of Baroque music, it was more than obvious that the performers were giving a sensitive interpretation.

The warm voice of baritone Conrad Weiser set the tone for the whole evening with his straightforward rendering of Tallis' "Ecce Tempus Idoneum". The sparkling combination of the recorder and harpsichord throughout gave full play to the fascinating nuances of Baroque music, especially in the Loelilet "Sonata in C Major". The Buxtehude cantata "Jesu, Joy and Treasure" fared well.

The work of two performers was especially well received. The audience was almost brought to its feet by Sarah Hayner's excellent violin performance of Fiocco's "Allegro". One wished she had been featured in more than this one piece. George Weckman's work in the harpsichord compositions by Bach and Scarlatti was very commendable. His success in bringing together the fragmented efforts of a group of busy individuals is also noted with appreciation.

Concerts in Philadelphia abound. But no concert shows more genuine appreciation than one which arises from the enlivened and talented efforts of those who perform the music of a period primarily for what it says in its own genre rather than for how it fits into contemporary fads. The flaws of last Thursday evening's performance, though noticeable, did not keep it from being a concert of this type. And the Seminary was richer for it.

SPLENDOR IN THE GRASS

By now most seminarians have probably seen the motion picture Splendor in the Grass, but for those who have not, due either to approaching tests or paper deadlines, the following review is presented.

First of all it must be asserted that this picture is not to be considered entertainment in the usual sense of that word when it is applied to films. It is not something to see to relax one's mind; on the contrary, it will alert your mind. This is a picture involving many problems which concern us today together with solutions—some good and others not so good (to put it mildly.)

The setting is laid in the 1920's and 1930's, in the era of prohibition and roaring parties, in the era when all sex was considered completely evil in the darkest sense of the word, in the era when sexual intercourse was regarded as only a means to propagation of the race.

The plot in this setting is familiar: rich boy wants to marry poor girl. Rich boy's father decides his son ought to go to college first. Both lovers have domineering parents who fear sexual involvement between their children but no marriage. Of course, several other elements are woven into this plot, but space prohibits discussing them.

The problems presented are varied: role of a parent in bringing up a child; the place of sex in life both before and after marriage; and the outlook toward one's future from the perspective of a "rotten" past. These and others combine in an intriguing and tragic way to give us a film which maintains audience interest throughout.

A summary opinion: a generally thought-provoking film in a somewhat dramatic presentation. The problems presented do not all relate to us in the same degree as they would have in the '20s; nevertheless, the influence of that era is still being felt. Worth seeing.

R.J.Z.

Last week's Seminarian promised that a review of Sinners and the Arts, a literary journal published spontaneously last week by interested students, would appear. This delay was necessary because of the Seminarian deadline.

Creativity is not a forced factor; seeming spontaneity always marks it. This is not to say that it doesn't involve work: creative figures constantly advise their proteges to bathe their ideas in sweat. But the artist in any field doesn't work toward his idea but with it. The literary pieces in this journal often reflect creative ideas, and this must not be obscured by the fact that a few more drops of sweat might have been helpful.

That the Seminarian staff cannot take credit for any of the pieces says nothing about their value—naturally. The poem "I" reflects succinctly the paradox observable on the streets, in the homes, businesses, and churches of our twentieth-century world: the self I am/the self I am in relation and potentiality. This paradox is drawn out in the one piece composed of "Prologue" and "Meditations on Communication."

The theme of "the self-in-relation" is set into a new context in "Susan." It seems significant that Jim's love for Susan seems to arise from his growing apprehension of the depth of her physical beauty: this motif betrays the current desire to find (or perhaps rediscover) some universal and necessary connection between the physical and noumenal and/or spiritual.

This theme of relationship is again caught up in the short story on the last two pages of the journal. This is a startling and rather accurate counterpart to Greene's The Power and the Glory with ironic evidences of the anxiety some Lutheran seminarians feel over the fluidity of our eucharistic theology in practice. "Trick or Treat" brings the issue to a close on a note of dry and slightly sardonic humor.

We shall not dwell on the flaws—
(Continued on bottom of next column)

Just a few words this week about that unpopular festival that is approaching: it occurs to me that should we have interviewed the shepherds and the Magi we would have found their reasons for coming to Bethlehem's stable very unsound theologically. But have we the right then to say that they were worshipping a figment of their own imagination?

The point of these articles has not been to dismiss theology from the Church but to put it in its place. It is a post facto function! The teachings of the Church follow the event in Christ which they attempt to understand.

So I merely suggest a little more attention to that type of chronology today. Let us worship and love first, and then those insuperable barriers may not be any more impossible to faith than moving mountains. Have we faith enough to believe either possibility?

In lieu of a secular greeting: Happy St. Stephen's Eye!

George Weckman

(Continued from left-hand column)
stylistic, grammatical, logical, etc.—in this journal; they are strictly beside the point of this review. It is to be noted, however, that the Student Body and The Seminarian stand squarely behind any effort of a student to put into expression, for the benefit of all, his thoughts—regardless of the literary form they take. This is evidenced by the fact that not one literary piece submitted to The Seminarian this year has been rejected. Correction and revision do not constitute rejection, and the plea is made for writers to consider the importance of such "polishing." Few indeed are the literary models who published their first drafts.

The editors of and contributors to Sinners and the Arts are to be commended for their very evident enthusiasm and skill.

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