

THE LIVING CHURCH

SPRING MUSIC ISSUE

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Youth Week, June 18 - 23

- **Junior Young People** — For youth rising in grades 7-9. Coordinators: Jenny Cooper and John Leach. Chaplain: Dan Tyndall. Musician: Sam Hensley.
- **Senior Young People** — For youth rising in grades 10-12 and new graduates. Coordinators: David Hall and Ellen Hamilton. Chaplains: Kevin Matthews and Megan Stoffregen. Musician: Fran McKendree.
- **Adults Who Work With Youth: *Order in the Midst of Chaos*** — Coordinators: John Bernhardt and Carol Percy. Keynote: Dr. Jim Kern, author of *Build the Fort...Today*.

Christian Formation: *The Spirituality of the Family*, June 25 - 30 — For all who lead parish or diocesan programs of Christian Education/Formation.

- Keynote: Dick Hardel, a Lutheran pastor now head of the Augsburg Youth and Family Institute.
- Staff includes Friends of the Groom, Jerome Berryman, Robyn Szoke, Julia Huttar Bailey, and Malinda Harris.

Spirituality: *Passion for Life—Mid-Life* (Age 35-65+) and *Long-Life* (Age 60-85+) *Directions*, June 25-30 — How does living longer affect spiritual growth? Keynote: Dr. Anne Brennan, csj, and Dr. Janice Brewi, csj, authors of *Passion for Life*, and *Mid-life Spirituality* and *Jungian Archetypes*. Coordinator/chaplain: Bob Haden. Musician: Chelsea Wakefield.

Renewal Reality: *Being the Presence of Jesus*, July 2-7 — How do we live out renewal between the peaks of spiritual experience? Keynote: Al Durrance. Staff includes chaplain Mike Szymanowski, Ascension Praise Band, as well as coordinators John and Suzanne Franco.

The Healing Power of Story: A Literature Conference, July 2-7 — Learn how the power of story can be a catalyst for healing of mind, body and spirit; with Susan Ketchin and Bebe Guill. Susan Ketchin teaches literature at Duke University and wrote *The Christ-Haunted Landscape: Faith and Doubt in Southern Fiction*. Bebe Guill, M. Div., directs the Brain Tumor Family Support Center, a service of Duke Medical Center. Coordinator: R. Bruce Birdsey.

Voices of the Heart: *Pilgrimage to Taizé*, July 20-30 — For ages 16-22 and accompanying adults. Orientation at Kanuga, then on to France. Staff: Cookie Cantwell, Monroe Freeman, Kathleen Lees, Tom Poynor.

Liturgical Arts: *Holy Works for Holy Places*, August 27 - September 1 — Church needlework instruction by Sally Boom, Pat Crane, Karen Johnson, Marion Scoular, and Eileen Za. Music leader, Marji Elzey. Spiritual directors, Elisa Wheeler and Elizabeth Hart.

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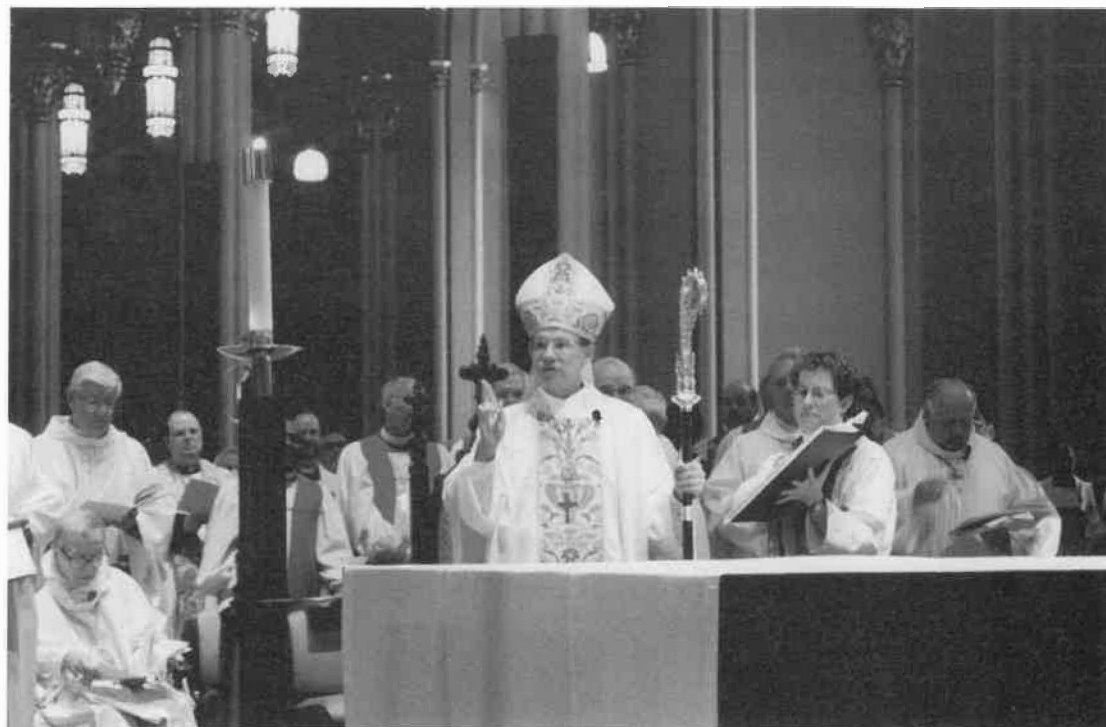
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Judi Amey photo

At his consecration service, Bishop Edward S. Little II, of Northern Indiana, blesses the congregation [p.10].

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Johann Sebastian Bach

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14 Anglican and Lutheran Hymnody and Liturgy

BY PAUL WESTERMEYER

15 Dorothy's Excellent Adventure

The genesis of a musical recording,

Shades of Green

BY DOROTHY PAPADAKOS

News

10 The Basilica of the Sacred Heart, on the University of Notre Dame campus in South Bend, Ind., was filled to capacity March 18 for the ordination and consecration of the Rev. Edward Stuart Little II as the seventh Bishop of Northern Indiana.

11 St. Andrew's Church, Morehead City, N.C., withdraws from the Diocese of East Carolina and from the Episcopal Church.

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SUNDAY'S READINGS

Mission Statement

The Fifth Sunday in Lent

Jer. 31:31-34; Psalm 51 or 51:11-16; Heb. 5:(1-4)5-10; John 12:20-33

A popular tool for planning and evaluation today in both business and the church is the formation of a mission statement. In today's readings we come upon several statements of purpose that help us both understand what God is up to in this world and what response we need to make to him.

Look at Jesus' explanation to his disciples of his mission: He was to be the primary seed to die and bear fruit by choosing to love God's kingdom more than this world. He was to be the primary servant of God and thus receive God's honor. Jesus came into the world and to the hour of his Passion/Exodus by crucifixion in order to fulfill his mission. That mission is the new covenant promised by God through Jeremiah, a relationship of grace that writes the law of God on our hearts by the mercy of forgiveness of our unfaithfulness, our adultery with other gods — self, world, idols, etc. Our know-

ing of God has the quality of spousal intimacy which makes some of us very nervous who prefer a more distant and arm's length kind of Savior. Nevertheless, the mission of Jesus is accomplished and we have that new covenant available to us now.

Because Jesus fulfilled his job description and mission statement by "learning obedience through what he suffered" (Heb. 5:8), he is our salvation as our great High Priest forever. He is continuing his mission by drawing all people to himself, even though many will reject his mercy. Which leads us to our mission statement, the one given to us by God through Jesus: "to love what you command and desire what you promise" (Collect for Lent 5). The goal of grace, the purpose of the work of the Holy Spirit in our hearts, is to bring us to that surrender and to fix our hearts upon Jesus who is the source of joyful, abundant eternal life.

Look It Up

The strange figure of Melchizedek is a foreshadowing of Jesus' role as our priest. Find Melchizedek in a dictionary of the Bible and look up the references to him in your commentary. Then reflect on the power and the means of God to save us.

Think About It

Have you used this Lenten season to "know your transgressions"? In order to know God as your salvation, consider the standards set forth in the Bible for being a faithful spouse (see Hosea, Proverbs and 1 Corinthians) and examine your life for the reasons to repent to God and then rejoice in his mercy.

Next Sunday

Sunday of the Passion (Palm Sunday)

Is. 45:21-45; or Is. 52:13-53:12; Psalm 22:1-22 or 22:1-11; Phil. 2:5-11; Mark (14:32-72) 15:1-39 (40-47)

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JERUSALEM

Music for Girls' Voices from St. Catherine's School, Richmond, Va.
Pro Organo CD 7061

This recording features the Upper School Chorale, under the direction of Nick Stephenson, with Jeffrey Smith as organist. A very interesting choice of some less-familiar repertoire kept this recording alive from beginning to end. But sadly, the recording is inconsistent in its quality. There is much to recommend here: beautiful ensemble sound, lovely solo voices, excellent organ playing, phrases well-shaped; but then there are several pieces in which intonation is not up to par, vocal quality sounds tight, and the general effect is lost. At 67 minutes, perhaps it would have been better to record less music, and have it all done beautifully.



A re-issue (from LP to CD) of Paul Halley's *NIGHTWATCH* 1982 (Pelagos 1002) is a welcome delight for those who love to hear what their stereo speakers can deliver. Recorded at the Cathedral of St. John the Divine before the organ began to have noticeable problems, this completely improvised CD is a powerhouse of ingenuity, creativity and soulfulness. Halley's mastery of styles from French impressionism to jazz and New Age is nothing short of absolute brilliance. Alas, the recording is short (under 40 minutes) but

truly astounding in its impact. I would highly recommend this recording to anyone wanting to hear one of the world's great organs played by one of the world's creative giants.

*Jonathan Dimmock
San Francisco, Calif.*

BACH: THE TRIO SONATAS

Joan Lippincott, Organist
Gothic G49116

Bach's six trio sonatas are among the most finely wrought gems in organ literature. Challenging from both technical and interpretive standpoints, these works have received a wide variety of treatment, from the conservative, chamber music ideal to the virtuosic. Professor of organ at Westminster Choir College Joan Lippincott performs on the Leoning-Hancock mechanical action instrument in St. Thomas' Church, New York City, built by Taylor and Boody Organbuilders. The spacious acoustics of St. Thomas' enhance the warm lyricism of the instrument, tuned in the Kellner temperament. Registrations reflect a chamber music ideal in which the



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SHARPS, FLATS & NATURALS

pedal line is often played on single 8' rank (octave) of cello-like principal tone. The two upper voices are most often played on elegantly voiced principal stops (both parts) or contrasting combinations of principals vs. flutes. At times it seems as though both parts are being played on the same 8' principal rank or that one (or both) parts are being played on similarly-voiced 4' principals, both hands playing an

octave lower than written. (At any rate, reed stops, such as the Dulcian 8', are not used in any of the 18 movements of this recording.) Subtle articulation enhances the overall performance, in keeping with historical playing techniques. Suave lyricism in the slow movements and a propulsive yet controlled sense of rhythm and virtuosity in the allegro movements assure a most rewarding musi-

cal experience, enhanced by the excellent and scholarly program notes by George Stauffer.

*Rulon Christiansen
Salt Lake City, Utah*

THE SYMPHONIC ORGAN

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William K. Trafka, organist
Pro Organo, CD 7084



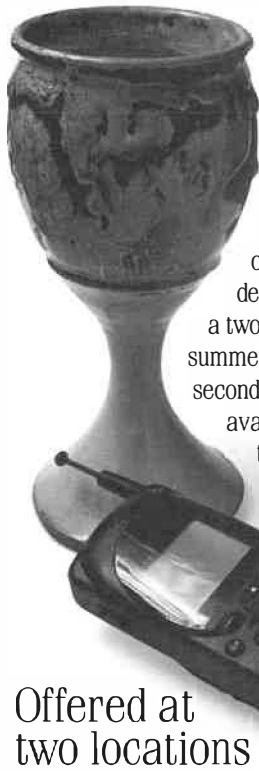
The long and distinguished music program at St. Bartholomew's in New York is continued in this exciting recording by the present music director and organist, William K. Trafka. The organ, an Æolian-Skinner of 225 ranks is New York City's largest instrument. Trafka's playing is nothing less than dynamic, and he brings authority and imagination to the interesting program that begins with Copland's *Fanfare for the Common Man*, assisted by percussionist Chris Nappi in this American favorite. Other selections are the eloquent "Cantabile" from the former St. Bart's organist Harold Friedell's *Organ Symphony in E-minor*, Franck's lesser-known *Grand Pièce Symphonique*, and the crowning jewel of this disc, Mussorgsky's *Pictures at an Exhibition*. The Mussorgsky transcription alone is worth the price of this compact disc. For more than 37 minutes, Trafka's engaging and imaginative registrations bring this work to new life. Totally in control of the tonal colors of the mighty organ, he delivers this popular work with an appeal and verve that should win over anyone still dubious about the use of the church organ for orchestral transcriptions.

CELESTIAL FIRE

Douglas Cleveland, organist
Goulding & Wood organ,
St. Meinrad Archabbey
Gothic, G49113



Since his winning the American Guild of Organists' National Young Artist Competition in 1994, Douglas Cleveland has remained in the forefront of organists of his generation and is now assistant professor of organ and church music at Northwestern Univer-



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sity. This aptly named recording of 20th-century composers is framed by two settings of the Pentecost chant *Veni Creator Spiritus* — the first by composer Libby Larson and the final celebrated *Prelude, Adagio et Choral varié* by Maurice Duruflé. This has become somewhat of a signature piece for Cleveland and a welcome touch in this recording is the alternation between the organ and the Concord Ensemble on the *Veni Creator* variations.

Other selections on this imaginative program include Dan Locklair's *Windows of Comfort*, Pamela Decker's *Kairos*, and the tour de force *Triptyque* by Jean Langlais. Cleveland brings to this music his consummate skill as a performer and his electrifying technique. There is a real vitality to his playing and his commanding performance is heightened by the six-second reverberation of the newly renovated Archabbey Church of St. Meinrad, a Benedictine monastery in southern Indiana whose musical traditions date back to the famous Swiss Abbey of Maria Einsiedeln in the 19th century. The wide tonal palette of the 70-rank French style Gouling & Wood instrument provides Cleveland with the resources necessary for such a varied and fascinating recording.

Charles Christian Rich
Milwaukee, Wis.



Two releases from flagship parishes:

IN THE SPIRIT'S TETHER

St. Stephen's Church, Richmond, Va.
CD 7096

THE DAY OF RESURRECTION

Evensong for Easter Day
St. Paul's, K Street, Washington, D.C.
CD 7100

Pro Organo has recently issued two valuable American additions to good church music collections.

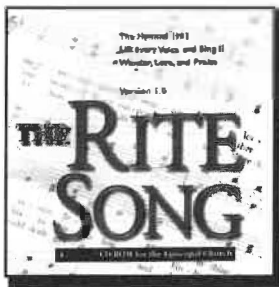
The first, *In the Spirit's Tether*, from St. Stephen's Church, Richmond,

Va., features more than an hour of choral and instrumental music by Harold Friedell (1905-1958), organist-choirmaster at St. Bartholomew's, Park Avenue, New York City, for the last 12 years of his life. The collection is heavily indebted to the dissertation research of St. Stephen's organist-choirmaster, Neal Campbell, who found a number of Friedell's compositions still in manuscript, some of which have since been published.

Thus the disc includes not only one of the best-known and most widely used anthems in the repertory, "Draw us in the spirit's tether," but several little-known works.

From Friedell's service music come both his *Modal Communion Service* (Arranged for the language of the 1979 BCP Eucharist Rite II by Friedell's son, David) and the *Magnificat and Nunc dimittis* in F. The other choral works spotlight a lush prelude on "St.

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Columba" and the miniature "Lullaby" (still only in manuscript), ably played by Campbell himself, who is also at the organ for the final selection: Friedell's evocative "Elegy" for harp, violin and organ. St. Stephen's assistant organist, Deborah Cuffee Davis, accompanies (and in three major tracks directs) the 35-voice parish choir, which sings with admirable clarity and does justice to the completely accessible and infinitely serviceable music.



The second, *The Day of Resurrection*, presents Evensong for Easter Day from St. Paul's, K Street, Washington, D.C., recorded in 1999 for broadcast on BBC Radio 3. It features St. Paul's parish choir, boy and girl choristers, and clergy, assisted by the seven-member Washington Symphonic Brass. Jeffrey Smith, St. Paul's music director since

1992, conducts; the organist is Scott Detra. Smith is responsible for the wonderful set of modern Anglican chant tunes to which Psalm 118 is expressively sung, and other desiccants and hymn arrangements.

For the prelude to the service, the brass plays Buxtehude and Vaughan Williams' "Rhosymedre," and the choir sings a Charles Winfred Douglas carol from *The Hymnal 1940*, "The Sabbath day was by." The hymns include both "Christ, mighty Savior" to Richard Dirksen's "Innisfree Farm" and "Jesus lives" to Gauntlett's "St. Albinus" (both from *The Hymnal 1982*) and "The Day of Resurrection" to George Martin's "All Hallows" (from *The Hymnal 1940*). The various responses use the stunning, occasionally overlapping settings by Anthony Piccolo, another contemporary composer.

The musical meat of the service, however, comes in the canticles and anthems, all from 20th-century greats in Episcopal church music. Smith has

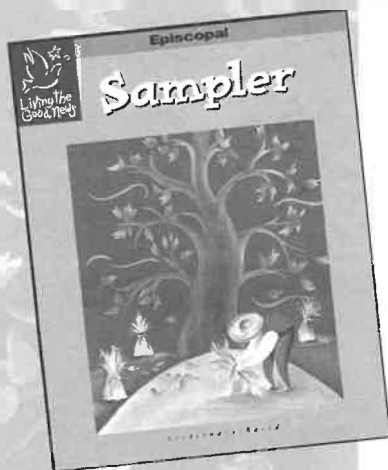
added thrilling brass parts to Leo Sowerby's Evening Service in D (1930) for the *Magnificat and Nunc dimittis*. The anthems effectively juxtapose a contrasting pair. First comes Richard Dirksen's ebullient "Hilariter" (1960). Its lively syncopation and brass fanfare capture the joy-filled Easter text by a 17th-century Jesuit (see *The Hymnal 1982*, #211).

This is followed by Sowerby's "And they drew nigh" (also 1960), a longer, far more contemplative, narrative anthem that recapitulates the conclusion of the second lesson appointed for Easter Evensong, the Emmaus story.

Both CDs have very helpful liner notes, by Neal Campbell for the Friedell and by John Uhrig for the Easter Evensong. The track lists for both provide publishers for the music. Many thanks to Pro Organo for two more great discs.

Alan Kimbrough
Dayton, Ohio

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Spitzflöte 4'
Quinte 2½'
Super Octave 2' [Fifteenth 2']
Waldflöte 2'
Terz 1½'
Fourniture IV
Scharf IV
Posaune 16' [Double Trumpet 16']
Trompette 8' [Trumpet 8']
Tremulant
Chimes
Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Choir to Great 16'
Choir to Great 8'
Choir to Great 4'
Great MIDI A *
Great MIDI B *
Melody from Swell *
Melody from Choir *

Swell

Bourdon Doux 16' [Contre Gambe 16']
Geigen Principal 8' [Geigen Diapason 8']
Bourdon 8' [Tibia 8']
Viola de Gambe 8'
Gambe Celeste 8'
Flûte Celeste II 8'
Prestant 4'
Flauto Traverso 4'
Nazard 2½'
Octavin 2'
Tierce 1½'
Plein Jeu IV
Basson 16' [Contre Trompette 16']
Trompette 8' [Trumpet 8']
Hautbois 8' [Oboe 8']
Voix Humaine 8' [Vox Humana 8']
Clairon 4' [Claron 4']
Tremulant
Swell 16'
Swell Unison Off
Swell 4'
Choir to Swell 8'
Swell MIDI A *
Swell MIDI B *

Choir

Quintade 16' [Erzähler 16']
English Diapason 8' [Concert Flute 8']
Holzgedackt 8'
Erzähler Celeste II 8'
Viola Celeste II 8'
Principal 4' [Fugara 4']
Koppelflöte 4' [Flûte d'Amour 4']
Oktav 2'
Zauberflöte 2'
Larigot 1½' [Sesquialtera II]
Sifflöte 1' [Jeu de Clochette II]
Mixture IV [Rauschquinte IV]
Dulzian 16' [Como di Bassetto 16', Rankett 16']
Trompette Harmonique 8'
Cromorne 8' [French Horn 8']
Festival Trumpet 8'
Tremulant
Harp
Choir 16'
Choir Unison Off
Choir 4'
Swell to Choir 16'
Swell to Choir 8'
Swell to Choir 4'
Choir MIDI A *
Choir MIDI B *

Pedal

Contre Violone 32'
Contre Bourdon 32'
Principal 16' [Diapason 16']
Subbass 16' [Bourdon 16']
Violone 16'
Bourdon Doux 16' (SW)
Octave 8'
Gedackt 8'
Choralbass 4'
Nachthorn 4'
Mixture IV
Contre Bombarde 32'
Bombarde 16'
Basson 16' [Contre Trompette 16'] (SW)
Trompette 8'
Clairon 4'
Rohrschalmel 4'
Great to Pedal 8'
Swell to Pedal 8'
Swell to Pedal 4'
Choir to Pedal 8'
Choir to Pedal 4'
Solo to Pedal 8'
Pedal MIDI A
Pedal MIDI B

Solo

Violoncello Celeste II 8'
[Strings, Slow Strings]
Flauto Mirabilis 8'
[Brass, Boy Choir "Ah", Soprano "Ah"]
Harmonic Flute 4'
[SATB Choir "Ah", SATB Choir "Oo"]
French Horn 8'
[Handbells, Choir Amens, Festival Trumpet 8']
English Horn 8'
[Stapachord, Gregorian "Oh", Gospels "Oh"]
Solo on II
Solo on I

Thumb Pistons

(All thumb pistons are lighted except Set and General Cancel)
Generals 1-12
Great Divisionals 1-6
Swell Divisionals 1-6
Choir Divisionals 1-6
General Cancel
Memory Levels MI-M6
Set
Tutti I
Tutti II
Great to Pedal Reversible
Swell to Pedal Reversible
Choir to Pedal Reversible
Swell to Great Reversible
Choir to Great Reversible
Gt/Ch Manual Transfer
Antiphonal On
Man Off
Bass Coupler
Gt/Ped Enclosed (on choir shoe)
Festival Trumpet Enclosed (on choir shoe)
Solo to Choir Expression
All Swells to Swell Expression
Orchestral Crescendo
Flute Tremulant II
Main Tremulant II
Gt/Ped Pipes Off
Gt/Ped Ancillary On
Choir Pipes Off
Choir Ancillary On

Toe Pistons

Generals 1-12
Pedal Divisionals 1-6
Tutti
Tutti II
Contre Bombarde 32' Reversible
Contre Violone 32' Reversible
Contre Bourdon 32' Reversible
Great to Pedal Reversible
Swell to Pedal Reversible
Choir to Pedal Reversible
Zimbelstern Reversible

Gloucester Cathedral is more than a monastic foundation or ancient monument. In 1541, it became the new Cathedral for the Diocese of Gloucester. Amid the towers and abbey buildings, resides not only one Rodgers organ, but two, serving the Cathedral during the renovation of its historic pipe organ. "We are delighted with the care and professionalism given by the Rodgers team...it is not surprising that the Rodgers organs sound and look as if they had been designed especially for our Cathedral," said Tony Higgs, Chapter Steward. A Rodgers 800 Series was positioned in the nave and is ideal for congregational singing. A Rodgers 900 Series, offering more tonal variety for the accompaniment of the choir, was installed in the Chancel. Not only does the landmark Cathedral boast beautiful 14th Century fan vaulting in the Cloisters, it now resonates with beautiful sound from Rodgers. There's really only one way to appreciate the superiority of a Rodgers—Listen. Call your nearest Rodgers dealer for a consultation and demonstration.



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'Called to Be a Bold Apostle'

The Rev. Edward S. Little Consecrated Bishop of Northern Indiana

The Basilica of the Sacred Heart, on the University of Notre Dame campus in South Bend, Ind., was filled to capacity March 18 for the ordination and consecration of the Rev. Edward Stuart Little II as the seventh Bishop of Northern Indiana. Family, friends and associates from the breadth of his ministry came to witness the laying on of hands.

On the day of the consecration, the feast of St. Cyril of Jerusalem, the collect asks God to "strengthen the bishops of your church in their special calling to be teachers and ministers

of the sacraments." Bishop Little said he was "both challenged and daunted by this prayer" in comments published in the service booklet.

The Rt. Rev. Arthur B. Williams, Jr., Bishop Suffragan of Ohio and vice president of the House of Bishops, served as chief consecrator. Bishops Francis C. Gray, Assisting Bishop of Virginia and sixth Bishop of Northern Indiana, William C.R. Sheridan, fifth Bishop of Northern Indiana, D. Bruce MacPherson, Bishop Suffragan of Dallas, James W. Montgomery, retired Bishop of Chicago, and John-David M.



Bishop Little greets a guest at a reception following the service.

Schofield, Bishop of San Joaquin, served as co-consecrators. Several other bishops assisted.

Three Roman Catholic bishops from the Diocese of Fort Wayne-South Bend witnessed the consecration: the Most Rev. John M. D'Arcy, diocesan bishop, the Most Rev. Daniel R. Jenky, auxiliary bishop, and the Most Rev. Joseph R. Crowley, retired bishop.

In his sermon, the Rt. Rev. Alden Hathaway, retired Bishop of Pittsburgh, gave to Bishop Little three points of the gospel, all illustrated

with first-hand examples:

- Do not be ashamed for the cross of Christ;
- Go therefore and make disciples of all nations; and
- Do not be content with the land that is being left behind, but desire a better country, that is a heavenly one.

Bishop Hathaway closed with the following charge: "... remember, Ed, that you are called to be: a bold apostle of the truth of the cross; a faithful shepherd of the flock of Christ; a trustworthy custodian of the most precious treasure the race of human kind can



Judi Amey photos

Bishops come together for the laying on of hands.

ever know; unashamed of the gospel; a passionate leader on the pilgrims' way into the heavenly vision."

Before his election, Bishop Little was rector of All Saints' Church, Bakersfield, Calif. He also served at St. Joseph's, Buena Park, Calif., St. Michael's, Anaheim, Calif., and St. Matthew's, Evanston, Ill. He was ordained deacon and priest in 1971. Bishop Little is a graduate of the University of Southern California and Seabury-Western Theological Seminary.

Bishop Little is married to Sylvia Louise Gardner Little and the couple has two adult children, Sharon and Gregory. He has written several articles published in *THE LIVING CHURCH*, and is a member of the Living Church Foundation.

Judi Amey

Lutheran Bishops Ask About Making Exceptions in Cases of Ordination

As the Evangelical Lutheran Church of America (ELCA) continues within itself to struggle with Called to Common Mission (CCM), which would establish full communion with the Episcopal Church, and the implications of the historic episcopate on its ordination traditions, a body of ELCA bishops wrote a pastoral letter to the church's 5.2 million members.

In that letter, which was formally

transmitted to Presiding Bishop Frank T. Griswold, the Lutheran bishops urge more conversations to discern the possibility of allowing exceptions, in "unusual circumstances," to ordination strictly at the hands of bishops.

The Rev. H. George Anderson, Presiding Bishop of the ELCA, in his letter to Bishop Griswold, said, "As the members of the conference of bishops deliberated this action they wished to

make clear that there is ... complete support" for establishing full communion between the two churches. The ELCA bishops also have "no intention to undermine" the ELCA's decision of support for CCM; and that "no unilateral action will be taken" to "undermine the agreement." They also made a pledge for prayer support for deputies to General Convention as they deliberate CCM.

East Carolina Church Withdraws from Diocese

The vestry of St. Andrew's Church, Morehead City, N.C., has written to the Rt. Rev. Clifton Daniel III, Bishop of East Carolina, to notify him of the vestry's unanimous decision to withdraw from the diocese and from the Episcopal Church.

The Rev. C. King Cole, rector of St. Andrew's, said, "The reason we've done what we've done is because of a crisis of leadership in the Episcopal Church which has failed to hold the church within any sense of historical orthodoxy and biblical authority. The leadership in the church seems unwilling and unable to hold itself accountable. For instance, a Jack Spong is able to deny every tenet of the faith while those who see themselves as biblically conservative are the only ones to be held accountable."

The parish, now calling itself St. Andrew's Anglican Church, is aligning itself with the "Interim Anglican Expression in the United States" under the leadership of the Rt. Rev. Chuck Murphy and the Most Rev. Emmanuel Kolini, Archbishop of the Episcopal Church of the Province of Rwanda and Bishop of Kigali.

In its March 12 letter, the vestry claims ownership to the "properties and real goods" of the parish and leaves to Bishop Daniel the decision as to "whether our move is contested or amiable ... We are willing for you to announce that we are separating at your suggestion."

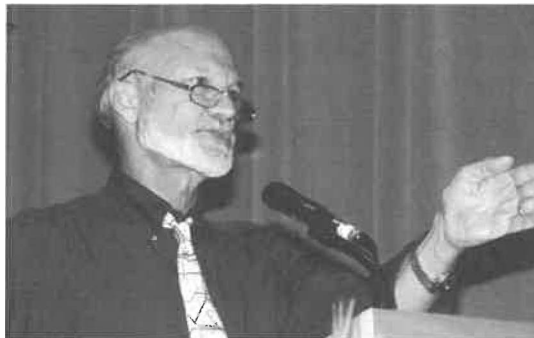
No such announcement was forthcoming in the bishop's letter to the diocese or in the diocesan news release. Bishop Daniel did write in his letter, "It is my theological and canonical belief that it is possible for an individual to leave the Episcopal Church, but it is not possible for a congregation to leave union with our diocese upon the vote of their vestry."

When asked specifically if the diocese would contest the property ownership claim, the Rev. Canon Matthew E. Stockard, spokesman for the diocese, told TLC he was "not really willing or able to make any (comment) other than that we are seeking the best possible solution for all parties concerned."

Finding and Celebrating Jesus

"Celebrating Jesus, Our Center: The Episcopal Church at the Millennium" was the theme of the annual Bowen Conference at Kanuga conference center in Hendersonville, N.C., March 13-16. The Most Rev. Frank T. Griswold, Presiding

story of children running through the brush and seeing only glimpses of the leader's shirt fluttering in the wind. She said, "I believe that God yearns for us to adopt the rhythm of Christ's life," a rhythm of a full life punctuated with prayer.



Kanuga Conference Center photo

Mr. Hauerwas: engaging Christ in contemporary America.

Bishop, described this era as a wilderness marked by a loss of certitude, a mistrust of structures, and a nostalgia for the past. He introduced a "world of both/and, a world of multiple realities, ambiguity and paradox" as the context for the life in Christ.

He offered an image of a group of clergy gathered in a circle dance with a paschal candle in the center. Their awkward dancing revealed all the diversity and angularity of human nature while their movement toward the center brought them closer to Christ and one another. As he said, "We are all drawn by virtue of our baptism into the circle of Trinitarian love."

The Rt. Rev. Mary Adelia McLeod, Bishop of Vermont, provided an image of following Jesus with a

Music from *Lift Every Voice and Sing II*, led by its editor, Horace Clarence Boyer, was a key ingredient of the event.

The Very Rev. James Fenhagen, former dean of General Theological Seminary, examined the inner and outer dimensions of mission as the church seeks to be Christ in the world. He said, "Mission is both proclamation and

engagement, each interwoven with the other. The fruit of proclamation is the formation of the community of faith; the fruit of engagement is the capacity to change."

Denise Ackerman brought the context of her native South Africa into her discussion of finding Christ in the other. She cited an African saying, "a person is a person through other persons."

Stanley Hauerwas, a United Methodist professor at Duke Divinity School, addressed the issues of engaging Christ in contemporary North America, concluding, "Christians can do nothing more significant in America than to be a people capable of worshipping a God who is to be found in the cross and resurrection of Jesus of Nazareth."

(The Rev.) Linda Wofford Hawkins

An Expression of Solidarity

The Most Rev. Frank T. Griswold, Presiding Bishop, has asked that Episcopalians continue to pray for their sisters and brothers in the Holy Land and to support the Good Friday offering as an opportunity to demonstrate soli-

arity with Anglicans and all Christians in that troubled region of the world.

The funds provided through the annual Good Friday offering collection support numerous ministries throughout the Middle East.

The Meaning of 'Blessing'

Two years ago, at its diocesan convention, the **Diocese of Michigan** seemed stumped in an effort to resolve the question of the blessing same-sex unions. And the two sides seemed not to speak the same language to one another.

The response was to set up a task force to study the question and to report back to convention, which it did at the 166th convention, March 3-4 at St. John's, Royal Oak.

"We want the members of the diocese to participate in a time of study," said the Rev. Barbara Cavin, vicar of Church of the Holy Cross, Saline, and facilitator of the task force. "From sacraments to sneezes, we use the word blessing; from elevators to relationships."

Ms. Cavin explained that the task force engaged in its own study of the theology of blessings and it commends such a study to the wider church through a curriculum that would be developed with assistance from the Whitaker School of Theology. Parishes would engage in the two-part program in the fall of 2001.

"We ask that you set aside for the first part of the curriculum your preconceived beliefs and opinions on the blessing of relationships and look at the word blessing in all of its uses," Ms. Cavin said. "After a foundational study of the word blessing, there will be a second set of sessions specifically focused on the blessing of human relationships."

The Very Rev. Stephen Bancroft, dean of the Cathedral Church of St. Paul, Detroit, proposed the original legislation in 1998 as a means to assert that the church was of two minds on the blessings of same-sex relationships and ought to "go on with other business of the church."

However, Dean Bancroft explained that some dramatic changes took place over the course of two years on



Dick Snyder photo

The Rev. John Kater, professor of ministry development at Church Divinity School of the Pacific, talks about missionary strategy at the annual meeting of Domestic Missionary Partnership (DMP), recently at Burlingame, Calif. Listening are the Rt. Rev. Rustin Kimsey, Bishop of Eastern Oregon, and the Rt. Rev. Vernon Strickland, Bishop of Western Kansas. The organization is comprised of 10 dioceses, most of them members of the former Coalition 14.

a task force that represented broad viewpoints on the issue and he urged support for the development of a study curriculum.

The convention also approved a \$2,387,666 annual budget.

Herb Gunn

Great Themes from Acts

The convention of the **Diocese of East Carolina** met Feb. 17-19, at a Wilmington, N.C., hotel with the theme "The Courage to Will and to Persevere."

The Rev. Donald Armentrout, a member of the faculty of the School of Theology of the University of the South, opened the convention with a teaching session. At the Eucharist following, held at St. James' Church, the Rt. Rev. Clifton Daniel, Bishop of East Carolina, preached and spoke of the baptismal vows and the journey people follow between Eden and the New Jerusalem.

Bishop Daniel's address was based on six great themes drawn from the 16th chapter of the Acts of the Apostles. In it he called the people to be leaders with vision (v. 32), followers with passion (vv. 33-34), to develop a compelling missionary strategy (v. 10),

to become a church that is missionary and multicultural (v. 1), theologians in the midst of struggle (v. 25), and, last, to proclaim a message of healing and hope (v. 29).

Of the eight resolutions presented to council, one which endorsed the Lambeth Conference resolution on sexuality was defeated. Resolution 6, regarding international debt, was indefinitely postponed by a vote of 110 to 106. Bishop Daniel put forward a position on selection of bishops declaring that "persons consecrated outside of the orderly selection and recognition process shall not enter or function in (the diocese)"; Resolution 8 supporting that position was passed.

The convention approved the largest budget in the history of the diocese, just over \$2 million. Fifty-eight percent will be used for mission ministry inside and outside the diocese. The remaining 42 percent will go to administrative expenses, including salaries for the diocese.

Also of significant note was the time devoted in giving thanks and appreciation, especially for the people and organizations that came to the rescue during the devastating floods last fall from Hurricane Floyd.

David and Candace Williams

A Day in the Life

Johann Sebastian Bach

By Douglas Cowling

Popular history has always painted a picture of Johann Sebastian Bach as the humble church musician laboring away in his little parish church in provincial Leipzig. Nothing could be further from the truth.

When Bach arrived in 1723 to take up his position as cantor of St. Thomas' Church, he found himself in a vital institution with a musical life that made the court at Weimer look leisurely. The church and school were at the center of civic, liturgical and educational life in the city. Its complex of buildings was more like a college in Oxford or Cambridge than a typical parish. The school for boys and young men had large residences, classrooms and refectories. The church, which the school had been founded to serve in the Middle Ages, was cathedral-sized. It was served by a staff of ministers and teachers, all of whom lived in adjacent apartments. The Bach family would have been given one of these suites, and here Anna Magdalena would create the home that Sebastian obviously found so congenial.

The Sunday church service often lasted more than four hours and demanded an enormous amount of music. At 7 a.m., Bach would begin "preludizing" on the organ in the choir loft. His improvisatory powers were legendary throughout Germany. The sleepy choristers and instrumentalists would straggle in, trying to arrive before the bell, after which they would be fined for tardiness. The Lutheran service, which still kept the shape of the Roman Catholic Mass, began with a chorale and a motet, usually drawn from the Renaissance a cappella repertoire. On major feast days, the *Kyrie* and *Gloria* were sung in Latin in concerted settings with instruments. Those two works could take more than an hour to perform. The scriptural readings would be chanted in German and Latin to the old plainsong formulae with a chorale and motet intervening.

Nearly two hours into the service, the cantata was finally performed just before the sermon. The cantata, like the sermon, was a commentary or medita-

tion on the preceding scriptural readings. Bach's choice of texts and compositional method were always attuned to the themes and exegesis of the Bible. He always left the organ bench to conduct his choral works as concertmaster in the first violins, leaving the organ continuo to be played by an assistant — not an enviable assignment for any young musician. The sermon — which lasted a minimum of an hour! — was followed by a chorale and the *Sanctus* without *Benedictus*. At this point, 11 o'clock was approaching and the younger boys would begin to slip out to be ready to serve the mid-day meal. While the congregation received communion, Bach would have played many of his greatest chorales.

By the end of the service, he would have been all but alone in the loft, the musicians having left for lunch. He must have had to grab a working lunch, for he had to be back in the church for a short noonday service, and the belching choir would be back again for Vespers at 1 o'clock. When he finally arrived home after nearly eight hours in church, he must have had 16th notes dancing before his tired eyes. It is appropriate that the only object which survives from the Bach household is a beer glass. He deserved one!

In the midst of all this activity, where did Bach find the peace to write his music? His refuge was the so-called

Bach's study was his creative refuge.

"Composing Room." Closing the door to shut out the sound of crying babies and students scratching their violins, Bach's study was his creative refuge. On the shelves on one wall was the school's music library with the scores and parts by his distinguished predecessors, among them, Kuhnau and Schein. Here he might find priceless manuscripts of chorales in Luther's own hand which another predecessor, Johann Walther, had arranged 200 years before.

On another wall would be Bach's own personal library, containing not only his own music from earlier positions, but the compositions of all those Bach



uncles and cousins. Here too were his copies of contemporary composers such as Vivaldi, Couperin and Scarlatti — perhaps even Handel. Bach may not have traveled widely, but in the Composing Room he roamed the musical landscape of Europe.

In the center was his desk, the birthplace of so many masterpieces. On one side would be the inevitable lists of music required for the unending round of services. Stacks of music would be readied for his assistants to fetch for rehearsals. Always open would be a copy of his Cantional, the hymn book of chorales. On the desk also would be his many compositional projects — Bach must have had at least a dozen works in progress at any given time. Pride of place would be given to his major commissions — perhaps the St. Matthew Passion with the pot of red ink with which he penned the evangelist's part. Older works might be undergoing revision: a cantata being recycled because of a sudden royal visit to the city. And

yet amid this mountain of manuscript paper, Bach always found space to write a new song for his wife or a set of inventions or studies for his children.

Alas, none of us can visit this room today. In an act of unparalleled bureaucratic philistinism, the wing which contained Bach's study was demolished in 1903 to make way for the senior minister's new suite — and this after the Bach revival had ensured the composer's musical pre-eminence!

Douglas Cowling is the leader of a contemporary music group at St. Mary Magdalene Church, Toronto, Canada.



Anglican and Lutheran Hymnody and Liturgy

By Paul Westermeyer

The Anglican and Lutheran worship traditions are both similar and different. In a short article like this, a comparison of hymnals is one way to isolate the similarities (with my apologies for the immediate statistics!) and move us to the difference.

The [Episcopal] Hymnal 1982 and the *Lutheran Book of Worship* have 367 hymn texts in common. Of those 85 are identical, 29 have minor changes, and the remaining 253 have different translations or stanzas omitted or reversed. Of the 720 hymns in *The Hymnal 1982* and the 569 in the *Lutheran Book of Worship*, 50 percent of the former are common to the latter, and 64 percent of the latter are common to the former. There are 242 tunes common to the two books, and 177 tunes set to the same texts in both books.

Depending how you count, the above statistics may change slightly, but they give a general overview. If the comparison is broadened to ethnicity, as one might expect there are more English sources in the Episcopal book and more Scandinavian and Germanic sources in the Lutheran one, but even in this respect there is more overlap than might be expected. Tunes from English sources, for example, make up 44 percent of the *Lutheran Book of Worship*, while the total of all Germanic and Scandinavian tunes is just over 41 percent. *The Hymnal 1982*, on the other hand, includes rhythmic versions of German chorales like *Ein Feste Burg*, *Herr Jesu Christ*, *Herzlich Tut Mich Verlangen*, and *Nun Danket Alle Gott*.

The organization of the two hymnals is similar. That may not appear obvious because the Daily Office begins the Episcopal book while

morning and evening hymns come later in the Lutheran one, but for both the church year provides the organizing principal for a large portion of the hymns. Baptism, communion and marriage are also common divisions.

If one looks at the worship materials, there is again a great deal of similarity. The Eucharists are much the same in broad structure and in many specific features, as are the Offices of Morning and Evening Prayer.

Though there is much that is common, the layout of the worship materials is not the same. This point is telling and locates a different ambiance. For Episcopalians wor-

ship services are assembled together as texts in the Book of Common Prayer. In the service music at the beginning of the Episcopal *Hymnal*, the texts of the prayer book are set to music in clusters. Various settings of the *Kyrie* or the *Sanctus*, for example, are grouped together, but services as wholes are not found together in one place in the hymnal.

Despite differences, both Lutherans and Episcopalians have had a great deal of respect for the liturgy.

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The Rev. Paul Westermeyer is professor of church music at Luther Seminary in St. Paul, Minn., where he directs the MSM degree with St. Olaf College.

Dorothy's Excellent Adventure

The genesis of a musical recording, *Shades of Green*

By Dorothy Papadakos

My love of tropical plants and indigenous world music inspired new compositions and improvisations recorded at the Cathedral of St. John the Divine, New York City.

The dean of the Cathedral, the Very Rev. Harry H. Pritchett, and former executive vice president Charles

SHADES OF GREEN

Improvisations on the Great Organ at the Cathedral of St. John the Divine, New York City
Dorothy Papadakos & Friends
Pro Organo CD 7116

Dorothy Papadakos is an admitted hugger of trees. In this unique recording, she expresses her love for all things green and growing at the console, in the enormous arch of the Cathedral of St. John the Divine. The Cedars of Lebanon, the Apple Tree, the Banyan, and the Willow are drawn in improvisations with Dennis Yerby's wooden flutes, Steve Gorn's clarinet, the tabla of Samir Chatterjee, and the sarangi, dating back 700 years, played by Pandit Ramesh Mishra. "Brother Wind," reminiscent of her Nevada childhood, is an instrument itself in "Come, O Great Spirit," based on the plainsong *Veni Creator*, in which "the Great Organ's vast flute colors come to life like the wind - unpredictable and playful."

"The Apple Tree" features soprano Elizabeth Henreckon-Farnum singing the American folksong over a simple organ accompaniment. "Carnaúba" has guitarists John La Barbera and Raimundo Penaforte improvising on a bossa nova tune, with Dorothy on piano, and Amazon birds. The recording ends with a Vespers chant sung in organum by the gentlemen of the choir. The whole is like the forest: Living things of many textures, shapes and colors.

Patricia Nakamura

Persell gave me a five-month leave of absence, to travel and study. One result was *Shades of Green*.

December 1998 — Guadalcanal, the Solomon Islands. I joined a scuba diving expedition sponsored by the Scripps Institute and the Waikiki Aquarium to study the corals and marine life in the Solomon Islands. My first time scuba diving — absolutely thrilling and literally breathtaking! We visited the actual Guadalcanal battle sights where our own Bishop Paul Moore fought as a young Marine and was shot twice.

January 1999 — Oahu, Hawaii. I played a recital at St. Andrew's Cathedral, Honolulu, and toured the island with friends. One rare treat was a visit to Molokai, the island where native Hawaiians have been homesteading and reclaiming their lands. Hawaii has a culture all its own, and the "Spirit of Aloha" greets you the moment you arrive.

February — Bali and Lombok, Indonesia. The familiar gamelan music is everywhere, as are the fragrant Hindu offerings of incense, flowers and fruit laid hourly at Hindu shrines in stores, hotels, shops, even on street corners. It was a new experience to see faith and spirituality truly alive, omnipresent and part of daily routine as a society. The Hindu temples at Besakih and Tanah Lot are architectural marvels, standing amid hundreds of acres of bright green rice paddies and tropical rainforest. Temple monkeys are everywhere, and if you're not careful they'll swing overhead and grab your hat, sunglasses, or anything sparkling.

March — The Amazon; Iquitos, Peru. I was part of an extraordinary expedition led by the American Museum of Natural History down the Amazon River. What a life-changing journey! The sounds of the rainforest alone are so new and exotic that you really can't believe you're on the

same planet, only five hours from Miami. The extraordinary biodiversity boggles the mind.

Our morning bird-watching forays were for me truly spiritual times — a morning prayer of sorts as the river wildlife would awaken to singing and hunting. I saw pink dolphins (considered most sacred by the natives and fortunately not hunted) giant blue

butterflies, bright yellow snakes, multi-colored parrots and stunning four-foot-long green tree iguanas.

Machu Picchu, Peru. After getting acclimated to Cuzco's 10,000-foot elevation we took a breathtaking train ride through

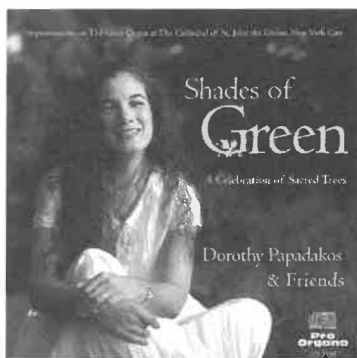
the Urubamba Valley into the legendary hidden Inca sanctuary of Machu Picchu.

Quito, Ecuador. I spent several days visiting Cotopaxi volcano and the Otovalo Market in the Andes Mountains. The lush, green mountains were wonderful. My most memorable moment was eating our picnic lunch way up near the volcano and hearing the distant rumbles of mountain thunder in those craggy, dark ledges where the giant condors live.

The Galapagos Islands. It's impossible to describe the Galapagos in one paragraph. Few places are left where one can witness primordial, prehistoric earth untouched by modern man. You have to watch where you step because the animals aren't afraid and don't jump out of your path.

It was here that I was so overwhelmed by the unusually friendly and abundant animal life that the ideas for *The Galapagos Suite* emerged — an eight-movement suite for duo organists about the creatures of the Galapagos. And a chain reaction began inside of me, and before I knew it, I was planning *Shades of Green*, organ improvisations about the sacred tree in different cultures.

Dorothy Papadakos is the organist at the cathedral of St. John the Divine, New York City.



Letters Packed with Winter's Chill

So how was winter where you live? Did you get your mail delivered every day? Me, too. I'm afraid there isn't much we can do about it. Perhaps this summer if I can arrange for a foaming pit bull to be chained to our front door, I won't get mail like the following:

From Lexington: It appears the only active Episcopalians left are either part of the share-your-pain crowd or they're hand wavers.

Dear Lexington: Plenty of folks would be willing to argue with you, but as long as you included that word "active," I won't be one of them. Ed.

From Rhode Island: Your magazine is always so stuffy. Why don't you try to put some humor in it? Why not lighten up a bit?

Dear Rhode: Our last attempt at putting humor in TLC, in 1938, resulted in mass cancellations of subscriptions. Ed.

From Dallas: Your attempts at humor are not pleasing to many of us. The church is serious business.

Dear Dallas: It's always good to hear from someone who's been reading TLC for 62 years. Ed.

From Pennsylvania: I am unable to recommend TLC to my friends as long as the current editor is there.

Dear Penn: It would have been much easier to take your note seriously if it hadn't been written in crayon. Ed.

From Western Michigan: The number of corrections in TLC is simply not acceptable. Editors are supposed to edit.

Dear Western: It would have been much easier to take your note seriously if you had spelled my name correctly on the envelope. Ed.

From El Camino Real: I swear the next time the editor makes those "smart-alecky" comments to sincere readers I'm going to cancel my subscription.

Dear El: No need to do that. I decided to give up the "smart-alecky" comments when someone complained a couple of years ago. Ed.

From Minnesota: Do you really think

your subscribers are interested in all those elections of bishops?

Dear Minnesota: As long as the title of this church has "Episcopal" in it, we're going to publish election stories. Besides, the bishops-elect love it. Ed.

From Western Massachusetts: I'm tired of your church slandering. You need to be more friendly toward the Episcopal Church.

Dear Western M.: We'll assemble our staff and engage in some meaningful dialogue and conversation about that. Ed.

From Western North Carolina: Don't try to make your magazine pretty or slick. Remember, truth is stranger than fiction.

Dear Western N.: Back in high school a young woman told me I was the strangest guy she'd ever dated. Truth, not fiction. Ed.

From East Tennessee: I wish people would stop whining about everything they disagree with.

Dear East: Me too. I'm just thankful they don't whine about the church. Ed.

From New Jersey: Do you know that your magazine is one of the evil forces which have made a mess of our diocese?

Dear New: I didn't realize it. Thank you for pointing it out. I suspect we had lots of help. Ed.

From Long Island: When did TLC get into the Presiding Bishop's camp?

Dear Long: Actually, we didn't. It's way up in New Hampshire, and I understand it's heavily guarded. Ed.

From Los Angeles: Don't you have even a tinge of guilt for the vituperative, vile venom you publish every week?

Dear Los: Actually, no. The virulence and vehemence you perceive are out. Veracity, vigilance and vibrancy are in. Ed.

From Missouri: By recognizing Murphy and Rodgers as bishops, you've lost whatever credibility you once had.

Dear Missouri: Your willingness to admit that some credibility once existed will keep us going for awhile. Ed.

David Kalvelage
Executive editor

Did You Know...

Jefferson Davis once served on the vestry at St. Mark's Church, Gulfport, Miss.

Quote of the Week

The Rt. Rev. Mary Adelia McLeod, Bishop of Vermont, on the prospect that Vermont will approve same-sex marriage: "Such action will serve to strengthen [the state's] social fabric and is not a threat to traditional marriage."

A View from the Other Side: An Organist at Midlife

*The dark night of the soul
comes just before revelation.*

*When everything is lost,
and all seems darkness,
then comes the new life
and all that is needed.*

- Joseph Campbell

By Jonathan Dimmock

Mine was the perfect résumé. Or so they said. "They" being both those inner and outer voices that are intent on our perfection, the perfection of a career path, the perfection of self-actualization. And, of course, to top it off, I was following my bliss, at least to the extent that I understood it. So now, 27 years down that path (13 as an apprentice, 14 as a full-time professional), I stand in the midst of what Dante referred to as the "dark wood," and ask the question: "What happened?" "Why didn't this work?"

The path I'm describing is church music. In hindsight, I now see that I placed an unrealistic expectation on all my places of employment. In the churches and cathedrals I worked, I sought (nay, expected) financial security, spiritual sustenance and motivation for growth, a place which would allow and encourage the fullness of my artistic expression, and the many aspects of Mother Church's breast: support, comfort, nurturance and fun. Growing up on the East Coast in the '60s and '70s, this Norman Rockwell view of the profession seemed obtainable for anyone who wanted to work hard enough for it.

Money

It has taken me until midlife to notice that in spite of having had well-paying positions in the church (by musician standards), in spite of taking

almost every opportunity for teaching and coaching, recital and touring, lecturing, recording, playing weddings and funerals, and in spite of working 60-70 hours per week for my entire adult life, I have lived a life that is in debt to banks and credit cards. For the love of music and the belief in what I was doing in and for the church, I have, in many ways, allowed myself to be an indentured servant.

Spirituality

I am still struggling with what it means to work as a minister. Yet to seek the fullness of one's spiritual life in one's place of employment I believe to be a mistake. In Alec Wyton's wise job description of a church musician (pastor, teacher, performer), being a

teacher should always be second to being a pastor. For the John the Baptist that is in me with a very loud voice, that is a difficult lesson to learn. Like John the Baptist, I've always seen my role as a prophetic one. The lesson for me is that while teaching (and prophecy) is important, that should never be more important than one's ability to empathize with others.

Perfection

As a musician partially trained in England at a very influential time in

*[40 years ago],
the Norman Rockwell
view of the profession
[of an organist] seemed
obtainable for anyone
who wanted to work
hard enough for it.*

my life, I have always expected perfection, total professional behavior, and hard work from my musical colleagues, the choir (and occasionally the orchestra) – and indeed, have demanded the same from myself. But it is often difficult to understand that perhaps the church is content just being the church, and I need to find the fullness of expression for my musical outlet outside of the church. When am I raising up; and when am I merely imposing? How do I find the common ground of service and fulfillment?

Surely the desire for perfection can also be a manifestation of our devel-

oping abilities, sharing our skills with others, wanting and even enjoying hard work and challenging thinking, ultimately crafting things of beauty as a result of our experience of belonging to God and our sense of God's presence within us. The desire for perfection can be the result of both giving and receiving love, so that the offering of our best to the people of God becomes one of the fruits of love.

Authority

How does one come to terms with the boss/rector/dean who, week after week, gives no recognition of one's work or achievements? By extension, a worthy question is whether we show too little or too much (almost the same thing) attention to recognizing and appreciating the work our choirs do. How easy it is to use a choir to meet one's own needs, and not feed the choir with words (and actions) that support and encourage them.

A corollary to this is a trap that lies waiting in nearly every church. There is always a group of individuals who don't like the rector, the dean, or the organist/choir director. Those people have a keen ability to seek out newcomers, trying to lure them into their camp. It goes without saying that war has no winners, and what I am describing here is a type of war. Taking sides is a recipe for disaster, even if the side one takes is to be the boss's ally.

It's no secret that churches are cauldrons of dysfunction. I've observed that most churches make big business look humanitarian in contrast. Yet how does one have a position of leadership and not get entangled in these problems? How does one's faith guide him/her through this? Where is the professional training we all need to cope? Most important, how do we find the third way – the Zen way of detachment and compassion? Surely this is the only way toward mental health, stability, success and life in the profession. This is the Golden Mean.

Posterity

Will the church I know be here in 100 years? Would it be recognizable to me, and would it be something that I would wish to support through my posterity? Having left, for the time being, full-time church work, I must believe that the many people I have touched are now somewhat different, and are also affecting other lives differently, because of me. That is the posterity I wish for. The Zen master Suzuki Roshi once said three very profound words in relation to posterity: "Leave

as well as life-giving.

The stark reality is that the professional future of classically trained church musicians is not healthy, and that we as a church are in transition to something different from that which compelled most of us into church music. I do not believe that this is the proverbial sinking of the Titanic. I do believe that this is a time for serious self-examination as a church, as musicians within the church, and as individuals. The church, after all, is people. When I intimate that the

*Trusting
that God
has a plan
for us
is a step
forward.*

no trace." This goes against the grain in our culture, so primed to make itself heard for eternity. On one level I understand his call. But doesn't my identity as an artist demand and empower me to leave beauty in my wake?

The institution

What does it say about an institution that loses many of its employees from burnout? My particular calling is one of innovation, something which is held in high regard in the business and commercial world, yet often greeted with fear, caution and anxiety in the church. My love of music is passionate, and if I'm not able to use this passion, then I'm not being true to myself. One's work needs to be life-affirming

church is a poor employer and a poor steward of its employees, I'm actually saying that we are poor employers; we are poor stewards of ourselves. We, as artists, need to work to find solutions to these dilemmas.

Trusting that God has a plan for us is a step forward. So is determination, like Jacob's, not to release the angel until it has blessed us.

In gratitude for life, for love, for beauty, for the touch of the heart, for the challenges of the mind, for grace, and for the Example.

Jonathan Dimmock is director of music at All Saints' Church, San Francisco, and artistic liaison for the United Religious Initiative.

Good News or Not . . .

During the past month we have carried news accounts of three parishes which have left the Episcopal Church [p. 11]. Unfortunately, unless the 73rd General Convention in July decides to do something to stop the trend, it would appear that such moves out of the church will become more commonplace. Invariably, TLC receives criticism whenever we publish one of these stories. "It's not good news," the critics cite. "We want to read good news." We want to publish good news. But TLC would not be a responsible publication if we ignored such developments and other events which might not be termed "good." The departure of friends, fellow Episcopalians and members of the body of Christ, is painful to anyone who cares about the church. The accounts of congregations leaving the church may not have the news impact in the future that they have had recently, but ignoring them would not be a wise decision.

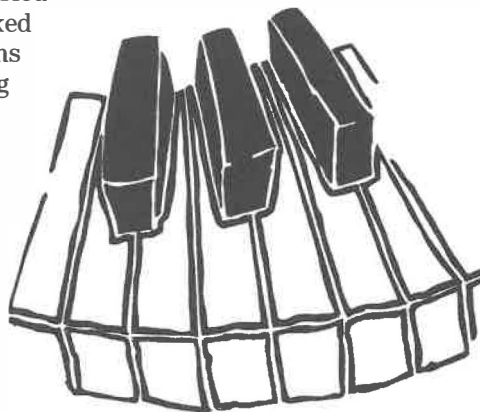
The departure of friends, fellow Episcopalians and members of the body of Christ, is painful to anyone who cares about the church.

Bach's Enduring Appeal

In this year of the 250th anniversary of his death, Johann Sebastian Bach remains a pre-eminent composer, especially but not exclusively in the realm of sacred music. His music contains depth and power that is somehow always new. No matter how many times one hears, or sings, or plays, say, the *Mass in b minor*, one finds, feels, new treasures. Read Albert Schweitzer's study while listening to or learning the score, and add fresh insights into the composer's genius and new layers of wonder.

In a recent, extremely unscientific, online survey, musicians were asked the usual "If you were marooned on a desert island, what 10 pieces of music could you not live without?" type question. The lists varied widely, but nearly all carried at least one work of JSB. Asked about Bach works in particular, a group of Anglican musicians chose the *b minor* to listen to, but with many diverging choices, some highly specific: The first chorus of *Wie schon leuchtet*; the d minor concerto for two violins; the cantata *Christ lag in Todesbanden*; the *Passacaglia in c minor*; the last chorus from the Christmas Oratorio; any of the Brandenburg Concerti or unaccompanied cello concerti.

The sense of the spirit, the emotions deeply and clearly expressed, in Bach's works from the simplest to the most monumental, go far toward satisfying our ever-present craving for the sublime.



A Sweeping Apology

The recent apology issued by Pope John Paul II for the sins and errors of the church during the past 2,000 years was an unusual, unprecedented event. The pope and seven Vatican officials requested pardon for sins in general, shortcomings in the service of truth, sins against Christian unity, against the people of Israel, against love, peace, the rights of peoples, the respect of cultures and religions, against the dignity of women and the unity of the human race and for sins in the field of fundamental human rights.

The pope's sweeping apology, while not enough for some critics, is worth study and dialogue by all churches. His message of repentance, especially during the holy season of Lent, should be regarded as a sincere confession and ought to be taken seriously by all Christians.



Time for Change

The Viewpoint article, “10 Myths...”, [TLC, March 19], was well written — clearly stated and reasonably irenic in tone. It convinced me of one thing: that it is time to change the grounds of discussion.

The party of biblical authority believes that the Bible is authoritative for our belief and practice and that the biblical statements against homosexual behavior are unambiguous. On the other side, the party of inclusiveness believes that we should use Jesus’ example of love for marginalized people and the experience of modern life as contexts for making moral decisions. Each party debates on its own ground, never truly engaging the other. Both sides end up accusing the other of hypocrisy, hard-heartedness, and other heinous sins. As long as each side holds its own ground, agreement/conclusion is impossible.

I find insupportable arguments on both sides. For instance, there are those who say, “God doesn’t care what you do in bed.” How can this be true? Is God the ruler of other things but not sex? Is the God who sees every sparrow fall, who numbers the hairs on our heads and the stars in the sky, who knows all about quarks and gluons and other things we haven’t discovered yet, ignorant about what used to be called “the facts of life”? Would an all-loving God be indifferent to actions and emotions that shake human beings to their depths?

On the other side, there are those who argue that the authority of the Bible must be upheld at all costs, lest the faith disappear from the church. Truth is not complex or pluriform, they say, and out of loyalty to the Lord they cannot compromise or change. Again I ask, “How can this be so?” In my lifetime the church has changed its position on divorce, and the passages of scripture that forbid divorce are even plainer than the ones on homosexuality. Yet we allow the unions of divorced people to be blessed in the church. We even allow divorced people to become deacons, priests and — (gasp!) bishops.

However, I do not say that because the church changed its discipline regarding divorce it should necessarily do the same with homosexual partnerships. What I do say is that the bishops and other clergy need to discuss the issue on practical and pastoral grounds. They need to study seriously the different marriages portrayed in the Bible, pray diligently for the enlightenment of the Holy Spirit, and come up with guidelines for dealing pastorally with all sexual relationships in our present culture.

As an abstract question of biblical authority versus inclusiveness, the problem cannot be resolved; as a practical question of pastoral care, it can. Let’s do it.

*Doris T. Myers
Greeley, Colo.*

Would an
all-loving God
be indifferent
to actions
and emotions
that shake
human beings
to their depths?

In his Viewpoint article, “10 Myths...”, the Rev. Donald O’Malley makes the assertion that he is “an unarmed man in the battle of wits” he is about to describe. In just a few short pages he clearly proves his assertion — at least to my satisfaction.

He also does something else — equally clearly. He expresses his understanding of the conservative position in what he calls “the ongoing battle” in the Episcopal Church in such a way that again makes it ever so clear to me why I have gone in a different theological direction.

It is sad to hear what I’ve suspected all along stated so clearly and so boldly. To the author, the liberal gospel, i.e., the gospel that “God loves everyone, God forgives everyone,” is only “half the gospel.” A theology in which God’s love is not

enough is not a theology I find especially interesting nor is it a theology I would want to preach.

What a frightening thing it must be to get up in the morning believing — really believing — that your salvation is up to you. If you don’t fight the good fight today, you just might blow it all.

How tenuous life must be for you if you really believe that — unless you are constantly on your guard — those liberals and those homosexuals are going to snatch you right out of God’s favor and send you to everlasting hell.

How comfortless a theology must be that hasn’t yet come to grips with God’s unconditional love for every living thing.

*(The Rev.) Ken Bordner
Rochester, N.Y.*

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LETTERS

Hooray for Fr. O'Malley and the 10 "myths." Each of them expresses some of the cynicism that creeps into my thinking as I read/hear the debate carried on. Fr. O'Malley identifies his "label" and so tells us which side of the debate he is on, but my own view is that many of the mythological rationalizations he attributes to the "liberals" might also apply to some conservatives. To wit: many conservatives who now offer justification for the irregular/illegal consecrations in Singapore [TLC, Feb. 13, 20], opposed the Philadelphia actions on the same grounds.

The major tragedy that Fr. O'Malley articulates for me is to be found in myth 7 and his conclusion. One can make the point that we have abandoned the theological, biblical and moral foundations of our authority. The only thing that seems to be left is canon law, but somehow that smacks of the legalism that our Lord and St. Paul criticized and condemned.

I thank Fr. O'Malley for his insights but am saddened that he has taken away my "center" position that was always a comfort to me. Some time ago, I decided that I would rather be on the sidelines than participate in such a partisan fight.

*(The Rev.) Ernest W. Johns
St. Nathaniel's Church
Port Charlotte, Fla.*

In his Viewpoint article, "10 Myths of the Debate Involving the Liberal Majority and the Conservatives," the Rev. Donald O'Malley only makes 10 mistakes, as I see it. Perhaps the error most of us can agree on is: "We, the Episcopal Church, are 2 million out of 70 million just in the Anglican Communion. That's less than 2 percent."

Fr. O'Malley might think my theology is wrong, but I know his math is. Two out of 70 is nearly 3 percent, not "less than 2 percent."

*(The Rev.) John D. Lane
Trinity Church
Staunton, Va.*

The article by Fr. O'Malley is quite good. But it does not deal with one very basic semantic problem.

In trying to bring about peace between "liberals" and "conservatives" in our church, he does not

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define these two words.

Until liberals can begin to agree on just what a "conservative" is and is not, and until conservatives can do the same with the dreaded word "liberal," no reconciliation, not even any discussion, can occur.

*(The Rev.) Alexander Seabrook
St. Boniface Church
Tinley Park, Ill.*

Mirror Faith Image

It is with bated breath that I have awaited some bishop or other senior church official writing to refute the truth of the issues raised in Bruce Chapman's Viewpoint article [TLC, Jan. 30]. He charges that the Episcopal Church is permitting — and in some dioceses actively encouraging — the widespread teaching of *de facto* Unitarianism in our parishes and even in our cathedrals. My copy of the *Oxford Dictionary of World Religions* defines Unitarianism as "A type of Christian thought and religious observance which rejects the doctrines of the Trinity and Divinity of Christ in favor of the unipersonality of God." It goes on: "... They have no formal creed. Hence, reason and conscience have now become the criteria for belief and practice for Unitarians." These positions are eminently acceptable by Unitarians and others. But they are unquestionably the antithesis of the stated tenets of the Episcopal Church and the Anglican Communion.

Ignoring this inherent comparative conflict or logical heresy, Jesus Seminar leaders like historians Robert Funk and Marcus Borg unabashedly equate a mirror faith image to both the Episcopal Church and Unitarianism. Given the clear dialectic tension that arcs between the two belief systems, what justification exists for the formal propagation of Unitarian tenets within Episcopal churches? If Mr. Chapman's voice is the false voice of a fading orthodoxy, why has the silence been so deafening from those bishops, dioceses and churches who sponsor and presumably support identical faith comparisons? Could it be because Mr. Chapman is exactly right?

*Douglas Garrett
Palm Desert, Calif.*

A Long Tradition

How wonderful that the churches in Rwanda and South East Asia have chosen two distinguished priests of the Episcopal Church to be their bishops [TLC, Feb. 13, 20]. A distinguished theologian and educator can always be useful in a growing dynamic church like that in South East Asia, and so our loss becomes their gain. A charismatic preacher leading the people of Rwanda will be a great asset, particularly as his facility with French and tribal languages develops. There has been a long tradition in our church for sending missionary bishops and these

two might well be counted in that number. Very possibly after serving a number of years in their new churches, they would be welcomed back in the Episcopal Church as collegial members of our House of Bishops.

*(The Rt. Rev.) David Reed
Bishop of Kentucky, retired
Louisville, Ky.*

Longer Term

A recent correspondent, Jim Burke [TLC, March 19], wishes to know if the bishops who signed the Religious Declaration on Sexual Morality, Justice, and Healing [TLC, Feb. 13] "really



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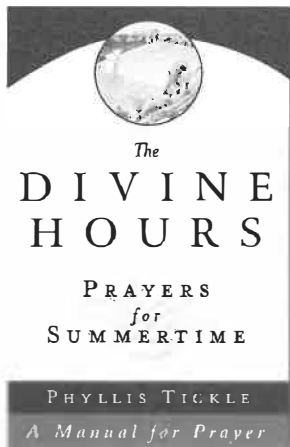
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LETTERS TO THE EDITOR

know how few gay men have a monogamous relationship over a long time.”

It is likely, rather, that those bishops know something that Mr. Burke does not: There are many committed, life-long, monogamous relationships among gay and lesbian Episcopalians. Many of these relationships, indeed, are of longer term than those of some prominent defenders of the sanctity of marriage, both within and without the church, who are divorced and remarried.

If I asserted that heterosexual marriage is shallow and exploitative because of the disgusting “Who Wants to Marry a Millionaire?” travesty, Mr. Burke might rightly be offended. He might inform me that I was missing the real picture by concentrating on a hyped episode that was not representative of the great numbers of heterosexuals in lifelong, committed relationships. He might tell me that I should not think all heterosexual men to be abusers just because many beat their wives. He might tell me that it is not fair to call all heterosexuals adulterers just because millions cheat on their spouses.

*(The Rev.) Jerry Keucher
Staten Island, N.Y.*

The Bottom Line?

At the Roman Catholic convention of Call To Action I attended in Chicago several years ago, a Roman Catholic bishop told the story of his brother who after many years of marriage and several children acknowledged that he was gay and left his family to be in a committed relationship. Soon after, the bishop was visiting with his mother and before dinner she felt the need to talk family and church with him. And so while they were in rocking chairs on the front porch she cornered him: “Tom, is your brother going to hell?”

If Gordon, the gay senior warden, “Staying Focused on Jesus” [TLC Feb. 6], does not repent of his “sin” is he going to hell? Is Dean Bancroft going to hell because he did not “call for the repentance of the sin?” as Thomas

Minifie mentions [TLC, March 5]. Is this why the Asian consecrations occurred, as an exit, if necessary, from the Episcopal Church which is destined for hell for ordaining homosexuals and for permitting committed same-sex relationships to receive her blessing? Is hell/heaven the bottom line of the liberal/traditionalist tug of war?

*(The Rev.) Michael Fill
Lake Ariel, Pa.*

Wait 'til July

I write to thank you for the excellent article by Katherine G. Clark [TLC, March 5]. I feel honored to have so much space focused on my latest novel. However, the publication month for *The High Flyer* in the U.S. is July of this year, not March, as stated in the text.

*Susan Howatch
London, England*

Countless Riches

“We Shall Overcome” probably isn’t “standard fare in the Episcopal Church” overall [TLC, March 19], and its absence may, in part, explain why critics are still able to point to 11 a.m. Sunday as the most segregated hour in America. No. 227 in *Lift Every Voice and Sing II* is only one of countless riches in this wonderful hymnal which we use on a regular basis throughout the year.

*(The Rev.) Sara J. Chandler
St. Margaret's Church
Woodbridge, Va.*

Correction: Because of an editing error, the name of the author of a letter to the editor, the Rev. Roger W. Wooton [TLC, March 19], was misspelled.

TO OUR READERS



Letters to the editor are appreciated and should be kept as brief as possible.

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Volume I works as a background and history of the hymnody which is compiled and coded in the latter volumes. It holds several chapters of text dealing with the state of research to date, including existing bibliographies and indexes and a description of contemporary methods of coding and indexing. A historical introduction gives helpful accounts of the functions of hymn singing in churches where English is spoken from the Reformation forward, origins of hymn tunes and their eventual presentations in print, and the production and popularity of hymn tunes in the congregations up to 1820. Volume I also contains helpful scholarly apparatus which provide clarity and definition to the study.

Volumes II-IV contain the meat of Temperley's research. Volume II holds the actual indexes of tunes by musical incipit, tunes by name, tunes by composer, and tunes for unusual text meters. It also has a resolution of text codes and an index of tunes by text incipit. At the end, three appendices provide the accordances of Frost, Pidoux and Zahn numbers. Volume II also contains a good

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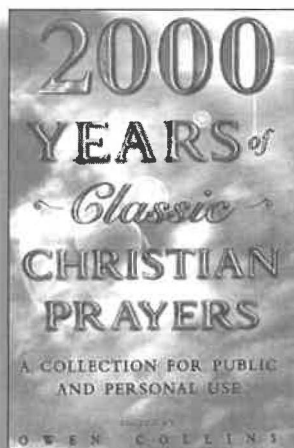


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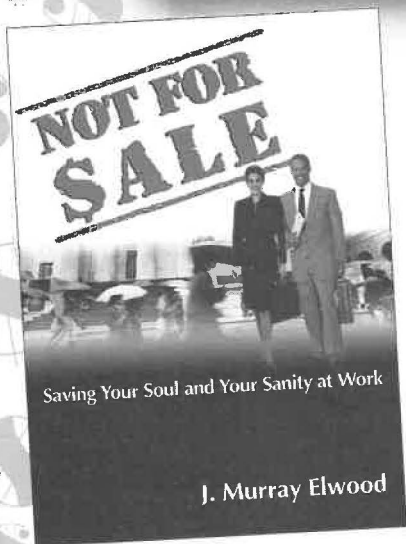


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Guide for Users, which covers the purpose of the index, how to look up a tune (including an example on the inside front cover), and a section discussing problems one might encounter in finding a tune by musical incipit.

Volumes III and IV, *The Tune Census*, arrange and number tunes in chronological order "by their 'assigned year'." This chronological method of organization shows the likely first appearance in print for English language hymn tunes, and the first printing of hymn tunes adapted for English-language usage.

The Hymn Tune Index is an excellent resource for the research of hymnology. Every music school library, school of sacred music, and school of theology should obtain a copy for its reference collection. For several reasons, including cost, parish church musicians may not be able to justify owning a copy. It would be great if Temperley would consider creating a concise version.

William Hamner
Akron, Ohio



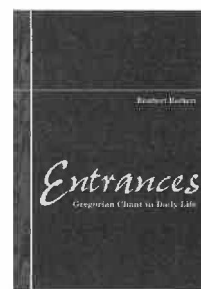
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Entrances

Gregorian Chant in Daily Life

By Rembert Herbert
Church Publishing. Pp. 358. \$23.95 paper.

For someone who spends much time singing and studying Gregorian chant, I have often had trouble articulating for others what captivates me about the church's ancient music. I could name many things I like about chant — prayerfulness, calming quality, transcendence or simple beauty — but I never feel that I've conveyed chant's sense of connection to eternal things. I haven't had enough words to

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describe that sense before.

Rembert Herbert has put words to those feelings in his satisfying guide to the spirituality and practice of Gregorian chant. He offers his book as "a guide to help singers enter fully into the contemplative world the chant inhabits."

*Perhaps many
more voices
will join in
this form of
contemplative
prayer.*

The book works well on many levels and for many types of readers, whether singers or not. After some informative sections on aspects of chant, Herbert delivers an especially insightful chapter, "The Subtleties of the Symbolic Mind," that explores how the early church fathers dealt with scripture in its symbolic, allegorical sense as well as on more literal levels. This chapter is a key to entering into the spirituality of chant, and its insights will help make the performance of chant a more prayerful experience.

There is much practical information on reading chant notation, chanting psalms, vocal technique, and chanting in an ensemble. Herbert also provides 12 appendices, including entire liturgies for Tenebrae, Vespers, and the Holy Eucharist, with suggestions for chanting them as contemplative common worship, informed by the fathers and their tradition of praying the scriptures. As Herbert mentions in his introduction, these printed liturgies are provided instead of a recording: "A basic thesis here is that Gregorian chant is for those who sing it." With the help of this excellent new guide, perhaps many more voices will join in this form of contemplative prayer.

*Scott Robert Knitter
East Lansing, Mich.*

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Organist of Notre Dame Cathedral
By Rollin Smith
Pendragon Press. Pp. 828. \$76.

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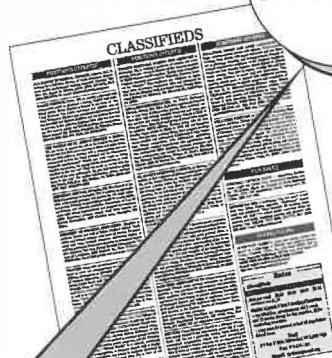
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plete Organist, and the first study in the English language of the French organist-composer Louis Vierne (1870-1937), this exhaustive work is perhaps the *magnum opus* of the distinguished American organist and musicologist Rollin Smith. Vierne's organ music has figured in recital programs in this country ever since the French organist Alexandre Guilmant performed two movements from his First Organ Symphony at the Louisiana Exhibition in 1904.

In the style of his other excellent books on Franck and Saint-Saens, Smith's monumental study comprises

Rare photographs further bring to light the sad, tumultuous life of the almost totally blind composer as he is confronted with what seems like a never-ending barrage of emotional, professional, financial, and physical trials.

a concise, reliable and highly readable English translation of Vierne's memoirs and other writings with copious annotations on pages opposite the text proper, and illustrations that transport the reader to early 19th-century Paris. Rare photographs of Vierne, his mentors Widor and Guilmant, and his pupils and disciples further bring to light the sad, tumultuous life of the almost totally blind composer as he is confronted with what seems like a never-ending barrage of emotional, professional, financial and physical trials. A chronological index of the organ works complete with musical examples and other pertinent information will prove most helpful when reading the in-depth study on interpretation of Vierne's works, featuring a scientific analysis of Vierne's playing in recordings made on the Æolian player-organ in 1927.

*Rulon Christiansen
Salt Lake City, Utah*

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ANGLICAN THEOLOGICAL BOOKS—scholarly, out-of-print—bought and sold. Request catalog. **The Anglican Bibliopole**, 858 Church St., Saratoga Springs, NY 12866-8615. (518) 587-7470.

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RECTOR: We are ready for company and we would like you to be the first! Two yoked congregations in Michigan are seeking to share a full-time priest who can inspire each of us with a clear strategic vision for growth and nurture us with the love only a mother has for her children. Like children, our two congregations each have unique personalities and gifts as do the communities in which we are located. They offer an excellent standard of living with low taxes, outstanding public schools and ready access to major cultural, educational, medical and retailing centers. If this opportunity appeals to you or someone you know, please contact: **Patrick Dodge, Senior Warden, St. Paul's Episcopal Church**, 211 E. Cedar Ave., Gladwin, MI 48624 or **Bob Stoney, Senior Warden, Holy Family Episcopal Church**, 4611 Swede Ave., Midland, MI 48642.

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RECTOR: Shreveport, LA. St. James Episcopal Church is a friendly and diverse community seeking a strong pastoral, spiritual leader who emphasizes family values. We are an urban church looking for leadership in growth, youth work and pastoral care. For further information, please contact: **Search Committee, St. James Episcopal Church**, 2050 Bert Kouns Industrial Loop, Shreveport, LA 71118. (318) 686-1261.

CHRISTIAN EDUCATION DIRECTOR—St. John's Episcopal Church, Fayetteville, NC, is seeking an energetic, self-starter to direct a well-established, continually expanding Christian education program. Previous experience preferred. Part-time, generous salary, no benefits. Send cover letter and resumes to: **Christian Education Committee, St. John's Episcopal Church**, P.O. Box 722, Fayetteville, NC 28302.

RECTOR: Transfiguration Episcopal Church, Indian River, MI, a pastoral sized church located in the heart of the water-winter wonderland vacation area, is seeking a full-time rector. We are a strong, active, supportive and cohesive parish family willing to help the right individual lead this church as a vital, growing and living Christian presence in the community. All inquiries are requested by April 23 and directed to: **Kathy Piotraczk, 4236 Temple Rd., Indian River, MI 49749.** (231) 238-8144. E-mail: bobpiotraczk@triton.net

CURATE: Evangelical rector of Trinity Episcopal Church, Dallas, seeks curate to share Bible preaching and teaching responsibilities, with a special focus on youth, young adults and evangelism. A low-church, Morning Prayer parish, Christ-centered, Bible-focused and mission-minded. Please contact: **The Rev. Bill Lovell, Trinity Episcopal Church**, 12727 Hillcrest, Dallas, TX 75230. (972) 991-3601.

MINISTRY TO MEDICAL EDUCATION. Chaplain to students, faculty and staff at Tulane Medical School. Teach ethics and related subjects with team of faculty. Programming and some hospital visitation. Advanced degree or training preferred. Need some ministry to retirement center, also. Contact: **The Rev. Canon Ronald Clingenpeel, Diocese of Louisiana**, 1623 Seventh St., New Orleans, LA 70115-4411. Send CDO profile and two-page resume, only.

WANTED: Priest with adventuresome spirit and missionary heart to serve two congregations on the Red Lake Nation (Ojibwe reservation) in beautiful woods and lakes country of northern Minnesota. Continue in the ministry begun by James Lloyd Breck and Emegahbowh. 30 minutes from Bemidji, home of "Paul Bunyan," Bemidji State University and airport connections. Opportunity to share faith in Christ as well as to learn the rich cultural heritage of Native Americans. Salary and benefits provided by the Diocese of Minnesota. Supportive, collegial community of ordained and non-ordained Episcopal ministers in the Bemidji area. Contact: **The Rev. Canon Michael Smith, P.O. Box 8, Noyahwah, MN 56566.** (800) 596-3839, ext. 327.

RECTOR: Calvary is a growing, 150-year-old parish at the historical center of the quaint, Eastern New York Village of Burnt Hills. Our suburban community is midway between Albany and Saratoga Springs, NY. The Calvary Church family is eager to welcome the successor to our current rector, who has recently been elected Bishop Suffragan of the Albany diocese. We are excited to continue growth trends in membership, our active youth programs, and the Christian faith. Calvary's "church family" is a relaxed, traditional, orthodox congregation. A program church with a family-centered atmosphere, our parish is routinely described by new parishioners as warm and alive. For a view of our "Parish Profile" please visit our web site at www.calvaryBH.org. Above average compensation and a rectory are included. If so guided by the Holy Spirit, contact: **The Rev. Mary Chilton, Deployment Officer, Episcopal Diocese of Albany**, 68 S. Swan St., Albany, NY 12210; or (518) 465-4737 ext. 204; or mchilton@global2000.net

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POSITIONS OFFERED

ALL SAINTS' EPISCOPAL CHURCH, Atlanta, GA, is looking for a full-time director of youth ministries. Experience and/or professional training expected. Contact: **The Rev. Dr. James D. Curtis**, phone (404) 267-4271; FAX (404) 881-3796; Or e-mail jdcurtis@mindspring.com

GRACE CHURCH, Paris, TN, is seeking a dynamic and enthusiastic priest to shepherd a loving, faithful and traditional parish. Grace Church is located in the heart of the Land Between The Lakes recreation and wildlife area of West Tennessee. We have just completed a full restoration of our beautiful and historic facilities and are looking forward to growing in the orthodox Anglican faith with our new rector. Our rectory, salary and benefit package are competitive. Please contact: **Dr. Bradley Almquist, Sr. Warden, Grace Church, P.O. Box 447, Paris, TN 38242-0447.**

ASSISTANT RECTOR, Memphis, TN. The Church of the Holy Communion in Memphis, TN, is seeking an approachable, enthusiastic preacher and teacher for our large suburban parish. Primary responsibilities would be young adults, newcomers and outreach ministries. Experience of 5 to 10 years with strong organizational and program development skills. Interested persons should send their resume to: **Search Committee, 3607 Cowden Ave., Memphis, TN 38111.**

ST. MARY'S EPISCOPAL CHURCH, in Tampa, FL, is seeking to find a director of children's and youth ministries. We are St. Mary's Parish, an Episcopal church and school and have a strong vision for the future and desire to be on the cutting edge of what God is calling us to do. We are searching for an individual with deep and strong Christian convictions. The next member of our team must have a true calling to work with teens in the area of youth ministry in the church and school, as well as working with our team of lay leaders in the ministry of Christian Formation with our children and families. Position to begin June 2000. Send resume and cover letter to: **Karla Kirkwood, Chair of Search Committee, FAX (813) 832-9730 or Kirk6071@aol.com**

ST. ANDREW'S CHURCH in Roswell, NM, seeks an assistant priest and coordinator of children and youth programs. The emphasis of this position is evangelism, worship, discipleship, ministry and fellowship and assisting the rector in helping lay members of the church find and carry out their own ministries. For further information please contact: **Search Committee, P.O. Box 1495, Roswell, NM 88202-1495, or e-mail saintandrews@pvtnetworks.net**

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EPISCOPAL CHAPLAIN. St. Mark's School of Texas (Dallas) seeks an energetic priest to enter fully into the life of this leading independent day school (grades 1-12, 800 boys). Responsibilities include daily chapel services, pastoral care of students, faculty and families, and teaching/extra-curricular activities according to individual talents. For further information please contact: **Eric Benke, Head of Upper School, St. Mark's School of Texas, 10600 Preston Rd., Dallas, TX 75230. (214) 346-8110 or e-mail at benke@smtexas.org**

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ROUND HILL COMMUNITY CHURCH, a non-denominational church, Greenwich, CT, seeks a director of Christian education and fellowship. Full job description at www.rhchurch.org or call (203) 869-1091.

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FULL-TIME POSITION as Director of Christian Formation. All Saints Church in Winter Park, FL, is seeking an experienced person to take on the responsibility of director of Christian formation. We are looking for someone who is interested in working with the full range of age groups in a large suburban parish. We would like this person to be grounded in the scriptures, filled with enthusiasm for helping people grow in their faith, willing to do the work of administration, able to cultivate gifts in others and desirous of working well with both the staff and the volunteers in the parish. Please send your resume to: **All Saints Church, 338 E. Lyman Ave., Winter Park, FL 32789 (Attn: Search Committee).**

RECTOR SEARCH: Christ Church, Aspen, CO, is seeking a permanent rector. The candidate must be an Episcopal priest and should submit a resume no later than April 15. Additional information will be forwarded to qualified candidates. Please send inquiries to: **Chairman, Search Committee, Christ Episcopal Church, 536 North St., Aspen, CO 81611.**

LARGE, URBAN, EPISCOPAL CHURCH seeks dynamic, organized, flexible individual to lead Christian education ministry. Appropriate education credentials and experience in the field required. Direct inquiries to: **Michael Gregory, c/o Grace and Holy Trinity Church, 8 N. Laurel St., Richmond, VA 23220. Visit our website at www.ghtc.org**

CHILDREN/YOUTH MINISTRY COORDINATOR, part-time. The Episcopal Church of St. John the Baptist, Wausau, is looking for someone who will coordinate children's church school and the youth program. Experience in Christian education is preferred along with an ability to work and recruit volunteers from the parish. For more information, please contact: **The Rev. David Klutterman, 330 McClellan St., Wausau, WI 54403.**

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PEOPLE & PLACES

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The Rev. **William Baumgarten** is priest-in-charge of Christ Church, 215 Third Ave., Kalispell, MT 59901.

The Rev. **Stephan Paul Beatty** is rector of Christ Church, PO Box 97, Somers Point, NJ 08244.

Ordinations

Priests

East Tennessee – **Christopher Epperson**, St. John's, Johnson City, **Robert Gieselmann**, St. Luke's, Cleveland, **Nancy Pickering**, Ascension, Knoxville

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Retirements

The Rev. **Gerard S. Moser**, as rector of Emmanuel, Geneva, Switzerland; add. 7 Tree Rd., Camps Bay, Cape Town 8005, South Africa.

Deaths

The Rev. **Chappell Cranmer**, retired priest of the Diocese of Colorado, died Feb. 18.

Fr. Cranmer was a native of Denver, CO, and a graduate of Dartmouth College and Church Divinity School of the Pacific. He was ordained deacon and priest in 1969. He served as vicar of St. John the Baptist, Granby, CO, and Trinity, Kremmling, CO, from 1969 until his retirement in 1985. Fr. Cranmer is survived by his wife, Betty, four children and eight grandchildren.

BENCHES & LOFTS

David Bartlett is director of music at St. Mark's Cathedral, Minneapolis, MN.

Horace Clarence Boyer is retiring from the University of Massachusetts Music and Dance Department.

Michael S. Burnette is organist-choirmaster at Christ and Holy Trinity, Westport, CT.

David Cason is organist-choirmaster at St. Paul's, Kansas City, KS.

Paul Cienniwa is organist and choir director at St. Peter's, Cheshire, CT.

Charles A. Cohen is minister of music at St. Michael and All Angels', Stone Mountain, GA.

Suzette Cyr is organist at St. Paul's, Windsor, VT.

Lee Dettra is music director at Christ Church, Poughkeepsie, NY.

Donald W. Duncan will be director of music at St. James', Conroe, TX, effective May 1.

The Rev. **Larry Ellis** is director of music ministry at St. Gabriel the Archangel, Cherry Hills Village, CO.

Stuart Forster is director of music and organist at Christ Church, Cambridge, MA.

Henry Hokans is organist and choir director at St. George', Durham, NH, and summer organist at St. Ann's, Kennebunkport, ME.

Susan J. Matthews is organist and choir director at St. Michael's Cathedral, Boise, ID.

Patrick E. McDonough is organist and choirmaster at Trinity, Huntington, WV.

John Ogasapian has retired as organist and choirmaster at St. Anne's, Lowell, MA.

Paul J. Raheb is choirmaster at St. Paul's, Visalia, CA.

Paul Salmon is organist and choir director at St. James', Shelbyville, KY.

Catherine H. Schane is organist and choir director at St. Peter's Roman Catholic Church, Great Barrington, MA.

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ST. PAUL'S, K Street

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Sun Masses: 7:45 (Low), 9 (Sung), 11:15 (Sol), 6 Sol Ev & B. Daily Masses (ex Sat): 7, 6:30. Thurs & Prayer Book
HDS: 12 noon also. Sat Mass 9:30, C 5-5:45. MP 6:45 (ex Sat), EP 6:15 (ex Sat). Sat MP 9:15, EP 6 www.stpauls-kst.com

SARASOTA, FL

CHURCH OF THE REDEEMER 222 S. Palm 34236
The Rev. Fredrick A. Robinson, r, the Rev. Richard C. Marsden, the Rev. John Porter, the Rev. Ferdinand Saunders, the Rev. Jack Bowling, the Rev. Orley Swartzentruber, ass'ts
Tel: (941) 955-4263; FAX (941) 365-1379
Sun Masses: 7:30 (Low), 9 & 11 (Choral); Wkdays 10; Wed 7:30 & Thurs 5:30

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Sun Eu 7:30, 9, 11. H Eu/Healing 12:10. Sun 7. Thurs H Eu 10. Sat Eu 5

AUGUSTA, GA

CHRIST CHURCH Eve & Greene Sts.
The Rev. Theodore O. Atwood, Jr., r (706) 736-5165
Sun Masses 8 & 10 (Sung). Wed 6:30

CHICAGO, IL

ASCENSION N. LaSalle Blvd at Elm (312) 664-1271
The Rev. Gary P. Fertig, r; the Rev. Richard Higginbotham
The Sisters of St. Anne (312) 642-3638
Sun Masses 8 (Low), 9 (Sung) 11 (Sol & Ser), MP 7:30, Adult Ed 10, Sol E&B 4 (1S) Daily: MP 6:40 (ex Sun) Masses 7, 6:20 (Wed), 10 (Sat) C Sat 5:30-6, Sun 10:30-10:50 Rosary 9:30 Sat

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Sun Eu 10:15 (Sat 5). Wkdy Eu Tues 7, Wed 7, Fri 10. Sacrament of Reconciliation 1st Sat 4-4:30 & by appt

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KEY – Light face type denotes AM, bold 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; ex, except; 1S, 1st Sunday; hol, holiday; HC, Holy Communion; HD, Holy Days; HS, Healing Service; HU, Holy Unction; Instr, Instructions; Int, Intercessions; LOH, Laying On of Hands; Lit, Litany; Mat, Matins; MP, Morning Prayer; P, Penance; r, rector; r-em, rector emeritus; Ser, Sermon; Sol, Solemn; Sta, Stations; V, Vespers; v, vicar; YPF, Young People's Fellowship. A/C, air-conditioned; H/A, handicapped accessible.

LENT CHURCH DIRECTORY

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ST. ANDREW'S 1112 N. 7th St. (515) 774-8264
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Sun Mass 10:15

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David Culbert, organist-choirmaster, Mike Glisson, Headmas-
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Email: office@theadvent.org Web: www.theadvent.org
The Rev. Allan B. Warren III, r; the Rev. Charles L. McClean,
Jr., the Rev. Franklin E. Huntress, Jr.; the Rev. David J. Hog-
arth
Sun MP 7:30, Ch S, 10:15; Masses 8, 9, 11 (Sol High); Mon-Fri,
MP 7; Mass 7:30; EP 5:30; Wed, C, 5, Mass 6; Sat, MP 8:30,
Mass 9, C 9:30

ALL SAINTS, Ashmont 209 Ashmont St., Dorchester
The Rev. Michael J. Godderz, SSC, r (617) 436-8370
Masses: Sun 8 Low, 10 Solemn; Wed 10, Fri 7, Sat 9

LENOX, MA

TRINITY PARISH 88 Walker St. (413) 637-0073
The Rev. Edward Ivor Wagner, r
Sun: MP 7:15, Quiet H Eu 8, Sung H Eu 10:15, Ev 5. Daily: MP
7, EP 5:30; H Eu Tues noon, H Eu & Healing Thurs 10

KANSAS CITY, MO

OLD ST. MARY'S 1307 Holmes
Masses: Sun 8 Low; 10 Sol; Noon: Tues, Thurs, Sat
(816) 842-0975

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1 mile off Strip (702) 735-7655
H Eu Daily (ex Sat)

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ST. ANTHONY OF PADUA 72 Lodi St.
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Sun Masses 8, 10 (High), 5 (Sat); Tues 7:30; Wed thru Fri 9

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Sun Masses 8 & 10 (Sung); Mon-Fri 12:10

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www.stmvirgin.com
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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, C Sat 11:30-12,
4-5, Sun 10:30-10:50, Maj HD 5:30-5:50

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Krauss, sr c; the Rev. Park McD. Bodie, c; the Rev. Joseph
E. Griesedieck, c; the Rev. Robert H. Stafford, asst
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& Eu 5:30. Tues & Thurs Choral Ev & Eu 5:30. Choral Ev Wed
12:10. Sat Eu 10:30

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(Diocese of East Carolina)
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Sun Eu 8 (Rite I) & 10 (Cho Rite II), Compline (Cho 2S & 4S)
7:30. Midweek Masses Tues 9:30. Thurs with HU 7 & all HDs @
time anno. MP 9 & EP 6 Tues-Fri. Sun adult catechumenate &
Bible classes 9:15, ChS and nursery care 10, YPF 5; Wed din-
ner & Lenten study groups 6:30, centering prayer 8:15; Sat
youth confirmation ed 11. Quiet Day with CSM Sister, Mar. 11.
Phone for other events

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H Eu Sun 8:30 & 11, Thurs 12:15, Holy Week Services: Palm
Sun H Eu 8:30 & 11, Tenebrae 7, Maundy Thursday & Good
Friday Liturgy 12 & 7. Easter Day 8:30 & 11

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Sun H Eu 8, 12:15, 5. Sung Eu 10:30. Ch S 9:15. Ev (2S, Oct-
May) 5. Mon, Thurs H Eu 6; Tues & Fri 7; Wed 7 & 10:30

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Sun Eu 7:45, 9, 11:30 & 6, Ch. Ed 10:30

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The Rev. Ned F. Bowersox, r
The Rev. Frank E. Fuller, asst (512) 882-1735
The Rev. James R. Murguia, c
Sun 8, 9 & 11. Weekdays as anno

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INCARNATION 3966 McKinney Ave.
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the Rev. Michael S. Mills; the Rev. Craig A. Reed; the Rev.
A. Thomas Blackmon
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6:45, EP Mon-Fri 6 (214) 521-5101

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Wed H Eu II 8:50. Lower School: Mon-Fri MP II 8:15, 9, 1; 1st
Fri H Eu II 8:30

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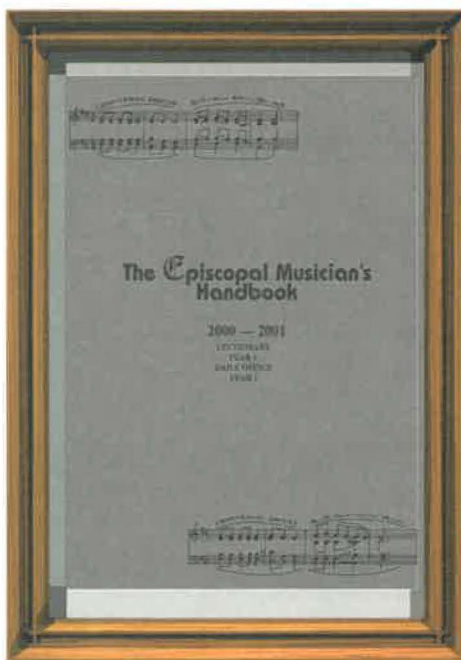
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