

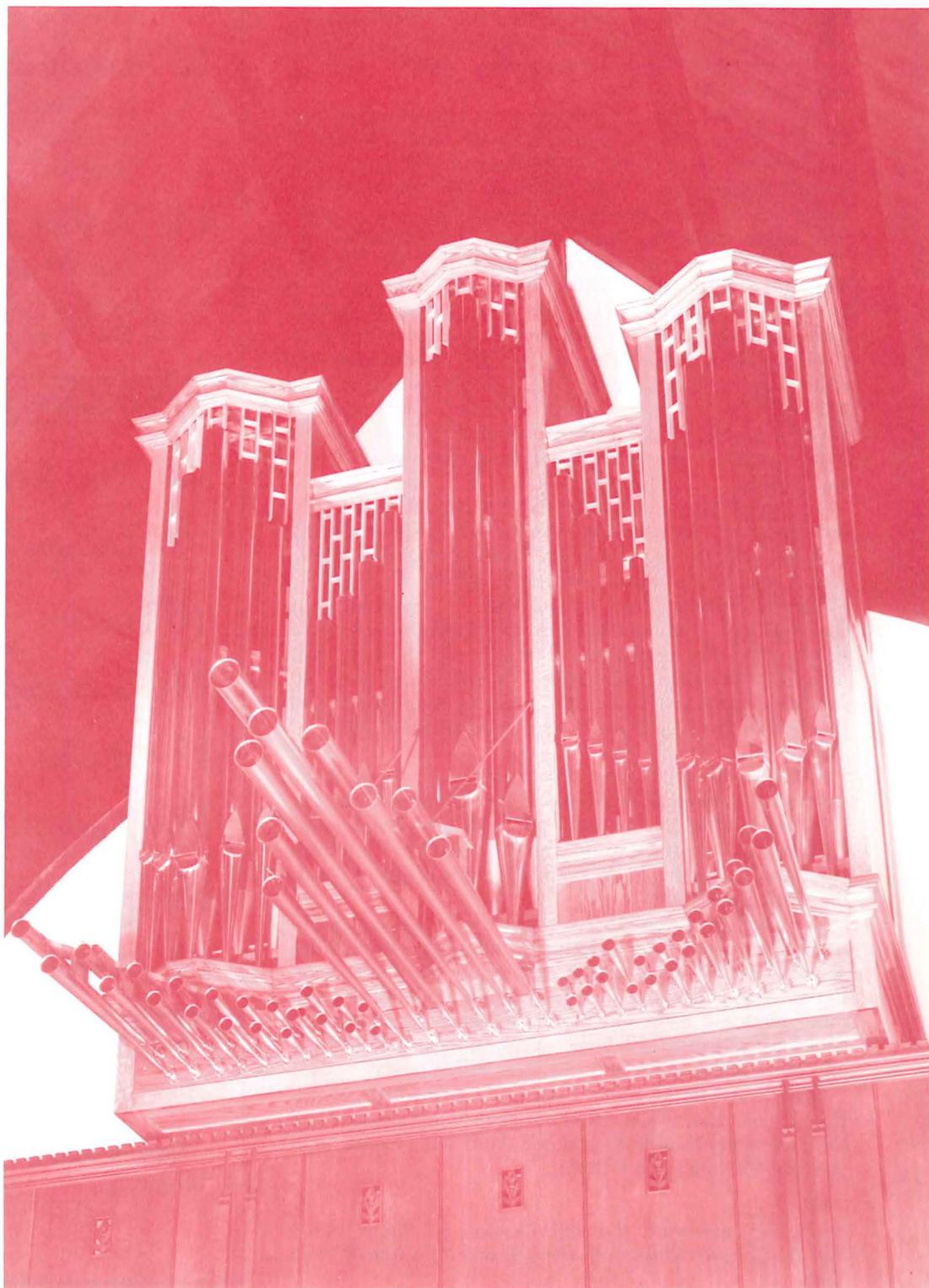
November 6, 1988

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Music
Issue





Hold Out Your Hand, Clara

Today a little six year old girl named Clara drowned. As I sit here and reflect on that event I ask — What am I doing here? That question could be stated — What is the chief end of man?

“Man’s chief end is to glorify God and to enjoy him forever.” That is the well-known answer from the Westminster Catechism. What would Jesus say? Perhaps what he said to the lawyer: “You shall love the Lord your God with all your heart, and with all your soul, and with all your mind, and with all your strength. The second is this, You shall love your neighbor as yourself” (Mark 12:30-31). Then there is the word of the writer of Ecclesiastes — “I know there is nothing better for them than to be happy and enjoy themselves as long as they live; also that it is God’s gift to man that every one should eat and drink and take pleasure in all his toil” (3:12-13). This seems to connect with Jesus’ promise, “I am come that they may have life and have it abundantly” (John 10:10). Then there is Paul’s word — “Rejoice in the Lord always; again I will say, Rejoice . . .” (Philippians 4:4).

Yes, to all this I say, Amen. God is first. And, there is love and law, joy and toil, life and thanksgiving, even melody in the heart. I woke up that way one day. There was a song in my heart and the words in my mind — “Surprise, surprise! God is a surprise . . . open up your eyes and see.” I wonder if there was a melody in Clara’s heart when she awoke this morning. Or, if there is a melody in her heart right now. “Let her heart and soul now ring out in joy to you, O Lord, the living God, and the God of those who live” (Book of Common Prayer, p. 466).

Am I one of those, those who live? Or, am I one of the shades from the land of the dead? Is it life abundant? Or, is it anxiety abundant? Lord Jesus, what am I doing here?

God is the creator; I am part of his creation, I am born from above, baptized into the body of Jesus Christ. And, his Spirit dwells within me.

So, what am I doing here? I am seeing a sunset, smelling a flower, watching a butterfly, laughing with a child, responding with thanksgiving to the God who created me, Father. I am listening to words of pain, seeing hope in someone’s eyes, being touched by hands of love, making a decision deep from the heart, responding in hope to the God who breathes life into me, the Holy Spirit.

What am I doing here? I am praying for little Clara. Pray for me, too, Clara. Hold out your hand for me. I still have other hands to hold and one day I will, I pray, hold yours in the land of the living.

Our guest columnist, the Rev. Gordon R. Plowe, serves the Tri-County Cluster of the Diocese of Central New York.

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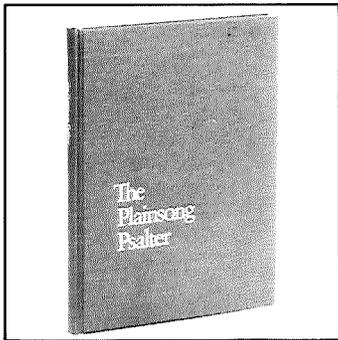
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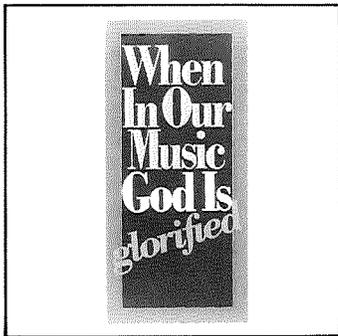
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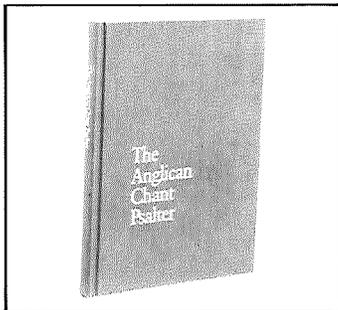
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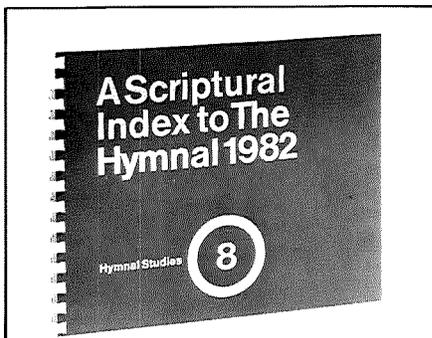
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LETTERS

Telling Them Godspeed

I would that your editorial of October 9 on "episcopal visitors" expressed a realistic hope for the future of the Episcopal Church and the traditionalists who have endured through the heresies from James Pike to the election of Barbara Harris.

I talked with my bishop about my pain over the situation in the church, and my question of whether or not I would be allowed to remain in the Episcopal Church six years from now. As a late vocation priest, I face the possible loss of pension rights should I be forced to leave. "I'm sure the Church Pension Fund will act pastorally," was not encouraging. The difficulties of obtaining employment outside of the church when I am 57 were addressed with similar pastoral advice. The bishop said, "I'm sure that a man like yourself wouldn't have trouble finding employment at 57." Couched in the pastoral words from my bishop was a strong message: "Change your basic concepts of the nature of God and the church or get out."

Now that the ascendancy has guaranteed itself that it will retain the assets of any congregations which can no longer endure the ignoring of scripture, tradition and reason, they are confident in telling the rest of us to get out. In only three years, "No outcasts," has been changed to "Find a way to tell them Godspeed."

NAME WITHHELD

African Opinions Disregarded

The English newspapers have been full of the election of a divorced woman to the American episcopate. Many of us in the catholic wing of the Church of England find it hard to understand how ECUSA, which had always been thought of as a defender of catholic faith and order, can take the whole matter so lightly.

Has no one in the USA concern for the unity of the church worldwide? At the Lambeth Conference, the Archbishop of Sydney proposed a very moderate motion, asking that there should be no hasty action over ordaining women to the episcopate. Many American bishops, following Bishop

Spong, made it clear that whatever Lambeth said they would go ahead. Can you imagine the hurt this caused to Christians, for instance, in black Africa, whose opinions were being treated as totally unimportant? When the Archbishop of Sydney's motion was voted on, it was defeated; by the votes of the ECUSA bishops, whose number swamped the conference. Yet despite your 120 bishops, your church is small, much smaller than the churches of Africa (who had very few bishops there, relatively).

If our press gets it right, we understand that the church in the USA is much smaller than it was ten years ago, and is getting smaller all the time, suffering a bloodletting since the ordination of women first took place.

In this seminary where I am principal, we have always had the happiest relations with the U. S. One of our students spent this summer on placement in a parish in New Hampshire, we have an American national in training with us at this moment, and I have marvelous memories of visits to New York and Washington and Mississippi,

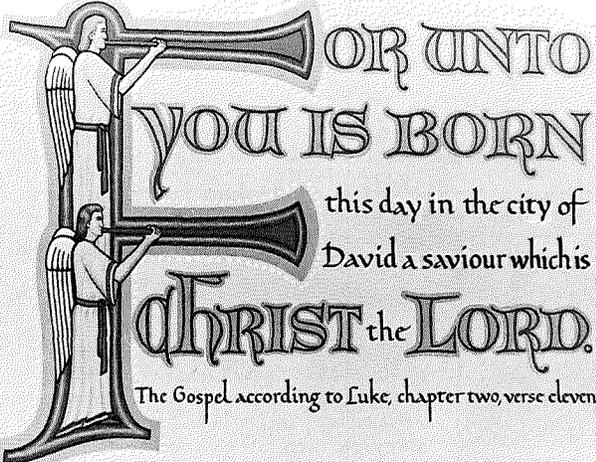
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LETTERS

and the hospitality I received there from fellow Episcopalians. The thought that the schism which the consecration of a woman bishop would bring might mean we could never again receive Communion together is heartbreaking; yet that is the reality.

(The Rev.) EDWIN BARNES
Principal, St. Stephen's House
Oxford, England

Unity in Essentials

I was greatly encouraged by the letter written by Ann Collins [TLC, Sept. 4]. I wish she and her family lived in my area.

As I grew acquainted with the Episcopal Church, I heard a wonderful saying that seemed to explain much of the spirit of Anglican life: "In essentials, unity; in non-essentials, diversity; in all things, charity." However much there might be in practices or in secondary doctrines, there was still an inner core of shared essentials, such as the authority of scripture, the truthfulness of the creeds and a settled conviction about God as Trinity and Jesus Christ as God Incarnate.

These days, however, it appears that in place of an inner core of shared essentials there is a vacuum. The bishops' pastoral letter of the fall of 1987 said, "We are quite willing to disagree on substantial issues and to allow an open process in which we seek to discern the truth of God . . . The Holy God, who is beyond the capacity of

our human and finite minds to grasp, is fashioning a church that is willing to lay aside all claims to the possession of infallible formulations of truth."

With this kind of attitude becoming common, the discussion within the Episcopal Church resembles more and more the conversation at the Mad Hatter's tea party.

A church with only a call to commitment, with rigid demands and expectations, can be harsh and forbidding, but a church with only acceptance, with unclear expectations, breeds indifference. If one can believe anything, even in essentials, then it really doesn't matter what one believes. If we are going to survive as a part of Christ's church, then we must be like Christ, both accepting and challenging. My prayer is that more and more people like Mrs. Collins will be in the Episcopal Church, people who will have unity in the essentials, diversity in non-essentials and charity in all.

(The Rev.) CHARLES F. SUTTON, JR.
St. Luke's Church
Gladstone, N.J.

Hanging In

As yet another who came to the Episcopal Church from a non-Anglican background, and has been nourished in her doctrine and worship for 40 years, I was gratified by what Fr. Goldsmith had to say [TLC, Sept. 4] about "hanging in there" in the face of calamitous changes in the American

church. I'm just damned if I will obligingly cede the ground to the tyranny of a majority intent on remaking our church in the image of modern — isn't the right term "post-Christian?" — social doctrine. I have no intention, nor does my cradle-Episcopalian wife, of seeking comfort in the "purer" air of Rome or of the Anglican splinter groups.

These days she and I think often of the inscription above the door of the church at Staunton Harold, Leicestershire, one of the very few Anglican churches built during the years of the Puritan Commonwealth: "In the year of 1653, when all things sacred were throughout the nation either demolished or profaned, Sir Robert Shirley, Baronet, founded this church, whose singular praise it is to have done the best things in the worst times and hoped them in the most calamitous."

Sir Robert neither fled the Roundheads nor dismissed them with the flick of a ruffled wrist, but hung in there, and by so doing made a far more powerful statement than the continental exile of so many of his compeers. Should we do less?

BRUCE YOUNG
Allegan, Mich.

Withholding Names

I've occasionally seen "Name Withheld" letters in TLC, in which someone was making a disparaging remark about someone else. Your October 2 number has another such letter in it. I



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believe it is not good policy for TLC to allow folks to belittle others in your pages from behind a shield of anonymity. It would be, I think, a bit more honorable if you required your correspondents to take personal responsibility for their remarks against others, if indeed such remarks must be made at all.

(The Rev.) WILLIAM RANKIN
St. Stephen's Church
Belvedere, Calif.

We usually withhold names when it would involve identification of a particular parish or of an individual who was not to blame for a problem. Certain relationships must be considered. A priest's wife, for instance, cannot be expected to lend her name to a letter complaining about an action of the diocesan bishop.

Losing the Men

Let women be ordained into the holy priesthood; consecrated as bishops; even be Presiding Bishops. Let our precious Episcopal Church be run by women. It won't be long before men will no longer be the active participants Christ willed them to be.

Mrs. DONALD D. CHAPIN
River Falls, Wis.

Ukrainian Perspective

During this year in celebration of the millennium of "Russian" Christianity, we need to be reminded that St. Vladimir was Prince of Kiev, not Moscow. Ukrainians have resented Muscovite domination from the 13th century to the present. The Moscow patriarchate has cooperated with the Communist regime in suppressing Ukrainian Orthodox and Uniat Churches in the country. Publicity which calls the millennium "Russian" is really Muscovite propaganda. To be accurate, it should read "Ukrainian" or at least "Soviet"; perhaps the best compromise would read "the millennium of Christianity in what is now the Soviet Union."

Since Vladimir's granddaughter married King Henry I of France, many American families who can trace English or French royal ancestry are his descendants.

(The Rev.) ROBERT T. COOLIDGE
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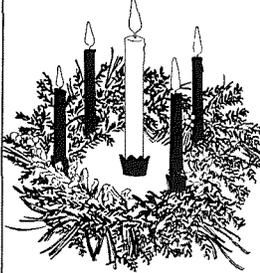
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San Joaquin Consecration

A standing-room only crowd of over 3,200 people witnessed the ordination and consecration of the Rt. Rev. David Mercer Schofield, as Bishop Coadjutor of San Joaquin, held at the non-denominational People's Church in Fresno, Calif., October 9.

The Most Rev. Edmond L. Browning, Presiding Bishop, was the chief consecrator; co-consecrators were the Rt. Rev. Victor M. Rivera, diocesan, who will retire in January and will be succeeded by Bishop Schofield; the Rt. Rev. William E. Swing, Bishop of California; and the Rt. Rev. Edward H. MacBurney, Bishop of Quincy.

A choir of more than 250 people, composed of adults and youth from diocesan missions and parishes, a brass octet from Fresno State University, and musicians and singers from Bishop Schofield's former parish, St. Columba's Church, Inverness, performed during the three-hour service. Guests from several communions and denominations, as well as Jewish, civic and community leaders, were in attendance.

Noticeably absent was evidence of the earlier controversy which accompanied Bishop Schofield's election and subsequent approval by the General Convention in Detroit. Protesters had questioned the "validity" and "appropriateness" of the election because they said it had contained irregularities in the process [TLC, July 3]. Others had protested his conservative stance.

Ethnic Ministries

The importance of ethnic ministries in the diocese was emphasized by the reading of the gospel in four languages: Spanish, Ilocano (a Philippine tongue), Hmong and English.

William Hickinbotham, a lay evangelist for the Diocese of Northern California and a close friend of Bishop Schofield, preached. He charged the new bishop to "remember from where you came, whose you are, and where you are going. Let your speech be filled with holy boldness tempered by godly restraint. Treat all men with gentleness and let the weight of your office make you walk humbly."

Following the service, a dinner at-

tended by more than 1,000 people was held on the lawn of St. James' Cathedral in Fresno.

(The Rev.) DONALD A. SEEKS

Child Care

A procedural vote by the U. S. Senate has killed a controversial child-care bill that at one time seemed destined for passage by the 100th Congress [TLC, Sept. 18].

Following a failed attempt to close debate on a legislative package that included the Act for Better Child Care Services (known as the ABC bill), Senate majority leader Robert C. Byrd (D-W.Va.) said he would not schedule another vote on a Senate procedure to close the debate, thus putting an end to the bill for this year.

Proponents of the bill — which received approval from both the Senate Labor and Human Resources and House Labor and Education committees — contended the legislation was the best way to target federal funds to assure that quality child care was widely available and affordable.

The bill would have authorized distribution of \$2.5 billion to states for child-care services during fiscal year 1989. States would have been required to use 75 percent of those funds to provide parents with grants or vouchers for the purchase of child-care services from licensed providers. States would have been allowed to use up to 15 percent in areas such as resource and referral services, salary upgrading and training, and up to ten percent for administrative costs.

Two provisions in the bill drew the most criticism from opponents, which ranged from national education organizations to women's groups to religious organizations. One provision would have required child-care providers receiving federal funds to meet certain health and safety standards set by the state.

The other provision related to child-care centers operated by religious institutions.

Under the bill, child-care centers sponsored by the institutions would have been able to qualify for federal funds if they avoided religious instruction, worship or other similar activities. Church-related centers could not have used federal funds to build new facilities or to discriminate, on the basis of religion, against children whose

care was subsidized with federal funds. But the bill would have allowed church-related providers to exercise religious preferences in hiring employees and, in some cases, to use federal funds to repair or renovate facilities.

Approximately one-third of all day-care services in the nation are provided by church-related facilities.

In addition to the child-care measure, the package before the Senate contained two other pieces of legislation — one that would have guaranteed ten weeks of unpaid parental leave for workers and another that would have cracked down on child pornography.

Striving for Consensus

Dorothy Mills Parker, our Washington correspondent, interviewed the Very Rev. Eric Evans, former archdeacon of Gloucester, who was recently installed as dean of St. Paul's Cathedral, London, succeeding Dean Alan Webster, who has retired.

Just off busy Fleet Street an archway leads into Amen Court, the ancient enclave where the clergy of St. Paul's Cathedral have been housed for centuries. Here I was graciously received by Dean Eric Evans, for tea at the deanery and his observations on current developments in the Church of England.

He began by saying that although headlines on both sides of the Atlantic would lead one to believe that the ordination of women to the priesthood was just around the corner in England, such is not the case. "It should be understood," he said, "that the July synod vote was not an action admitting women to the priesthood, but merely the acceptance of the legislative process by which they can be ordained if there is a positive affirmation in the dioceses and a two-thirds majority in each house (bishops, clergy, and laity) when it finally comes back to the synod in 1992."

The enabling legislation is for the priesthood only. It carried by a simple majority. It still must go through Parliament, "where there is considerable opposition . . . So at best it could be five years before a woman could possibly be ordained priest in England."

The two-part measure, which was hotly debated, includes safeguards for traditionalists remaining in the church and a £30,000 settlement for clergy who

in conscience would feel compelled to leave. It would give bishops the right to decline to ordain or license a woman priest, individual parishes the right to bar their ministry, though the incumbent, unless bound by the latter decision, would be able to invite women priests to minister on special occasions, whatever his bishop's position. This presumably would protect bishops from having to go against their consciences, while withholding from them the power to totally exclude a woman priest. This second part of the draft legislation also carried and will have to go through the same process.

DMP: Were you surprised at the vote?

EE: I think I was really surprised that so many bishops thought the time was not opportune and voted against it.

DMP: What was your reaction to Archbishop Runcie's surprise reversal? [After declaring himself as favoring women priests, the next day he said that in view of the sharp divisions and lack of any consensus reflected in the debates, and the prospect of divided parishes and dioceses, he "could not in honesty subscribe to a measure that . . . reflects a kind of legislative schism . . . and would endanger the episcopal and parochial character of the church as we know it."]

EE: I think I can understand what he was getting at, for there must be many who feel that passage of the measure would be wrong if it is going to cause schism.

DMP: But wouldn't there always be that danger whenever it comes up, without a stronger general consensus about women's ordination throughout the Anglican Communion?

EE: I think that kind of consensus is what a lot of us are waiting for and our legislative process in the Church of England provides safeguards until we ourselves can reach greater consensus on this divisive issue.

DMP: What will be the effects of such a divided vote? Will each side try to insure that the necessary two-thirds will or will not be forthcoming?

EE: I think a lot will depend on how the dioceses vote. If they too are sharply divided it could make a difference. And a lot will depend on the women themselves. If those now in deacon's orders make a good showing it could further their case. Some of them come across very well, some do not.

DMP: Would you care to state your own position on women priests?

EE: I thought it was fairly well known, from my speeches in synod, that I have always been against it. The last time I went public was in the February 1987 debate, and my position is fully set forth in the records of that meeting.

DMP: If many of your top people should feel compelled to leave the church, wouldn't that be a great impoverishment, and where would they go?

EE: It would, of course. Presumably some would go to Rome, some perhaps to the Orthodox, others would probably form some kind of continuing church, as in the States. What is the situation in regard to those groups?

DMP: I believe they estimate having about 400 congregations, within several different jurisdictions. What effect has the admission of women to the diaconate had so far?

EE: It varies, pro and con. Some, especially the younger ones, are extreme feminists, and very aggressive, and one wonders if they really have received a call to the sacred ministry. There are others, like Deacon Diana McClatchey, for whom I have the greatest respect and regard, and for others like her, including several nuns who would like to be ordained to the priesthood — all women who have given their lives to God.

DMP: Do you think the issue of women priests can be resolved in the Church of England without its causing an open break?

EE: It will depend on whether we can come to a common mind, which I believe is possible in time. I think in the end there may be some women priests here, for I do think it may eventually be resolved, and that this is what Archbishop Runcie is hoping for.

DMP: Do you think that other provinces which have not decided the issue one way or the other, feel that it must be resolved in their own time and without outside pressures, and that Lambeth will bring this out?

EE: I would think so.

DMP: What do you think some of your predecessors at St. Paul's, in particular its most famous dean, John Donne, would make of some of these developments in the church?

EE: I think they would probably be incredulous.



The Westminster Abbey choir, shown here standing in front of the abbey, performed recently at Washington Cathedral on its North American tour. Included in their musical selections were William Walton's "Coronation Te Deum," William Harris's "Faire is the heaven," Benjamin Britten's "Rejoice in the Lamb" and the contemporary "Hymn to the Mother of God" by John Tavener, with instrumental works of Bach and Oliver Messiaen played by abbey organist Andrew Lumsden. The concert was directed by Martin Neary, who, prior to his recent appointment to the abbey, held the same post at Winchester Cathedral.

BRIEFLY...

Dr. Samuel Battie Owens has been appointed organist/choirmaster and composer in residence at **Christ School, Arden, N.C.** He had served as organist/choirmaster at Grace-St. Luke's Episcopal Church, Memphis, Tenn. He has more than 200 anthems, organ pieces, and works for choir and handbells published and has composed musical settings for Christ School. Mr. Owens has also agreed to design a new organ for the chapel at Christ School. The present instrument has been in continuous use for 80 years. The new instrument will contain 19 ranks (sets) of pipes and be located on a wall facing the nave of the 81-year-old chapel.

An Instrument of Praise

Purchasing a new
organ

By KENT OTTO

On All Saints' Day, 1987, St. Philip's Parish, Durham, N.C., celebrated the culmination of six years of study and work with a "Festival Holy Eucharist with Dedication of an Instrument of Praise."

Since the Goulding & Wood Organ Opus 11 was envisioned and designed to be a liturgical instrument, it was fitting that the dedication occurred within the service of the Eucharist and at one of the principal feasts of the church. It is an instrument whose primary use is to lead the church in worship — an instrument that enables people within corporate worship to acknowledge the holiness of God. When we came together on that All Saints' Sunday to remember the saints (past and present), to hear God's word, to offer prayers and to celebrate the Holy Eucharist, the organ was also there in its full majesty and power, leading the people as they sang, with angels and archangels, and all those past and present, the praises of our Lord and King.

The story of how this "instrument of praise" was designed, created and installed may help others in their deliberations to secure new instruments for their parishes. In February 1982, at a staff vestry retreat, a report was given by the choirmaster/organist that the existing instrument, a 1953 electro-pneumatic, M.P. Moller pipe organ,

Kent A. Otto has been choirmaster/organist at St. Philip's Church, Durham, N.C., since 1972.



Front organ with console,
St. Philip's Church,
Durham, N.C.

was badly in need of repair. However, restoration costs were estimated at \$50,000. Even if restored to excellent condition, the problems inherent in its design would never allow the church to worship at its full potential. Particularly troublesome was the great distance separating the bulk of the organ from the choir and people, and the location of the choirmaster/organist in a small room off the chancel, isolated from both the people and other worship leaders.

In response to the report, an organ committee was formed. Through much discussion and study guided by the choirmaster/organist, the committee developed basic guidelines; foremost among these was that the parish organ, apart from being a superb musical instrument, should fill its highest glory as a complement to the voices of the congregation in worship. To ensure this, the organ and choir should be brought together and as close to the people as possible. Finally, a new parish organ should be mechanical in action.

After more than two years of study, consultation and contact with numerous organ builders, the committee decided upon a European firm. But there was no money available! The vestry and organ committee were hoping that a gift would be made, possibly as a memorial. It wasn't. Everything came to a halt. The old organ continued to deteriorate. The choirmaster/organist was in a panic as to what to do. It became evident after a time that the proposal of placing a new organ, along with the choir, in a side transept was too extreme a change. Nothing was going to be done to secure a new instrument if the committee did not reconsider placement or location.

Back to the drawing board. A new expanded committee, which included the old members, was formed and looked again at the whole issue — particularly how a new organ could be financed. Additional guidelines were developed. Among them were to keep intact the sanctuary and choir (a split chancel arrangement); utilize the existing organ chamber as the primary placement of the organ pipes and consider an electro-pneumatic instrument. The fact that a previous organ committee had studied and worked for two years researching organ builders, etc., made the charge much easier and certainly expedited the procedure.

The committee consulted with additional organ builders and heads of mu-

sic departments at three universities and narrowed its decision to three builders. In reviewing the builders' proposals, the committee relied heavily on the professional advice of the choirmaster/organist who developed a comparison chart which illustrated the differences. After ongoing education, study and listening to instruments of each organ builder, the committee recommended to the vestry the Goulding & Wood firm. The vestry unanimously accepted the report and agreed to finance the organ by special gifts and through the parish budget — in faith that the music of the church enlightens all and that future generations will be enlightened as well.

Even though the decision on a new organ came slowly and with difficulty, the parish was strengthened by the process — strengthened with a sense of unity in having planned, developed and completed an outstanding musical instrument of which all are proud. The parish found that an organ which effectively leads corporate worship can equally play the literature written for the organ as a musical instrument. In April 1988, the new instrument was featured with the Durham Symphony Orchestra in the "Poulenc Concerto in G Minor" for organ, strings and timpani. It was received with critical acclaim.

As for my role, as choirmaster/organist, in the process of securing a new organ: the installation of the instrument, as I look back on it, completed my transformation from just an employed "service provider" in the church, i.e., organist, to a person in a position of greater involvement — a position of lay leadership, ministry, if you like, involving many skills and roles. My position was developed through the process.

Certainly, my expertise as a professional musician was called upon often. However, the bulk of my time and energy was spent as I served these ways: as leader; as visionary toward the sole issue of worship and the role of the organ; as pastor and friend when members of the committee needed just to talk; and as arbitrator and interpreter between the organ builder and the committee/vestry. But I believe my most beneficial contribution was in leading toward compromise, bringing people together in mutual understanding in order to make progress. That continues to be my role as leader in the church — to find ever-increasing ways to praise the Lord.

November

amber-moon morning
beyond black pines
God's lamp glows
even at seven

Emily Blake Vail

The Love of God

is quiet
like a shadow on a hill
luminous as starlight
on a stream
understanding
as a friendly smile
mysterious
as a dream:

Restful
as the twilight hour

Unending as the sea
Gentle
as the Voice that comes
to us
from Galilee.

Kay Wissinger

Leading Worship

A Comprehensive Training of Ministers of Music

By ALEC WYTON



Alec Wyton

There is a serious shortage of qualified musicians to lead congregations in worship. This lack sometimes results in occasional inquiries from churches to colleges of music for pianists who can play hymns on the organ in order to provide some musical support at services, and also in the hiring of “reluctant organists,” as Janette Cooper of the Royal School of Church Music calls them [see p. 16]. In turn, this lack of musical leadership (and often a lack of adequate instruments!) results in half-hearted and difficult singing in many small parishes.

With the renewed interest in hymnody in churches of all denominations in the past 20 years, it is more important than ever before that musically talented people be trained to bring worship to life through congregational and choral singing, whether this be done as a full-time or a part-time vocation; and this training should be equally thorough for those with part-time or full-time goals.

The root of this training begins early in life — in childhood. It is vitally

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important that a gifted youngster be given lessons not only in performance on an instrument but in musicianship, so that from the earliest time he or she can think in musical progressions just as one learns the spoken language with which we express our thoughts and carry on our conversations. The complete music teacher, then, will capture and maintain a youngster's interest, including at lesson time sight-singing and harmony assignments as well as piano techniques and repertoire. These skills (learning scales and chords in all major and minor keys, composing short pieces for voice and piano, singing and playing music at sight, etc.) are the ABCs of the musical language which enable musically sensitive students to express their thoughts and carry on musical conversations.

It is also important to find a piano teacher with a broad outlook: one who will encourage a student to branch out into organ and harpsichord playing after a thorough foundation in piano.

I have often recounted my own good fortune when, at the age of ten, my school music master (who was also my piano teacher) gave me harmony and counterpoint books and every week dictated ear tests to me so that by the age of 14 I was writing music fluently and was already a busy church organ-

ist. The goal was complete musicianship rather than specialization in performance of recital repertoire; and because I had enough of these basic skills to hold down a church position, I was able to use those glorious years to grow as a musician. My repertoire expanded exponentially, I improvised more and more, and I gradually developed confidence and ease in public performance. At the same time I became thoroughly grounded in liturgical practices and began to understand the clergy through day-to-day contact with them. All this because of my early training in the ABCs of music! Incidentally, at that time a musical career was not foreseen for me; rather the object was simply that my particular gifts be developed to the fullest extent.

I am constantly dismayed to find basic ear-training and theory being taught at the graduate level when it should have been done years earlier; ideally, undergraduate and graduate work should deal with advanced creativity in the composing and performance of music.

Music schools throughout the country are turning out organists who can play brilliant recitals of difficult music but cannot play a hymn brilliantly to save their lives! The most important

thing an organist can do in church is play hymns so that they are irresistible to congregations. When people sing enthusiastically together they become "one voice" in worship and are opened to the gospel and to other, perhaps more sophisticated, expressions in music which proclaim the gospel in creative and exciting ways. I do not downplay the playing of great organ music, but that is not the most important thing a church organist does. Accompanying a congregation in hymns, canticles and psalms, and a choir in anthems so that the words are irradiated for the people is an art to be studied and practiced for a lifetime. Add to this a musician's real concern for every member of the community — the unmusical as well as the musical — and the task of a minister of music is a demanding and exciting one indeed.

What of the church's responsibility to those who have accomplished all of the above and have become ministers of music? The Book of Common Prayer defines ministers as: "laypersons, bishops, priests and deacons." Musicians who devote their primary time to a parish should be compensated and protected on a par with clergy who devote their primary time to a parish. A congregation which has been led to participate and sing in a wholehearted way will surely be opened to contribute through time, talent and treasure to the support of not only the music of the parish but also of every other aspect of the life of the parish and its outreach, and there is no limit to what may be achieved by a strong team of laypersons, bishops, priests and deacons working together equally and in harmony.

Giving Part-Time

But what of small parishes and missions which simply cannot meet the salary needs of a full-time minister of music? A gifted musician who has been thoroughly trained since childhood but who may have become a lawyer, banker, teacher or whatever could very well also become a minister of music giving part-time. The need for highly qualified primary and part-time church musicians is a real one. With the new life generated by the Book of Common Prayer 1979 and *The Hymnal 1982*, the time is ripe for a thoughtful and creative approach to alleviating the shortage of thoroughly qualified ministers of music.

A Fair Deal for Musicians

When hiring, use a committee

By NIGEL RENTON

A thoughtful editorial, "Proclaimers of the Word," by the music editor, was published in the tenth anniversary music issue of *THE LIVING CHURCH* [TLC, Nov. 8, 1987]. It suggested that when a congregation needs to hire a musician, a committee should be established, and that the same committee should have the authority to retain or dismiss the person hired.

In our parish, interviewing of prospective musicians has been successfully entrusted for many years to a fairly large committee, including several choir members, professional musicians, members of the vestry and others with special skills. This committee makes a report to the vestry, much in the way that a nominating committee may recommend the call of a rector. More than one name may be submitted, usually in order of preference.

With the consent of the rector, the vestry makes the decision and enters into a contract with the musician. The contract provides reasonable protection for both musician and parish, and provides for reasonable notice of termination, except perhaps in cases of gross misconduct.

This works well. The rector retains his canonical authority, but would only exercise this in the event of a major disagreement, and termination would then be carried out by due notice or by payment of salary in lieu thereof.

After the initial hiring, recommendations concerning extension of con-

tract, terms of employment, benefits and future salary, are under the auspices of the personnel committee, which submits recommendations to the vestry. This seems more appropriate than keeping the selection committee in place. It is too large a group to function effectively in evaluating the musician's work.

Another reason for using a small personnel committee of experienced, discreet parishioners is that confidential matters, "pastoral" and otherwise, may need to be weighed in the balance when there is a question as to whether the musician is to be retained. For example, a committee of three members nominated by the rector and elected by the vestry, plus senior and junior warden *ex officio*, for a total of five, would probably be appropriate for most medium and large congregations. Persons with experience as employers, or as members of a board of trustees, or in a corporate human resources department, often make excellent members of a personnel committee, as do former wardens.

I believe that our procedures are enlightened and humane. They wouldn't protect the musician from a rector who was a tyrant, who does not appreciate music, or who wanted to impose his own musical style on a parish. However, such a priest would be most unlikely to be called to St. Mark's, Berkeley.

I would only add that many Episcopalians have come across some situations in which the rector does not dare to exercise his canonical authority to fire a musician, who may have become just as tyrannical in his ways as do some rectors.

Nigel Renton resides in Oakland, Calif., and is a member of St. Mark's Church, Berkeley.

Saints and Songs

As we prolong the festival of All Saints, as many parishes and individuals do by celebrating the feast November 6, we become increasingly aware that we do not practice our Christianity alone, nor is our parish an isolated island. We are parts of a vast company, in heaven and on earth. Holy Baptism administered at this time makes vivid the joining of this vast community. Together we also receive Holy Communion. Without discounting the importance of individual responsibility and effort, it is together that we hope for life eternal in that heavenly city where angels and saints forever sing the praises of God.

We readily associate All Saints with music. Music can cross the barriers of age, race, and condition. It draws us together invisibly but forcefully. Singing, like eating and drinking, is something people can do together. Within God's house we do both.

Glory to God

Our guest editorial is by the Rt. Rev. Alexander Stewart, executive vice president of the Church Pension Fund and a director of the Church Hymnal Corp. for many years.

"When in our music God is glorified, and adoration leaves no room for pride, it is as though the whole creation cried Alleluia!" (No. 420, *The Hymnal* 1982)

What an exciting era for church music. Rediscovery of our classical heritage; commissioning of new anthems; organ recitals, concerts of sacred music attracting yuppies, muppies and guppies; and new hymnals bringing new treasures, some destined for enduring inclusion in our worship and others to be forgotten after a brief season.

Music is at the heart of worship. There can be no great service without glorious music. The great preacher is not enough; magnificent liturgies, be they Elizabethan or contemporary in language, remain inadequate; readings from scripture may be dramatic and sharper than a two-edged sword, but without memorable melody, worship falls short of perfection. No wonder the psalmist wrote Psalm 150!

Art forms vary through the ages. But always the Gospel has been expressed in music. Jesus and his disciples sang Hallel psalms at the Last Supper. Paul and Silas sang hymns at midnight in jail (which probably resulted in an added charge for disturbing the peace). Early in its life the church translated faith into music. Is it any wonder that we sing "Gloria in Excelsis" and "Te Deum," those earliest hymns of the apostolic community?

Thanks be to God that the countless treasury of hymns is not the exclusive possession of any one communion but rather the chord that binds together Christians from many households of faith. There are two Latin roots of the word "religion": *relegere* — to repeat an action, *religare* — to bind together. I prefer the latter because it implies that religious music, music that expresses our faith, is a binding chord.

"Teaching hymns" declare our belief. "Stirring hymns"

recall our pilgrimage and "delicate hymns" express our feelings. We sing from the Didache, the teaching manual of the apostolic church in 110 A.D., "Father, we thank thee who has planted thy holy name within our hearts." From Prudentius, a church father of the fourth century, we sing of the Incarnation, "Of the Father's love begotten." We sing of the Resurrection using the eighth century text of St. John of Damascus, "Come, ye faithful, raise the strain of triumphant gladness." Throughout the monastic period and in the Middle Ages, the great teachers of the faith, Ambrose of Milan, Andrew of Crete, Patrick of Ireland, Bernard of Cluny, Columba of Iona, St. Francis of Assisi and St. Richard of Chichester, expressed their beliefs and teachings through their hymns. Obviously they considered hymnody to be the binding chord of the faithful. These great hymns not only declare our beliefs but recall our pilgrimage, our history. Hymnody was the binding chord of the apostolic church, the expanding missionary church, the medieval mystics, and the Renaissance visionaries. The gospel does not change; the same yesterday, today and tomorrow. And because our hymns are the expression of that gospel they have been and hopefully will be the binding chord of the ecumenical movement, the continuing march of Christ's church in history.

"So has the church, in liturgy and song, in faith and love, through centuries of wrong, borne witness to the truth in every tongue. Alleluia."

Why then is music not always glorious in our worship? Many feel that only a great parish with a full-time musician, a fine choir and an expensive instrument can make this possible. I disagree. Every parish, large or small, can, with a gifted musician and a devoted priest, make God's praise through music memorable and moving.

How can we make sure that God is glorified rather than offended? Do we not have the potential to damage the spirit of worship? By adroit selection and thoughtful balance we can enhance our worship. In any situation it may be useful to ponder the following questions: Does our worship appeal to all dimensions of human nature? Or do we appeal only to the aesthetic sense, the mystical depth, or the heart? Does our singing create the joy of group experience and unity? Many times, in spite of extensive preparation and hours of rehearsal, the injudicious selection of hymns, service music and anthems so often causes a beautifully designed service to be a failure. Even a gifted organist and choir cannot undo this situation. Does the service begin with a strong hymn of praise that captures the congregation and establishes a "we" feeling? Begin with an unsingable hymn and the whole service is already down the tubes. Can you imagine beginning a service on Pentecost with the hymn: "Our blessed Redeemer 'ere He breathed his tender last farewell" to the tune St. Cuthbert? A personal hymn of commitment such as this, is best used in the middle of a service. Most liturgies need two or three hymns with majestic tunes that have lived through the ages. Imagine, "Come My Way, My Truth, My Life" to the tune "The Call" used as a recessional. One service, in which I shared recently, had four new hymns; all of them commendable, but in the same service?

How often is the anthem merely listed by title and composer without the texts printed in the service leaflet,

leaving out information about the author, composer, dates or places when it was written? These items may be of interest to the congregation. Why must the organ play alone only at the prelude, while the congregation is getting seated, or the postlude, when people are leaving? How seldom we use the organ or other instruments to provide a chance for quiet listening. Why must we fill every moment of the service with open mouths? Since God gave us two ears to listen to magnificent melody but only one mouth, we should listen twice as much as we speak. After all, the professional organist has spent as much time practicing for the service as the preacher has in preparing the sermon.

How can we obtain balance in our worship? First, begin with a worship committee that includes the clergy, choirmaster, organist, choir members and at least one or two representatives of the congregation. Second, avoid cheapness or banality in the choice of hymns and anthems. Many "older" hymns appeal to sentiment rather than to true emotion; in common language they are referred to as "schmaltsy."

Third, tragedy can occur when a parish with modest musical talents attempts to produce music which is better undertaken by extensively trained, experienced musicians. This happens when music which is technically beyond the choir is chosen. This is also the case with hymns and service music. Some new settings may disenfranchise the congregation in an age where they are encouraged to participate. If a setting is not appropriate for congregational participation then let it be sung by a trained choir. Music of quality is needed and wanted but if it cannot be caught and reproduced by the congregation, it is best not used for that purpose.

In worship the church seeks to inspire, to exalt, to instill

an experience of the holy, while at the same time enhancing the feeling of a corporate body in unity. Even "old" hymns can be born again when used in the right setting at the right time. The emphasis on personal religion and corporate praise (which characterizes the present, and at least the immediate future) will require the best music we can offer if God is to be glorified.

Thanks be to God our new hymnal embraces all periods of Christian hymnody. How often do we have a "hymn sing" which enables the congregation to sing their favorites and introduces new hymns which they will fall in love with once they hear and sing them? A church musician, who is pastor first and foremost, will be able to develop a varied and enduring music program with an appreciative congregation. Members of the clergy should see the church musician as an equal partner in ministry, program and budget, viewing the individual as a co-pastor in the offering of worship that will glorify God.

"Let every instrument be tuned for praise! Let all rejoice who have a voice to raise! And may God give us faith to sing always Alleluia! Amen."

Election Day

As election day approaches, many have mixed feelings. Whatever our feelings may be, however, we should sort them out and appear at the polls on Tuesday. Democracy simply cannot work if people fail to vote. By staying away from the polls, one in effect votes against our orderly, lawful and peaceful system of government. By casting your ballot, you vote for the candidates of your choice and you also vote for our nation.

BOOKS

The following three reviews were written by J.A. Kucharski, TLC's music editor.

For Clergy and Musicians

INTEGRATING MUSIC IN THE LITURGY: Guidelines by the Commission of Music, Diocese of Pittsburgh. Pp. 24. \$4 paper. (Available from the Diocese of Pittsburgh, 325 Oliver Ave., Pittsburgh, Pa. 15222-2467)

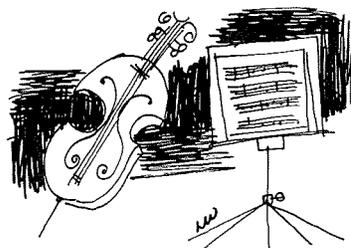
This booklet was adopted by the 122nd convention of the Diocese of Pittsburgh as a guideline for clergy and musicians. Subjects covered include: music in the liturgy, the musician as minister, roots of conflict (clergy/musician), choosing music, calling a minister of music, job description, letter of agreement, determination of salary, a note on termination, the purchase of an organ, how to

proceed, instruments, alternatives to pipe organs, and a list of other resources. Samples are given of the job description and letter of agreement. A salary listing is also included.

This booklet is highly recommended. It offers information in a broad enough scope to make it useful to a variety of differing situations. I do question a remark stated in the forward: "The Episcopal Church has little musical tradition of its own, other than compiling the fine hymnals of 1940 and 1982." I believe that the com-

mission is stating that the Episcopal Church (since its founding in America) has little musical tradition of its own apart from the greater Anglican tradition. As part of the Anglican Communion we have always had a great tradition of church music, perhaps not always realized in our American parishes until recently. The musical tradition of the Church of England is acclaimed as one of the most distinguished. The commission is to be congratulated for a fine publication.

J.A.K.



Basics in Design

ACOUSTICS IN THE WORSHIP SPACE (Church Music Pamphlet Series). By Scott R. Riedel; edited by Carl Schalk. Concordia. Pp. 31. \$4 paper.

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Gospel and the praise of our God is largely given forth. Our buildings must primarily function to house worship as an aural activity. . . ." This statement is the foundation of this brief book.

Mr. Riedel is a consultant in acoustics and organ design. He is an instructor in Science of Acoustics at Columbia College, Chicago, Ill., and organist-choirmaster of Sherman Park Lutheran Church in Milwaukee, Wis.

Mr. Riedel discusses the importance of acoustics and states basic design goals. He lists factors which help achieve these goal and provides illustrated, sample arrangements. Numerous technical diagrams clearly illustrate the dispersal of sound in various room designs. Sample lists provide a comparison of materials and objects which absorb sound energy and show recommended reverberation periods (the number of seconds that sound lingers in given spaces) for music and speech.

A chapter on electronic sound reinforcement addresses the proper placement of amplification speakers in a building for best results and also draws attention to the needs of the hearing impaired when using such systems.

This publication will be equally of interest to parishes considering a new building or renovation of an existing one. While the author does not give examples of the traditional "chancel" placement of the choir, he does state that the relative placement of the participants should be dictated by the church's tradition and historical precedents.

Good acoustics are possible when basic acoustical principles are employed. This quote by the Rev. Noel A. Bonavia-Hunt sums up the importance of good acoustics in the worship space: "When you listen to an organ in a church you hear a duet between the organ and the church, in which the latter does not play 'secundo'."

For Gaining Confidence

HYMN TUNES FOR THE RELUCTANT ORGANIST. Arranged by Janette Cooper. Oxford. Pp. 128. \$18.95.

The playing of hymn tunes is often wrongly considered the easy part of an organist's Sunday duties. Yet, there are

many professional organists who have difficulty in providing a solid, smooth progression of chords which constitute the "stuff" of which a hymn tune is made. Hymn tunes are just not that easy to play well. This being the case, it is even more demanding for the amateur organist or the pianist who is pressed into service in a small parish.

Janette Cooper, warden of the Royal School of Church Music, based at Addington Palace, Croydon, England, has been highly regarded for her work with "The Reluctant Organist Scheme." In this publication, she has worked out simplified, three-part arrangements for the most commonly used hymn tunes. Each accompaniment is arranged to assist the performer by having the notes lie logically under the fingers. Fingering is included where certain passages require it.

Pianists and beginning organists will also be pleased that these arrangements do not require the use of the organ's pedals. Reluctant organists will find that they can play more confidently and musically. The result is a sturdy hymn tune which will ably assist the congregation in song.

Miss Cooper gives clear instructions in the use of this material and offers suggestions for registrations and tempos. There are 165 hymn tunes arranged alphabetically. Of these, over 100 appear in the *Hymnal 1982*. Please note that some tune names used in our hymnal appear under different names in the collection. Organists interested in other "Reluctant Organist" materials should write to The Royal School of Church Music, Addington Palace, Croydon CR9 5AD, England.

Familiar and Unfamiliar

100 CAROLS FOR CHOIRS. Edited and arranged by David Willcocks and John Rutter. Oxford. Pp. 384. \$13.95.

Anyone who has heard the Kings College choir from Cambridge sing the Lessons and Carols on Christmas Eve (usually broadcast by public radio in this country) or has heard their recordings will immediately recognize the carol settings by David Willcocks and John Rutter in the collection, *100 Carols for Choirs*. Another recording which contains many of these settings is "Christmas at Clare [Cambridge]." They have been published in other col-

lections but it is helpful to have them together in one volume. Composers represented include Benjamin Britten, the arrangers themselves, Tchaikovsky, Praetorius, Scheidt, and a relatively unknown new composer, Timothy Rogers. There is even an arrangement of "Jingle Bells"!

The arrangers and compilers are to be thanked profusely for putting together this eclectic and useful collection. Although the best use of the collection will be at a Lessons and Carols service, there are also carols for use outside the Advent and Christmas seasons.

NEW SONGS OF PRAISE 3. Introduction by Lionel Dakers. Oxford. Pp. 32. \$6.95 paper.

New Songs of Praise 3 will not be as familiar as the Rutter and Willcocks collection. "Songs of Praise" is a weekly television program on the BBC featuring a different congregation each week. To an American visitor, it is great fun to watch people obviously enjoying themselves, singing the hymns. It is something we here in the U.S. have either lost or never begun as families and communities.

Lionel Dakers, in his introduction, speaks of this little collection of new texts with some new tunes as a "rich harvest," and that it is. Americans will recognize "Now the silence" by Jaroslav J. Vajda and Carl F. Schalk, a Lutheran hymn which is also in *Hymnal 1982*. Brian Wren's "Strong mother God" is an unusual hymn text since it addresses the issue of inclusive God-language, and moves from the first verse's "Strong mother God" through "Warm father God," "Old, aching God," "Young, growing God" to the last verse's "Great, living God."

(The Rev.) PHILLIP AYERS
St. Paul's Church on-the-Hill
St. Paul, Minn.

To Our Readers:

We hope you find the book reviews in the magazine interesting and helpful. However, books reviewed in TLC are not for sale through this magazine. Please contact one of the church bookstores or your local bookseller and ask them to order your selection(s).

AUDIO

Instructional Examples

WHEN IN OUR MUSIC GOD IS GLORIFIED: Three Cassettes of Music from the Hymnal 1982. The Church Hymnal Corp., 800 Second Ave., New York, N.Y. 10017. Three tapes: Type II (Cr02) with Dolby B noise reduction. \$24.95.

Prepared by the Standing Commission on Church Music of the Episcopal Church, these tapes were produced in response to requests and questions concerning the performance of music in *The Hymnal 1982*. Listening to others perform is perhaps the most effective way of teaching oneself how to perform.

Four choirs, each of different composition, present this music in their own particular style. The differing acoustics, instruments and voices display a wide variety of musical sounds

which are heard in Episcopal parishes throughout our country. It should be noted that each selection recorded is merely one method of performance, reflecting the musical style and taste of those particular musicians. There is no one "right" way of performing any of this music; these cassettes are offered as instructional examples of various methods of performance.

Choirs from the following parishes are heard: St. Paul's Church, Indianapolis, Ind; Christ Church, Charlotte, N.C.; All Saints' Church, New York, N.Y.; and Emmanuel Church, Mercer Island, Wash.

Information concerning the choirs, organs and churches is contained in a pamphlet included with the cassettes. Each selection is listed with its corresponding hymnal number and the choir performing is noted.

The music is grouped into three categories: "Music for the Daily Office" — 24 selections recorded; "Music for the Eucharist and Pastoral Offices" —

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This book of individual parts comes spiral bound and can easily be duplicated for performance. The hymns are keyed to *The Hymnal 1982* and indexed by name, number, and alternate number (if the hymn appears more than once). Included are 30 Christmas and Advent Hymns as well as 10 Easter Hymns and 10 Bach Chorales. These four and five part arrangements can be used by brass alone, or in conjunction with the organ. This edition is a must for any brass ensemble who has occasion to play in church or any organist/choir director who uses brass to augment the services.

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The First Nowell	Aberystwyth	Hanover	National Hymn	St. Stephen
Forest Groom	Alles ist ein Gottes Segen	Herr Jesu Christ	Nicaea	Salzburg
Gloria	Herzlich tut mich verlangen	Herzlich lobt mich	Nun danket all und bringet Ehr	Salzmucke dich
Greensteaves	America	Herzliebster Jesu	Nun danket alle Gott	Sicilian Mariners
God Rest You Merry	Aurelia	Hylrydol	O Gott, du frommer Gott	Siane
In Dulci Jubilo	Austria	Hymn to Joy	O Welt, ich muss dich lassen	Stuttgart
Irbj	Azmon	Jesu meine Freude	Old 100th	Turo
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Mueller (Away in a Manger)	Christ lag in Todesbanden	Lancashire	Olive	Valet will ich dir geben
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The tapes also include on side A an instructional session in Plainsong, Simplified Anglican Chant and Anglican Chant. It is lead by Dr. Carol Doran, associate professor of church music and director of community worship at Bexley Hall, Rochester, N.Y. Seminar-ians from Bexley Hall take part in this training session.

J.A.K.

VIDEO

Service of Worship

BEHOLD A GREAT PRELATE. Two hours and 15 minutes. \$30. (Available, in Beta or VHS, from Jeffrey Eng, Church of the Atonement, 5749 N. Kenmore Ave., Chicago, Ill. 60660.)

Videocassette recording machines have fast become a very popular medium. They are now as indispensable as the television itself. Movies, musicals, operas, sports, instructional tapes and a multitude of other topics can be viewed at the viewer's discretion. It seems only fitting that inspirational programs, more specifically services of worship, be made available to the public. The Church of the Atonement, Chicago, Ill., has recorded a service which many will find inspiring. The tape also captures a special moment in the life of that parish.

The occasion was the Rt. Rev. James Montgomery's final visitation to a parish church as the Bishop of Chicago. The bishop has had a long association with the Church of the Atonement. It was, therefore, appropriate that he should conclude his ministry as a diocesan bishop by celebrating the Eucharist, confirming and preaching at that parish. Many readers will enjoy the opportunity to share in the festivity of the occasion. The entire service is recorded, beginning with the procession and concluding with some candid shots of the bishop greeting well-wishers at a reception in the parish house.

Music for the service is provided by the parish choir and orchestra under the direction of the Rev. Thomas G. Harris.

J.A.K.

PEOPLE and PLACES

Appointments

The Rev. **Stephen J. Chinlund** is now executive director of the Episcopal Mission Society, Diocese of New York, 105 Chambers St., New York, N.Y., 10007.

The Rev. **Peter M. Horn** is associate of St. Stephen's, Box 43160, Birmingham, Ala. 35243.

The Rev. **W. Murray Kenney** now chairs the advisory board of Roman Catholic Charities of the Archdiocese of Boston.

The Rev. **Henry L. H. Myers** is chaplain of St. Augustine's Chapel, Vanderbilt Univ., and part-time assistant to the bishop; add: Box 6311, Station B, Nashville, Tenn. 37235.

The Rev. **C. Edward Reeves** is vice dean of the Cathedral Church of the Advent, 523 N. 21st St., Birmingham, Ala. 35203.

The Rev. **W. C. H. Seal** is now rector of Etton with Helpston in the Diocese of Peterborough, England. Add: The Parsonage, Helpston, Cambs. PE6 7DW, England.

The Rev. **Joseph L. Sheldon** is vicar of St. Martin's, Copperas Cove and St. George's, Gatesville, Texas; add: 914 Tammy, Copperas Cove 76522.

The Rev. **Vicki Smith** is assistant of St. Peter's, Box 3751, Amarillo, Texas 79116.

The Rev. **Fred Tinsley, Jr.** is associate rector of St. Andrew's, 1601 S. Georgia, Amarillo, Texas 79102.

The Rev. **Daniel S. Weir** is deputy for outreach ministries, Diocese of Western New York, 1114 Delaware Ave., Buffalo, N.Y. 14209.

The Rev. **Thomas Harrington** is rector of St. Stephen's, Box 839, Eutaw, Ala. 35462.

The Rev. **Terence L. Wilson** is rector of St. Mark's, 910 E. Third Ave., Durango, Colo. 81301.

The Rev. **Jim C. Wooldridge** is vicar of Christ Church, San Augustine and St. John's, Center, Texas; Box 1285, Center 75935.

Ordinations

Priests

Eau Claire—**Joseph B. Webb**, chaplain of Lutheran Hospital and assistant, Christ Church, La Crosse, Wis. Add: Lutheran Hospital, 1910 South Ave., La Crosse 54601.

Idaho—**Theodore Earl Rodrigues**, St. Timothy's Mission, Box 912 Gridley, Calif. 95948. **James Barry Watkinson, Jr.**, vicar, Central Deanery Cluster, Box 26, Buhl, Idaho 83316.

Deaths

Sister Mary Trinity Eucharisteo, founder of the Bethany Sisters of Intercession, died at the age of 92 on August 15 in Juneau, Alaska.

Sister Trinity (Sarah Swift Carter) founded the Bethany Sisters of Intercession when she was 76 years of age; the sisterhood is for laywomen who commit themselves to follow Christ and serve him directly in their daily lives. She made her life profession in 1972 and in that same year the sisterhood also became associates of the Order of Agape and Reconciliation. She was married in 1919 and was the mother of four children.

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ST. MARTIN'S S. 24th & J, just off I 80
Sun Mass 8 & 10. For daily, 733-8815. Traditional Anglo-Catholic. Fr. F. S. Walinski, SSC

BARNEGAT LIGHT, N.J.

ST. PETER'S AT THE LIGHT 7th & Central Aves. 08006
The Rev. Adam Joseph Walters, priest-in-charge
Sun Eu (June) 8 & 10. Eu (July & Aug.) Sat 5; Sun 8 & 10.
Historic designation — circa 1890

BURLINGTON, N.J.

ST. BARNABAS' E. Broad & St. Mary Sts. 08016
The Rev. James E. Lloyd, r 386-9119
Sun Masses 8, 10. Tues 9, Thurs 9 LOH, Wed 6

NEWARK, N.J.

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

ALBUQUERQUE, N.M.

ST. MATTHEW'S 7920 Claremont, N.E. (at Texas)
The Rev. Thomas C. Wand, r
Sun H Eu 7:30, 9, 11:15. Wed HU & H Eu 9:30, 7

NEW YORK, N.Y.

CATHEDRAL CHURCH OF ST. JOHN THE DIVINE
112th St. and Amsterdam Ave.
Sun: 8 Mat & HC; 9 HC & Homily; 9:30 La Santa Misa En Español; 11 HC & Sermon; 7 Cho V & Organ Meditation. Mon-Sat: 7:15 Mat & HC; 12:15 HC; 4:30 EP

EPIPHANY 1393 York Ave. at 74th St.
J. K. Johansson, c; J. Fisher, J. Johnson, J. Kimmy, associates
8 HC, 9:15 HC, 11 MP (HC 1S & 3S), 12:15 HC; Wed HC 6:30

NEW YORK, N.Y. (Cont'd.)

EPISCOPAL CHURCH CENTER
CHAPEL OF CHRIST THE LORD 2nd Ave. & 43d St.
The Rev. Donald A. Nickerson, Jr., chap
Daily Morning Prayer 8:45; H Eu 12:10

ST. MARY THE VIRGIN (212) 869-5830
145 W. 46th St. (between 6th & 7th Aves.) 10036
The Rev. Edgar F. Wells, r; the Rev. Andrew L. Sloane, a
Sun Masses 9, 10, 11 (Sol & Ser) 5, MP 8:40, EP 4:45. Daily: MP 8:30 (ex Sat), noonday Office 12, Masses: 12:15 & 6:15 (ex Sat.) Sat only 12:15, EP 6 (ex Sat), Sat Only 5:30; C Sat 11:30-12, 1-1:30, Sun 10:30-10:50, Maj HD 5:30-5:50

PARISH OF TRINITY CHURCH
The Rev. Daniel P. Matthews, D.D., Rector
The Rev. Canon Lloyd S. Casson, Vicar

TRINITY Broadway at Wall
Sun H Eu 9 & 11:15; HS (2S, 4S, 5S). Daily H Eu (ex Sat) 8, 12; MP 7:45; EP 5:15. Sat H Eu 9. Thurs HS 12:30

ST. PAUL'S Broadway at Fulton
Sun H Eu 8; HS 4 (1S & 3S). Mon-Fri H Eu 1:05

OGDENSBURG, N.Y.

ST. JOHN'S (on the St. Lawrence) 500 Caroline St.
The Very Rev. David L. Moyer, D.Min., r
Sun Masses 8, 10 (Sung) on 1400AM. Daily as anno

SUNNYSIDE, N.Y.

ALL SAINTS' 43-12 46th St.
The Rev. Robert A. Wagensell, Jr., r (718) 784-8031
Sun Masses: 8 & 10 (Sung). Daily Office: MP 7:30, EP 5; Daily Mass 5:30, Tues & Thurs 10; Sat MP/Eu 9:30. Anointing of the Sick: Sun 11. Reconciliation Sun 9

SYRACUSE, N.Y.

CHURCH OF THE SAVIOUR 437 James St.
The Rev. Andrew A. Barasda, Jr., r
Sun Cho Eu 11. Low Mass Tues 7, Wed 7. Sol Ev last Sun Oct.-April, 5. C 1st Sat 4-5

PHILADELPHIA, PA.

S. CLEMENT'S, Shrine of Our Lady of Clemency
20th and Cherry Sts., (215) 563-1876
Sun Masses 8, 9:15, 11 (High), 6:15; Matins, 7:30; Sol Ev Novena & B 5:30. (Mid-June through Sept: 8, 10 (Sung), 6:15; Ev & Novena 5:30). Daily: Matins 6:30; Mass 7 & 12:10 (Sat 7 & 10), Ev & Novena 5:30. C Sat 5-6, at any time on request

DALLAS, TEXAS

CATHEDRAL CHURCH OF ST. MATTHEW
5100 Ross Ave. 75206
The Very Rev. Ernest E. Hunt, III, D.Min., dean; the Rev. Canon Uriel Osanya-Jimenez, missionary; the Rev. Roma A. King, Jr., Ph.D., ass't; the Rev. Francis Craig, ass't; the Rev. Donald Johnson, ass't
Sun services: 7:30 H Eu; 10 Sung Eu; 12:30 Sung Eu (Spanish); 6:30 H Eu (Spanish). Wkdays Wed 10 H Eu, Thurs 6:30 H Eu, Fri 7:30 H Eu (Spanish)

INCARNATION 3966 McKinney Ave.
The Rev. Paul Waddell Pritchett, r; the Rev. Joseph W. Arps, Jr.; the Rev. C. V. Westapher; the Rev. Nelson W. Koscheski, Jr.
Sun Eu 7:30, 9, 11:15; Daily Eu at several times; Daily MP 8:30 & EP 5:30 (ex Sat & Sun 12:40)

FORT WORTH, TEXAS

ALL SAINTS' CATHEDRAL 5001 Crestline Rd.
The Very Rev. William D. Nix, Jr., dean 732-1424
Sun Eu 7:45, 9, 11, 5. Ch S 10. MP & H Eu daily 6:45 (Sat 7:45), Wed & HD 10, 5:45. EP daily 6. C Sat 12-1

SAN ANTONIO, TEXAS

ST. MARK'S 315 E. Pecan/Downtown
The Rev. Sudduth Rea Cummings, D.D., r; the Rev. M. Scott Davis, ass't; the Rev. Charles G. Woehler, ass't; the Rev. John E. Daniels, parish visitor
Sun 7:30 & 9 H Eu, 11:15 MP (1S, 3S & 5S HC). (512) 226-2426

LEXINGTON, VA.

R. E. LEE MEMORIAL 123 W. Washington St.
The Rev. David Cox, r; the Rev. Hugh Brown, ass't
Sun H Eu 8:30, 10:30, 5. Wed 12:15; daily MP 8:45

MILWAUKEE, WIS.

ALL SAINTS CATHEDRAL 818 E. Juneau
The Very Rev. Frederick F. Powers, Jr., dean 271-7719
Sun Masses 8, 10 (Sol High), Ev & B 6. Daily as anno