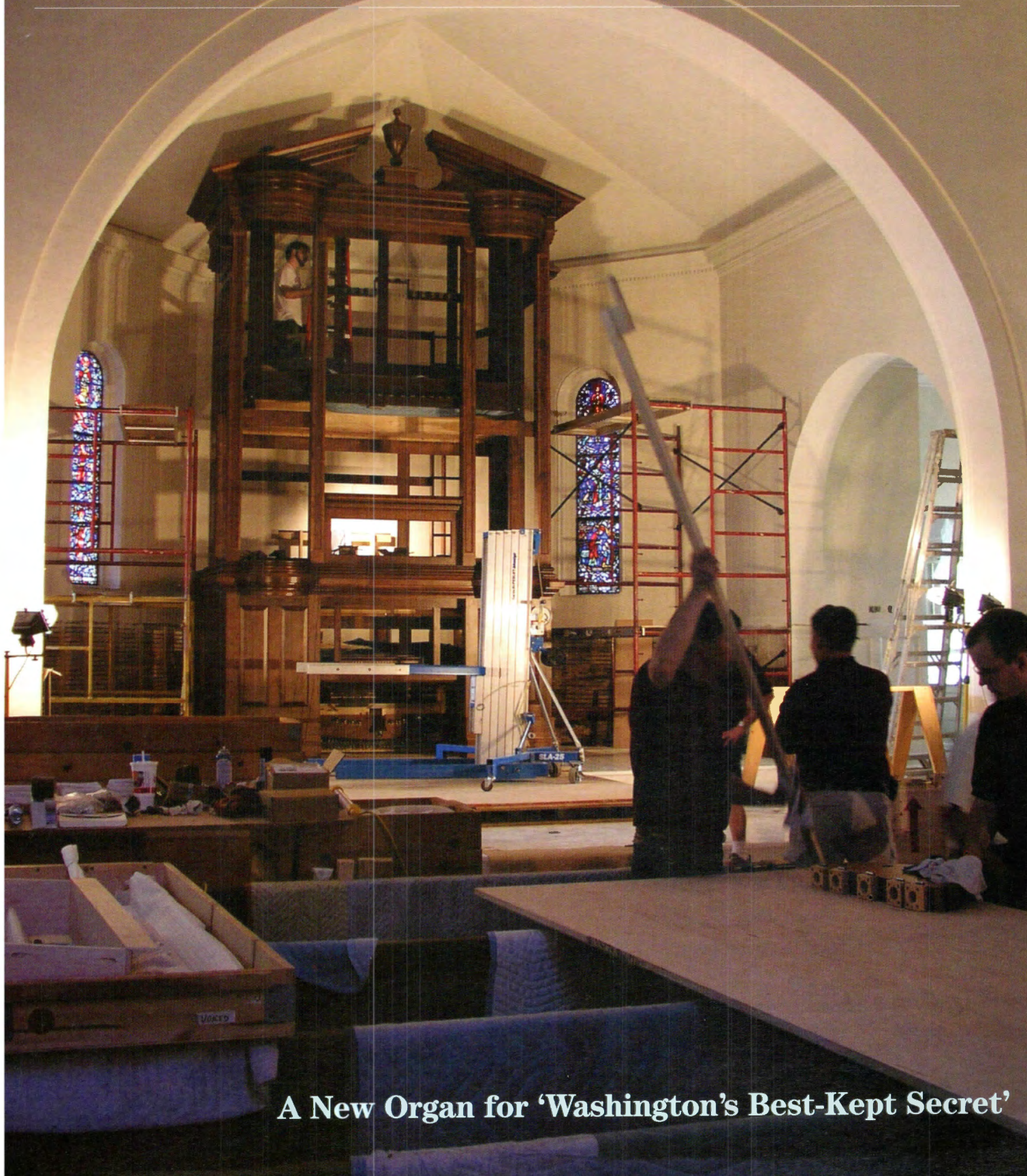


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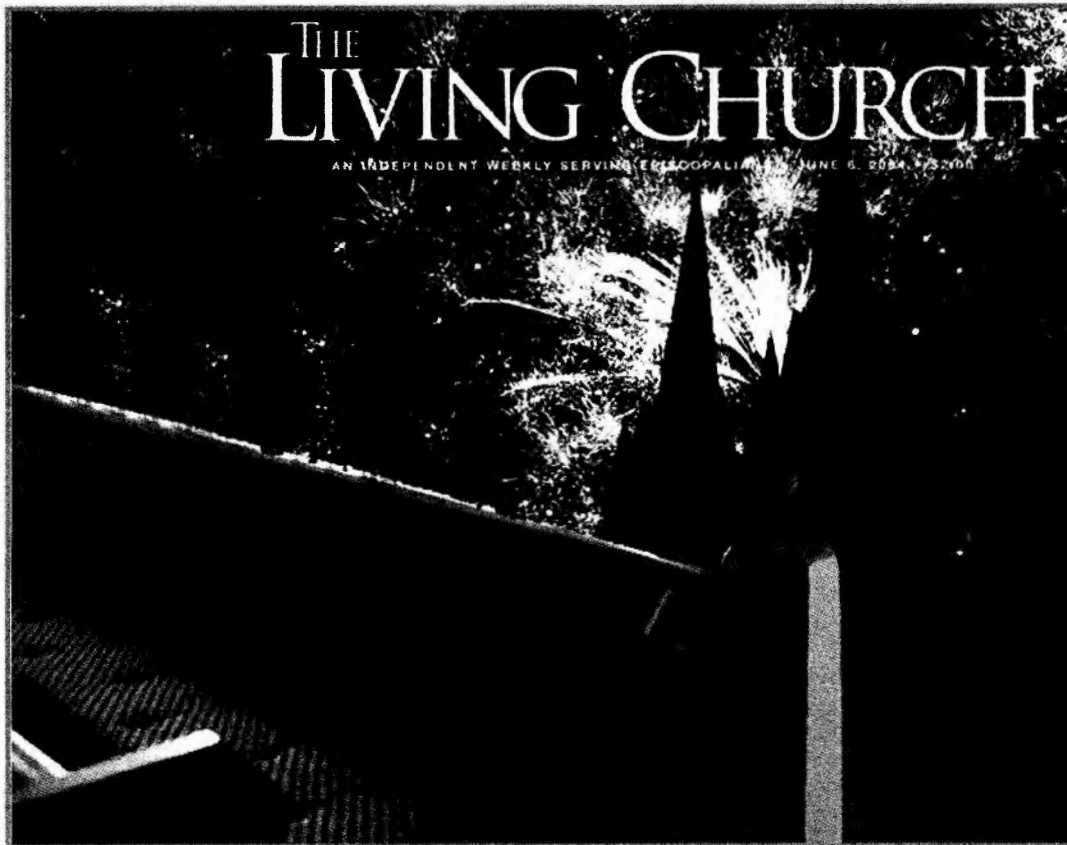
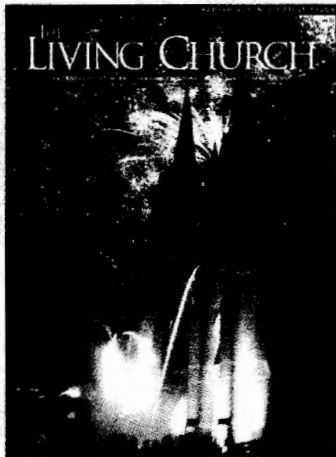
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Volume 229

Number 17

The objective of THE LIVING CHURCH magazine is to build up the body of Christ, by describing how God is moving in his Church; by reporting news of the Church in an unbiased manner; and by presenting diverse points of view.

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SUNDAY'S READINGS

True Righteousness

'God, be merciful to me, a sinner!' (Luke 18:13b)

The 21st Sunday after Pentecost (Proper 25C), Oct. 24, 2004

Jer. 14:(1-6)7-10,19-22; Psalm 84 or 84:1-6; 2 Tim. 4:6-8,16-18; Luke 18:9-14

Most of us were rightly appalled when we saw images of obvious prisoner abuse at Abu Ghayb prison in Iraq. These atrocities, after all, were committed by folks on our own payroll. At about the same time, videos of Al-Qaida-sponsored beheadings of Western civilians became widely available on the internet. Predictably, these horrors were frequently linked on both talk radio and on op-ed pages of many newspapers. The general gist of this linkage was the self-serving conclusion that, "At least we're not as bad as Abu Musab al-Zarqawi." No, we haven't beheaded anyone in front of a camera — and that makes us feel good about ourselves.

Human beings are incredibly skillful at minimizing our own shortcomings through focusing on the deeds of others that we consider to be "worse." A person who might get pulled over going 75 mph on the interstate might consider himself not as bad as the motorcyclist in Minnesota who got arrested for doing 205 mph. Both acts, however, are illegal. We might emotionally neglect a chronically ill family member as a way of getting even for our being inconvenienced. At least we're not physically abusing anyone, we rationalize. But both, of course, are serious crimes.

Jesus is well aware of our tendency

toward comparative self-righteousness, and he unequivocally condemns it in today's gospel reading. "God," prays the Pharisee in the Savior's parable, "I thank you that I am not like other people; thieves, rogues, adulterers..." — or even that al-Zarqawi fellow, we ourselves might add. But Jesus won't let anyone get away with that sort of faulty reasoning. What other people do, he makes clear, has no bearing whatsoever on the seriousness of our own personal sinfulness. God doesn't grade our sins on some sort of celestial curve. Instead, we're fully accountable for our individual decisions and actions.

Today's readings urge us to a depth of honesty that requires our constant repentance and amendment of life. When we truthfully admit, along with the prophet, that "our apostasies indeed are many," we've begun our journey toward humility. When we cease to use the sins of others as justification for our own, and use them instead as the occasion for us to pray from the heart, "May it not be counted against them," then we're well on our way. In the end the words of our Lord are indeed true: "All who exalt themselves shall be humbled, but those who humble themselves will be exalted."

Look It Up

How does Jesus condemn self-righteousness in the parable of the prodigal son? (Luke 16:25-32)

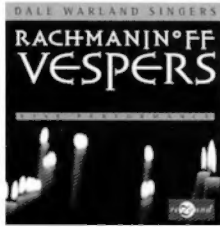
Think About It

How might the crises facing the Church play out if self-righteousness were removed from the mix?

Next Sunday

The 22nd Sunday after Pentecost (Proper 26C), Oct. 31, 2004

Isaiah 1:10-20; Psalm 32 or 32:1-8; 2 Thess. 1:1-5(6-10)11-12; Luke 19:1-10



Rachmaninoff Vespers

Live Performance

Dale Warland Singers. Dale Warland,
Conductor. ReZound RVCD 5011.
(www.gothicrecords.com)

Unless you spend a holy day at Mt. Athos or a similar monastery, you will probably never experience the Orthodox All Night Vigil. It begins with Vespers, includes Compline, the midnight office, many lessons, litanies and other responses, and ends with Matins in preparation for the Liturgy of the Feast. In most places, only the communal chants of Vespers and Matins are sung, and musical settings of this combination are popularly called The Vespers. Here is a new and excellent recording by a renowned group.

As Russia was Christianized toward the end of the ninth century, it took over the Orthodox liturgies and their chants, both governed by strict rules and in the Slavonic language. Later various regional influences began to be used in the chants, and by the mid-17th century polyphony was introduced to the churches.

Western influences effected various changes and traditionalist censors restrained them until, later in the 19th century, Tchaikovsky brought Western harmonies to old Eastern chants and produced his Liturgy of St. John Chrysostom (1879) and his Vespers a few years later. The authorities objected, but compromise distinguished between music for liturgy and that for concert performance.

Rachmaninov was a devout Orthodox, an admirer of Tchaikovsky, and a scholar of ancient hymnody. He composed his Vespers in 1915 following his Liturgy of St. John Chrysostom. He considered, as many have since, the Vespers as one of his two greatest works, and many have considered it one of the greatest choral works of all time.

The choral settings of the Vespers, about an hour in length, consist of 15

parts, six from Vespers, nine from Matins. They include the Office canticles we are familiar with from Morning and Evening Prayer, with other acclamations, psalms, verses with responses, etc. There are a number of recordings available: Russian, English and American.

The Dale Warland Singers, a group of about 40 based in Minneapolis, 32 years after its founding, gave its final concert last May. This recording was

made Feb. 1, 2003, the day of the Columbia tragedy, by Minnesota Public Radio in the Basilica of St. Mary, Minneapolis.

The choir is absolutely precise, especially in entrances which are difficult unaccompanied, with very clear diction; the women give a warmer, American sound than other recordings. It fits the acoustic very well.

(The Rev.) J. Philip Talmage
Mequon, Wis.

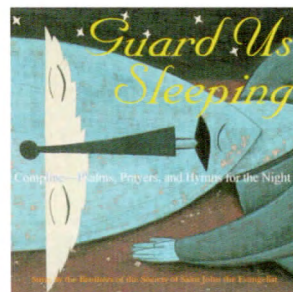
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The Society of Saint John the Evangelist

In Quiet Silence

Christmas in a Cloister

Join the brothers as they sing and pray their way through the Twelve Days of Christmas! Included are popular favorites *O little town of Bethlehem*, *Of the Father's love begotten*, *Coventry Carol*, *'Twas in the moon of wintertime*, and *A stable lamp is lighted*, as well as lesser known chants, hymns, and carols from *The Hymnal 1982*, *The Cowley Carol Book*, and the brother's wide repertoire of ancient chant, sung here in both Latin and English. Joined by monastery organist, Daryl Bichel, and guest musicians, Brian McCreath on the trumpet and Robin Hendrich on the flute, this CD will certainly become a holiday favorite!



The Society of Saint John the Evangelist

Guard Us Sleeping

Compline: Psalms, Prayers, and Hymns for the Night

Since ancient times, women and men of faith have murmured prayers at the end of the day—prayers for protection, prayers for peace, for sound sleep and good health. Join the brothers of the Society of Saint John the Evangelist each night as they sing the praise of God before sleeping, asking the protection of God to “guard us sleeping.” This new CD includes two versions of Compline and twenty hymns for the night, sung at the monastery where the brothers live and worship. Also included are seven plainsong hymns tracing the full sweep of the liturgical year.

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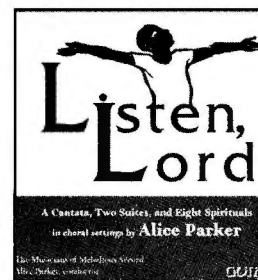
The celebrated American composer, conductor and arranger Alice Parker, whose collaboration with the late Robert Shaw resulted in an impressive number of works and arrangements of choral music, directs Melodious Accord, a 16-voice professional chorus,

in a cantata, two suites, and eight spirituals.

Listen, Lord was recorded in 2003 and released this year by Gothic Records. In addition to the chorus, contralto Pamela Warrick-Smith and pianist James Bassi make significant contributions. The CD includes many well-known spirituals as well as a cantata composed in 1991, "Listen, Lord," set for solo contralto, chorus, and jazz

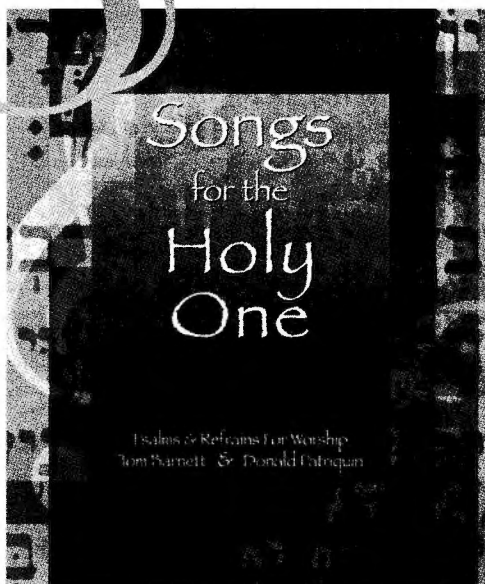
combo. The text is derived from the opening prayer in James Weldon Johnson's remembrances of sermons dating from his youth entitled *God's Trombones*. The music-making is vital and energetic and the only distraction is the less-than-lively acoustic of the Middle Collegiate Church in New York City where the recording was done. For all who love spirituals, this compact disc will be a treasure.

Keith Shafer
Augusta, Ga.



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Tom Barnett has been a curate and honorary assistant in various Anglican/Episcopal Dioceses throughout Canada and the United States for over 50 years.

Donald Patriquin is a composer, church choir director, and organist.
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A Land of Pure Delight

The Choirs and Organs of Grace Church, Charleston, S.C. Scott Bennett, Organist-Choirmaster. Pro-Organo CD 7173.
(www.zarex.com). \$15.

A Land of Pure Delight, featuring the choirs and organ of Grace Church, Charleston, S.C., is truly "a recording of pure delight." J. Scott Bennett, organist and choirmaster, Jodi MacMillan, director of children's choirs, and the musicians of Grace Church have produced a superb compact disc, beautifully engineered and recorded, featuring varied and interesting repertoire by Vierne, Whitlock, Grayston Ives, Mathias, Candlyn, Dankworth, Howells, Sumsion, Parry, Near, Ashfield, and Goodenough. Dr. Bennett's creative and sensitive use of the Reuter organ provides a textbook example of effective choral accompanying. The beautifully blended tone of the Grace Church choir is inspirational, and if there are any singers whose vibratos would ordinarily spoil the effect, they must have been absent when this recording was made. The sound is clear, warm, and exciting. The Grace Church St. Nicholas Choir, directed by Ms. MacMillan, sings John Dankworth's "Light of the World" with poise and polish. The organ is featured in a performance of "Aria" by Paul Manz. *A Land of Pure Delight* is the church's third CD. For information on the others, browse the Pro Organo catalog or call 1-866-927-3923.

Keith Shafer
Augusta, Ga.



Cosmos Consciousness

Organ Works of Olivier Messiaen

Jonathan Dimmock, the Cavallé-Coll organ at Notre-Dame d'Auteil, Paris. Gothic G 49221. (www.gothicrecords.com).

Jonathan Dimmock captures the spirit of the mystic Messiaen in his thoughtful and sympathetic treatment of some of the composer's most famous works: *Transports de Joie* (Outbursts of Joy) from *L'Ascension*, *Dieu parmi nous* (God Among Us) from *La Nativité*, and *Le Banquet Céleste* (The Celestial Banquet). But there are more esoteric offerings as well: the rarely heard *Chants D'Oiseaux* (Birdsongs) from *Livre d'Orgue*, and *Prélude*, discovered in 1997 by Messiaen's wife, Yvonne Loriod Messiaen, but dating from around 1929, when Messiaen was studying at the Paris Conservatoire. It is an early example of Messiaen's daring refusal to write music accessible to the casual listener, but rather music which finds transcendence in a new voice, leaving aside traditional harmonic language.

French ears are forgiving to organs which are not in tune — they regard a certain amount of varying intonation as a natural part of the organ's color and texture. This is understanding, considering the historic organs the French cherish. Many of these have dead-length reeds and cone-tuned flues. Frequent tuning would damage these pipes. Indeed, in this recording, some of the *fff* sustained chords have the effect of a snare-drum roll (or a flutter-tongue effect) incorporated into the myriad pitches. Sometimes this can be surprisingly attractive and exciting.

From the point of view of acoustics and instrument, this is an authentic recording, and Jonathan Dimmock gives energetic and colorful readings of this great music.

*John Fenstermaker
Naples, Fla.*

Paul Jacobs Plays Bach

An Unedited Release

JAV Recordings (www.pipeorgancds.com)

Paul Jacobs, who has already distinguished himself nationally by performing the complete works of Bach by memory, has just released a recording of Bach miscellany on the JAV label.

"Why," you might ask, "another Bach recording when there are already hundreds on the market?" There are several reasons for adding this to your Bach collection. The artistry of the performer deserves to be heard, especially since the takes were made without editing (a rarity in the recording industry). Jacobs lends rhythmic excitement to everything he touches. He registers his pieces eloquently, demonstrates flawless technique, renders musical nuances without pretension or self-consciousness, and clearly believes (and communicates) the power this music has to come alive for the listener. A second reason is the clever idea of using several instruments by the German organ builder Rudolf von Beckerath. The organ of St. Paul's Roman Catholic Cathedral, Pittsburgh, St. Michael's Church, New York City, and Dwight Chapel at Yale, each makes a splendid sound, with slightly different acoustics and tonal color. So the recording presents German music played by an American on German organs residing in the United States.

Finally, the CD booklet contains an interview with the performer (a nice touch) which allows us to get a personal glimpse into the life of this talented young artist.

*Jonathan Dimmock
Berkeley, Calif.*

The Light of Stars

Choral Music of Randall Thompson

Choral Arts, Richard Sparks, director. Gothic G 49226.

Choral Arts, a superb chamber choir from the Seattle area, has recently released a recording entirely devoted to the music of Randall Thompson. Under the direction of

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Richard Sparks, the choir sings a broad sampling of the composer's works, secular and sacred, accompanied and a capella.

Thompson was a committed choralist, spending much of his professional life encouraging people to sing and writing music for them. His most famous work, *Alleluia*, makes its

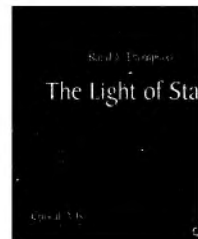
inevitable but welcome appearance midway through this CD and reminds us of the traditional harmony and sensitivity to text that were the equal hallmarks of Thompson's style. Written in 1940, at the time of France's fall to the Nazis, *Alleluia*, originally conceived as a choral fanfare with which to open the newly completed Berkshire Music

Center at Tanglewood, seems to have acquired extra meaning. At once tender and terrifyingly insistent, *Alleluia* seems to reflect the mood of international anxiety while not neglecting its principal purpose as a curtain raiser.

In the sacred realm, Thompson was drawn to poetry of the English Reformation. As examples, we have the composer's exquisitely crafted The Best of Rooms (from Robert Herrick's Christ Part) and two settings of George Herbert, of which Antiphon ("Let all the world") receives its premiere recording. The music is stirring and faithful to the shape of the text.

From beginning to end, Choral Arts sings with poise and great beauty of tone. As young as the members look, it is no surprise that their sound, fresh and unfettered, is as buoyant as it is.

Bruce Neswick
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books

Marrying Mozart

By Stephanie Cowell. Viking. Pp 350. \$24.95.
ISBN 0-670-03268-9.

A fresh slant on the life of Mozart is presented in this lively novel. The story centers around the four Weber sisters, each having an encounter with the young composer, who eventually marries one of them. Mozart is introduced to the Weber family by attending Herr Weber's Thursday evening musicales held in their modest apartment in Mannheim. Here performers and composers gathered to socialize and make music. These occasions afforded Frau Weber to display her musical daughters and to plot their matrimonial future. From this setting a tale of intense drama, intrigue, tragedy, and passionate romance is told.



Mozart, no longer the adored prodigy, at age 21 struggles to survive

in the 18th-century musical world of Mannheim, Munich, Salzburg and Vienna. The Weber sisters become his inspiration, his comfort, his passion.

Stephanie Cowell's vivid narration has created a delightful tale that will entertain every Mozart fan.

Mary Fisher Landrum
Bristol, Tenn.

The Ceremonies of the Roman Rite Described

By Adrian Fortescue, J. B. O'Connell and Alcuin Reid, OSB. Saint Michael's Abbey Press (Saint Michael's Abbey, Farnborough, Hampshire GU14 7NQ, UK) Pp. 493. \$58.95. ISBN 0-907077-41-2.

There was a time, not so long ago, when no Anglo-Catholic ordinand worth the name would be without copies of both *Ritual Notes* and Fortescue's *Ceremonies of the Roman Rite Described*. Nowhere was the ceremonial of either book executed in all its minute detail, but both books shaped the liturgical imagination of generations. And if ever, over sherry, there were a disagreement about the precise details of the ritual concerning a greater prelate at the faldstool, a copy of Fortescue was certain to be produced, and the matter was settled definitively.

Was ever such a complicated ritual so obeyed? It is hard to tell. I was raised in what was regarded in the 1960s as a "correct" Anglo-Catholic parish, but even by then the gospel was sung at the chancel steps, facing the people, and not facing the north wall of the sanctuary. Ah, but when one browses through the pages of Fortescue, who cares for practicalities Here was the true faith, full and pure and undefiled.

The last revision of Fortescue was published in 1962, the same year as the last edition of the so-called Tridentine Rite. Afterwards Fortescue languished, out of print, during the entire period of Roman liturgical renewal. The Missal of Paul VI seemed to have put such books to rest — except, of course, among Anglicans, where one could find High Masses.

But with the rise in influence of those who favor a return to the pre-Vatican II liturgy, Fortescue was

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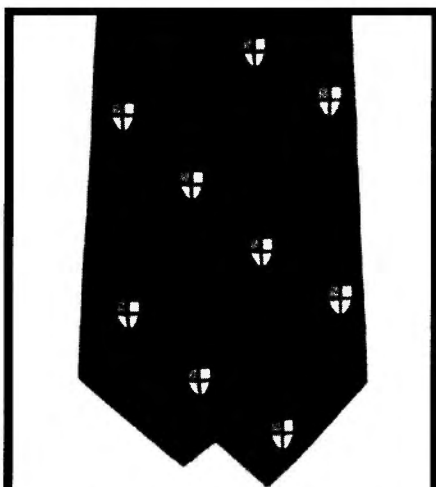
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reprinted in 1996. And with the celebration of the Tridentine Rite in the Basilica of St. Mary Major in Rome in May 2003, there seemed to be a need for a "new, revised, corrected and expanded edition."

So, for some, here is an old friend, back at last, in glory. The late Bishop Child of Atlanta, one of the few bishops these days who could cope with the complexities of Fortescue, and who, in full pontificals, was once described as "a galleon under full sail," would rejoice.

But what, really, is the use? After all, the number of churches in which any of this ritual is now used is small indeed. Yet here, in these long and detailed descriptions of everything from a Low Mass to Benediction by a Bishop, there is a certain ceremonial theory that lies at the heart even of modern ritual. Books like Fortescue are meant to shape the sensibility, not dictate the moment. Most contemporary liturgy is so badly done because those involved do not have any ritual sense in their DNA anymore. If priests have never been taught to serve at Mass, how will they teach the servers?

Fortescue is not the future. But the book can still impart a broad understanding of the sense of ritual and its uses. "If you are going to do it," we used to say, "do it right." Here and there, Fortescue will help even now.

*(The Very Rev.) Peter Eaton
Denver, Colo.*

two for the child



I Wonder as I Wander

Written by Gwennyth Swain, illustrated by Ronald Himler. Eerdmans Books for Young Readers. Pp. 32. \$16. ISBN 0-8028-5214-9.

We tend to think of the Appalachian folksong as a Christmas song, because

the second stanza tells of Jesus' birth "in a cow's stall." But the song begins with "how Jesus the Savior did come for to die for poor orn'ry people like you and like I." This softly illustrated book invents the story of the young girl, Annie Morgan, who sang for folk-song collector John Jacob Niles. All he learned, in 1933, was her name.

Annie and her father, a preacher, "went a'wandering" when he could no longer stand the hurt from the death of her mother. At one of their stops, in Murphy, N.C., during the great depression, Annie used her gift of "stringing together the words of a song." The sheriff chased away the crowd of listeners, but "a scrawny fellow ... hung by ... and scribbled in his notebook." Words and music appear at the end of this lovely book.

The angel Annie sang for was her mother.



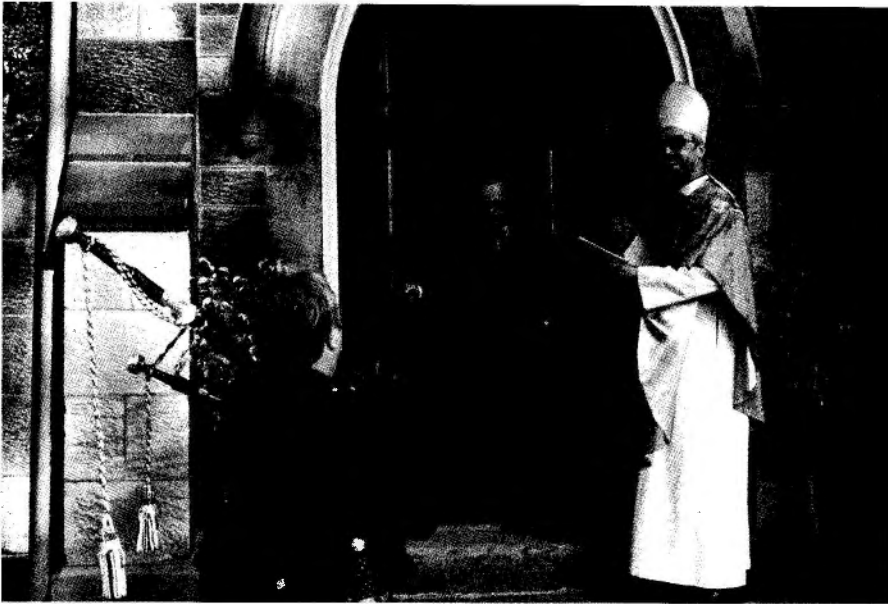
Hallelujah Handel

Written by Douglas Cowling, illustrated by Jason Walker. Scholastic Press. Pp. 48. \$16.95. ISBN 0-439-05850-3.

Here is the story of George Frederic Handel and how his *Messiah* came to benefit the urchin orphans of London. Here in text and in Dickensian paintings are clever street boys, the evil Keeper, the elegant bewigged Master Composer, and Thomas, who could not speak but sang like an angel.

Author Cowling, director of music and liturgical arts at the Church of the Messiah in Toronto, tells us that "superstar" Handel "joined a group of men and women and built the Foundling Hospital, the first orphanage and school in London ... When he died, Handel left the score of *Messiah* to the Hospital. By then, the music had become forever linked with those little children."

Patricia Nakamura



Peter Frank/Trinity photo

The Rt. Rev. Henry Scriven, assistant Bishop of Pittsburgh, prepares to enter Shields Chapel in Edgeworth, Pa., at the beginning of a consecration service last month. After nearly three years' of waiting, the new congregation of Grace Church was recently able to obtain a long-term lease on the historic 135-year-old building which required significant cleaning and renovation after being vacant for a number of years.

Settlement Reached

Former Vicar of Grace Church, New York, Gets Payment and Name Cleared

The Rev. Janet Kraft, formerly associated with Grace Church, New York City, and the Rt. Rev. Richard F. Grein, retired Bishop of New York, have reached an out-of-court settlement in Mrs. Kraft's multimillion-dollar lawsuit for wrongful dismissal and defamation.

Mrs. Kraft told *The New York Times* the settlement was "several hundred thousand dollars, but not a million." The agreement, she said, "says I had never been charged with anything and that I had been cleared of everything."

In September 2000, Mrs. Kraft was dismissed as vicar of Grace Church, accused of embezzlement. She contested her dismissal, denying there had been any misconduct on her part. The lawsuit gained national notoriety after it was alleged in the press that Mrs. Kraft's diocesan-appointed replacement, the Rev. Anne Richards, was what court documents called a "very close personal friend" of Bishop Grein.

While denying any untoward con-

duct at the time of the August 2001 lawsuit, Bishop Grein and Ms. Richards were subsequently married on May 28, 2004. It was the bishop's second, and Ms. Richards' third marriage.

"I had wanted it very clear that should anybody ever call or learn about me, that it be made clear that this had been resolved in my favor," Mrs. Kraft, now vicar of Grace Van Vorst in Jersey City, told the *Times*.

In a statement released in *The Episcopal New Yorker*, the diocese noted it "was not a party to the suit, and did not bear any of the costs of the settlement," adding that "the parties to the lawsuit are bound by a confidentiality agreement, and we do not expect additional information to be made available about the settlement."

The statement further noted that "Bishop Grein previously had been cleared by the Review Committee of the National Church, after investigation by the Church Attorney" of the charges proffered against him.

Nigerians to Establish Alternative Churches in North America

At the start of a 16-day tour of six American cities, the primate of the largest Anglican province in Africa announced that the Church of Nigeria, would launch alternative congregations for Nigerian Anglicans living in North America.

The Most Rev. Peter Jasper Akinola, whose trip included stops in Washington, New York City, Los Angeles, Houston, Oklahoma City and Chicago, said he has discussed his plans with the Most Rev. Rowan Williams, Archbishop of Canterbury. "His only concern was his wish that I do this with the [Anglican Communion] Network [of Dioceses and Parishes]," Archbishop Akinola said.

On Oct. 6, Archbishop Williams released a statement saying he had not yet given his approval and "awaits the findings and recommendations of the Lambeth Commission."

Archbishop Akinola is one of the most outspoken critics of the General Convention's decisions in 2003 to approve New Hampshire Bishop V. Gene Robinson's consecration and to declare same-sex blessings as "within the boundaries of our common life." Those decisions have alienated many Nigerian Anglicans living in America, Archbishop Akinola said during remarks before a Compline service Oct. 4 at All Saints' Church in Chevy Chase, Md., and again the following day at a press conference at Truro Church, Fairfax, Va.

When the primates of the Anglican Communion gathered in October 2003, Archbishop Akinola said, he pleaded with Presiding Bishop Frank T. Griswold not to consecrate Bishop Robinson. Archbishop Akinola described how he approached Bishop Griswold during a break in the primates' meeting, they embraced each other, and he appealed to St. Paul's principle of not eating meat sacrificed

(Continued on next page)

Urgent Appeal from the West Indies

The Primate of the West Indies, Archbishop Drexel Gomez of Nassau, has issued an appeal for emergency assistance for his hurricane-ravaged Anglican province. In an address to the Caribbean Conference of Churches, the archbishop said he hoped to raise upwards of \$100,000 for disaster relief.

Damages in the 12 islands of the Dioceses of the North Eastern Caribbean and Aruba will run to \$700 million, Archbishop Gomez stated. In Antigua, hurricanes damaged 60 percent of the government offices and 90 percent of the homes, with a quarter of all homes also being destroyed.

Bishop Sehon Goodridge of the Windward Islands told THE LIVING CHURCH Grenada has been "terribly devastated." In the capital, St. George's, a church was demolished and the rectory destroyed. Five of the six parishes on the island were also damaged or destroyed.

The Rev. Canon Bill Atwood, general

secretary of the Ekklesia Society, said, "For the first time in history all 700 islands in the Bahamas experienced hurricane force winds. Virtually every church building was damaged. Two parishes are all but destroyed. All the property in the village of West End on Grand Bahama Island was wiped out."

The most pressing needs, Archbishop Gomez reported, are for building materials. In Jamaica, a United Nations survey team reported 11,678 houses were destroyed, with thousands more roofless or dilapidated.

In Haiti, which is a diocese of the Episcopal Church, more than 1,200 people died when flash flooding caused by Hurricane Jeanne swamped the northern coastal town of Gonaives. Burton Joseph, the director of relief efforts for the Diocese of Haiti, told Episcopal News Service the city had descended into anarchy, preventing aid from being distributed to the 200,000 left homeless.

Another Day in Court for Philly Church

The Supreme Court of the Commonwealth of Pennsylvania has agreed to hear the appeal of a Philadelphia-area church which in 1999 declared itself independent of the Episcopal Church and the Diocese of Pennsylvania. The decision means the congregation of St. James the Less will be allowed to continue to worship in the property it claims to own.

In a brief dated Sept. 24, the court indicated it will address two issues: whether the lower court verdict in favor of the diocese broke precedent with Pennsylvania law established by two previous cases, and whether the First Amendment of the U.S. Constitution and Article I of the Pennsylvania Constitution preclude the diocese from taking the property of St. James' under commonwealth statute or under an Episcopal Church canon to which the parish never agreed to be bound.

In 2001, the Diocese of Pennsylvania sued the congregation, claiming it held legal title to the property, and in



St. James the Less Church, Philadelphia, Pa.

2003 Judge Joseph O'Keefe of the Court of Common Pleas' Orphans Court division found for the diocese. By a split decision in October 2003, the Commonwealth Appellate Court let stand a lower court ruling, although for different reasons than the lower court had cited in the original verdict. If the Supreme Court had not agreed to reopen the lawsuit the appellate court verdict would have required the congregation to turn over the property to the diocese.



ACNS photo

Hurricane Jeanne damaged many Anglican churches in the Caribbean, including this one in Grenada which remains in use despite the loss of its roof.

(NIGERIANS - from previous page)

to idols if it wounds the conscience of another Christian (1 Cor. 8:11-13). He mentioned that primates from Pakistan and India were in tears during the meeting, and that Bishop Griswold could help prevent further pain. According to Archbishop Akinola, Bishop Griswold told him he was powerless, as Presiding Bishop, to stop the consecration.

"At that moment, I knew that the fabric of our [Anglican] Communion was going to be torn to pieces," Akinola said. "At that point I knew there was no going back."

In a letter to the clergy and wardens of the Diocese of Washington, the Rt. Rev. John Chane, Bishop of Washington, recalled Archbishop Akinola's criticisms of AMiA. He quoted from remarks Archbishop Akinola made to the *Church of Nigeria News* in 2001: "You don't just jump from your diocese to begin to do whatever you like in another man's diocese. That is not done in our Anglican tradition."

"Hitherto my position has been that there was no need" for alternative pastoral oversight, Archbishop Akinola said. "But that was when we were together, sharing the same faith, sharing the same order." When the Episcopal Church "chose to separate itself from us," he said, "we had no choice but to come rescue our people."

Douglas LeBlanc

Contentious Voting

While generally pleased with the outcome of a series of annual synod votes that collectively constituted a referendum on his leadership, the Rt. Rev. Peter H. Beckwith conceded that the Oct. 1-2 event in Normal, Ill., had left the **Diocese of Springfield** even more polarized than it was beforehand.

"I don't consider this a victory," Bishop Beckwith said, "because it was too contentious, but on the other hand if the votes had gone exactly the other way we would be just as divided as we are now and we would no longer be grounded in the historic faith."

In debate which at times became emotional or bogged down in the finer points of parliamentary procedure, synod rejected in votes by orders, ruled out of order, or had withdrawn by the sponsor all 13 proposed resolutions, many of which were submitted by members of Springfield Via Media and which sought to rescind actions in support of the Anglican Communion Network of Dioceses and Parishes that were taken by Bishop Beckwith after diocesan synod met last year, or sought to restrict his ability to take similar action in the future.

These resolutions ranged widely from one which repudiated diocesan membership in the network, another which restored diocesan contributions to the program portion of the General Convention budget, to operational concerns such as one which called on the diocese to print and distribute a directory to all members.

"The concern is about how power is exercised in our diocese," said the Rev. James L. Craven, rector of Trinity Church, Lincoln, and sponsor of an amended resolution calling for third party arbitration. "There is mistrust. As I've said before, we are incapable of settling this ourselves."

Voting for diocesan offices was equally drawn out. For example, 16 ballots were needed to elect a clergy delegation to 2006 General Convention

Steve Waring



MUSIC FEST FOR CHILDREN

A young chorister was among more than 80 children from parishes around the Diocese of Texas at Christ Church Cathedral in Houston Oct. 2, for the first-ever Children's Choral Music Festival, sponsored by the music commission of the diocese. Janet Scarcella, an emeriti member of the faculty at St. John's School in Houston, was the conductor and principal instructor. She was assisted by Brady Knapp and Courtney Daniell-Knapp from Palmer Memorial, Houston. Organist for the event was Bruce Powers, of Christ Church Cathedral. The day ended with a Choral Evening, commemorating the Feast of St. Francis of Assisi. Music in the service featured the work of David Ashley White, a composer of both sacred and secular music, and a member of Christ Church Cathedral.

Anglican Cathedral in Sudan Attacked

Members of the Sudan People's Liberation Army — the principal opponent to the government-backed National Islamic Front (NIF) — attacked Kenneth Fraser Memorial Cathedral in Lui, riddling the church with bullets and beating the clergy.

The Rev. Peter Hammond, director of the South Africa-based Frontline Fellowship and a priest of the Diocese of Lui, told THE LIVING CHURCH that one evening in July, soldiers bearing the body of their officer, roused the provost, demanding that their comrade be buried in the cathedral cemetery. The provost declined, explaining that the cemetery was consecrated for use only by Christians.

The soldiers harangued the provost, but eventually left with the body of their comrade. Later that night they returned, awakened the residents, and beat two priests while the provost

Praise Songs Wanted

The Standing Commission on Liturgy and Music is seeking submissions of praise songs from around the world for *Enriching Our Music 3*.

The commission asks for "music that has simple, easily singable refrains, melodic ranges of approximately a ninth or smaller, simple chord structures based upon scripture, texts from the Book of Common Prayer, *Enriching Our Worship I*, or other texts appropriate to eucharistic worship. They seek materials reflective of Anglican tradition and cultures from all parts of the globe." The commission hopes to receive "manuscripts in styles we don't yet know about. It's an exploration of repertoire."

Submissions should include printed words and music, a recording, text reference, and translations/transliterations of non-English texts.

Submissions should be mailed to the Rev. Clayton Morris, Episcopal Church Center, 815 Second Ave., New York, NY 10017. The deadline is Feb. 15, 2005.

made his escape. The soldiers then entered the cemetery and toppled the gravestones of the cathedral's namesake, Dr. Kenneth Fraser, and other Anglican missionaries of the Gordon Memorial Sudan Mission of the Church Missionary Society, who evangelized Moruland in the 1920s.

The next morning, the soldiers returned and formed a perimeter line around the cathedral before the start of Sunday services. As the congregation gathered outside the perimeter, the soldiers opened fire upon the church, peppering the building with small caliber ordnance.

Lui is on the frontlines of the long-running civil war between the Arab Muslim North and black Christian South. The cathedral has been bombed 10 times and completely leveled on three of those occasions by the NIF government.



Wilbur Held: *An Appreciation*

By Dale E. Elliott

A prominent figure in Episcopal Church music celebrated his 90th birthday on Aug. 20. If, that is, he was able to take time off from composing, substituting on Sunday mornings, and playing recitals, weddings, and funerals.

Wilbur Held was born into a musical family in Des Plaines, Ill. He didn't get serious about music until after high school, but from then on he did very well indeed. He earned degrees from the American Conservatory of Music in Chicago and became a fellow of the American Guild of Organists (AGO). While at the Conservatory he was appointed assistant to the eminent Leo Sowerby at St. James', Chicago (now the cathedral), and remained in that position for seven years.

After holding church positions in St. Paul, Minn., Dr. Held joined the School of Music faculty at Ohio State University in Columbus. He was organist and choirmaster at a large Methodist church, then in 1949 assumed that position at Trinity Church on Capitol Square in downtown Columbus. He and his wife, Virginia, were confirmed there a year later.

During his tenure at OSU, he also earned the Doctor of Sacred Music degree from Union Theological Seminary in New York City. He served in numerous state and national positions with the AGO and the Hymn Society of America, and taught for several years

at the Evergreen Church Music Conference in Colorado.

In 1970, Donald Chapman, a member of the Trinity choir, and his wife, Gloria, honored Dr. Held by giving to the parish a three-manual organ of 64 ranks, built by the Canadian firm Casavant. In 1978, Dr. Held retired to Claremont, Calif., where he still lives.

Dr. Held began composing because, rather like J.S. Bach, he recognized a need for teaching pieces to develop the student's sense of style and registration. Later he turned his efforts to enlarging the church repertoire, with an emphasis on music with modest technical and registrational demands, for which many amateur organists are grateful.

The bibliography of his published organ and choral works runs to 15 pages. His hymn tune *In Bethlehem* is No. 246 in *The Hymnal 1982*. In addition, there are numerous unpublished compositions and the delightful short pieces that he has sent as Christmas greetings to family and friends for a number of years.

Music was not the only art form that interested the Helds. Their house in Columbus was filled with Oriental rugs which they gave each other as birthday and anniversary gifts over the years. After moving to Claremont,

they ran an antique shop for 18 years. They became particularly interested in California pottery from the 1930s, '40s, and '50s, especially Caliente pottery, about which Dr. Held wrote a book. Their collection grew to 1,000 pieces, and he is still introduced at pottery shows as the man who wrote the Caliente book.

Ginny, who died in 1992, was an accomplished artist, working primarily in wood-block prints. She was also involved in organizing a ministry to the deaf at Trinity. The Helds have two children, Linda, who lives in Montana, and Jon, who lives in Riverside, Calif.

When I was an undergraduate at Ohio State many years ago, a music-major friend called to say that he was going to a Sunday service at the big Episcopal church downtown to hear his organ professor. I doubt that I had even heard of the Episcopal Church then, but I went along for the ride. Trinity is an impressive Gothic structure, with a marble altar and an imposing, intricately carved wooden

The bibliography of Wilbur Held's published organ and choral works runs to 15 pages.

reredos. All that didn't impress me much, but the ineffable beauty of the service (Morning Prayer, 1928 BCP), the reverent, God-centered way in which it was conducted by the young priest, and the magnificent organ and choral music made me decide right there in the pew to become an Episcopalian. The priest is no longer with us, but Wilbur Held still is, and I thank God for that. □

Dale E. Elliott is a member of St. John's Church, Decatur, Ill.

Music Conferences



Conference clinicians
Mr. Neswick (left),
Ms. Rogers,
Mr. Messina.

Mississippi

At this summer's 29th annual Mississippi Conference on Church Music and Liturgy, held July 27 to Aug. 1 at All Saints' School, Vicksburg, the faculty, staff and veteran conferees welcomed a large group of newcomers.

Conference faculty members Bruce Neswick, of St. Philip's Cathedral, Atlanta; Michael Messina, of Trinity Church, Atlanta; and the Rev. Joy Rogers, rector of St. Thomas', Battle Creek, Mich., led participants through a week of music and liturgy surrounding the theme "Spirits, Saints and Sinners: A Lesser Triduum."

According to some of the first-time participants, the draw to the conference was that they knew the materials presented would be of good quality.

"I knew the singing and music would be first rate" said Laurie Ryan, of Huntsville, Ala. Thomas Williams, from Iowa City, added, "I'm missing my 20th high school reunion to be here."

Other dioceses represented by the newcomers, in addition to Mississippi, Alabama and Iowa, included Chicago and Michigan.

Next summer's 13th annual conference faculty will include William Bradley Roberts, St. John's, Lafayette Square, Washington, D.C.; Dent Davidson, St. Thomas', Medina, Wash.; and Dorothy Papadakos, formerly of the Cathedral of St. John the Divine, New York City, and the Very Rev. Shannon Johnston, All Saints', Tupelo, Miss. The dates for the 2005 conference are Aug. 2-6.

Lauren Auttonberry

LPM

The 2004 Leadership Program for Musicians Serving Small Congregations (LPM) National Conference: *Keeping the Song Alive!* offered numerous enrichment sessions in addition to the annual coordinator training sessions — a new format that was highly effective. Coordinators who previously had gone through LPM training, LPM graduates, and others interested in church music had opportunities to explore different means of enriching their music ministries from June 29-July 2.

The Coordinator Training Track, designed to equip coordinators of local LPM programs, offered a wealth of practical information provided on establishing LPM on the local level. Topics included financial development, scholarships, recruitment of students and faculty, and advertising the availability and value of the program.

Participants went to Thousand Oaks, Calif., from more than 20 states throughout the U.S., plus Canada.

In addition to the workshops, highlights included worship, Morning Meditations with Marti Rideout, and Clergy Day with round table forum. Worship offerings included Eucharist, Compline, Evensong, Morning Prayer, and a service in the style of Taizé. Clergy from the Los Angeles area were invited to participate in the Clergy Day, and about 30 attended, giving musicians and clergy an opportunity to share joys and concerns.

The 2005 conference will be June 28-July 1 at Texas Lutheran University, Seguin, Texas, near San Antonio.

John Marsh and Marsha Seale



Patricia Nakamura photo

Randall Wolfe and the Cincinnati Boychoir lead worship at Christ Church, Glendale, Ohio.

AAM

"I like to watch my feet. If I make a mistake I want to see it." Dr. Roberta Gary included this bit of unconventional organ technique in her lecture on Body Mapping at the Organ, demonstrating how the player's movements may be more efficient and less injurious. Two days earlier she had conclusively proven her methods, playing Bach's *Art of the Fugue* on the Noack organ at Lakeside Presbyterian Church, Lakeside Park, Ky. The concert started off the Conference of the Association of Anglican Musicians with a bang.

The conference met June 14-18 in Cincinnati, using the Christ Church Cathedrals of that city and Lexington, Ky., as well as the Convent of the Transfiguration and Trinity Church, Covington, Ky., for services and meetings. Highlights were the concert and workshop by the Cincinnati Boychoir, led by Randall Wolfe and Bryan Mock, and the closing Eucharist at Trinity, with the commissioned music of Craig Phillips sung by the gathering as choir.

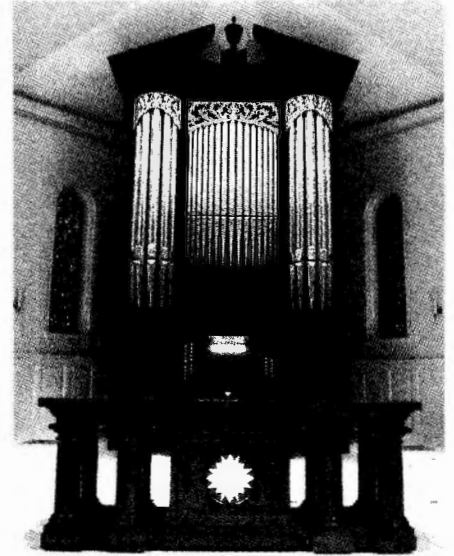
Professional concerns discussion focused on current questions of conflict resolution, membership policies, and employment issues.

Conference chaplain was the Rev. Gary Rowe, rector of St. David's, Wilmington, Del. His sermons encompassed faith, love, and transfiguration: "We're heading down from Mt. Tabor ... to our transfiguration by God's love ... to the reclaiming of the call we've each received, to the renewal of the dream which God's imagination has created and formed in our hearts and minds."

Patricia Nakamura



K. Lee Scott listens to his anthem rehearsed and conducted by Malcolm Archer at Sewanee.



Dobson Opus 80

New Organ Spurs Restoration of Colonial Washington Church

When Graham Elliott came to St. Paul's Church, Rock Creek, Washington, D.C., from Chelmsford Cathedral four years ago, "the organ was on its last legs. Completely broken down. I persuaded them to take it out; it couldn't be patched."

So St. Paul's, founded in 1712, "Washington's best-kept secret," commissioned the Dobson Organ Company to build a new, mechanical action, two-manual organ, and situate it within the former high-altar area. "It's good stewardship to build a fine new instrument that will do what it needs to do," Mr. Elliott said. And it needs to do a great deal.

John Panning, Dobson's tonal director, wrote, "To be successful in th[e] elevated role [vocal accompaniment], it must produce gracious sounds congruent with the human instrument ... capable of great dynamic flexibility, so it can support everything from a single voice to an entire assembly." The Rock Creek organ, he said, is focused principally upon "late 19th- and 20th-century English choral music." He describes it as "a true romantic instrument [that] thinks like a large organ even though it is relatively small."

But this will also perform as a concert instrument. The new organ was a catalyst in the restoration of "Washington's only colonial church, the oldest building in continuous use in the city," Mr. Elliott said. The organ is placed in the former altar alcove; the late organ's place has become a side

Music Conferences

East Carolina

The Diocese of East Carolina has a great thing going for people who love to sing. Each August for the last 16 years the diocese has offered a Conference on Church Music, with accomplished clinicians and marvelous music to sing.

This year participants gathered at the Trinity Conference Center at Pine Knoll Shores, N.C., Aug. 19 to meet conference leader Bruce Neswick of St. Phillip's Cathedral in Atlanta, Ga. Over the course of the next four days the group sang in four-part, six-part, and sometimes eight-part harmony.

Interspersed with large-group rehearsals were a variety of workshops on topics including vocalization techniques, handbell ringing, tips for starting a youth choir, and planning worship using Taizé.

A concurrent children's choir event took place conducted by Amanda Page Johnson of New York City.

On Sunday morning there was worship at nearby St. Francis-by-the-Sea Church. Mr. Neswick composed especially for this closing Eucharist a setting of Psalm 42 for children, adults and congregation.

Organizers of the weekend were: the Rev. Patricia Thomas, chair of the Liturgical Commission; Betsy Overton of St. Thomas', Ahoskie; Myrtle Pritchard of Christ Church, Elizabeth City; Leigh Harris of St. Paul's, Cary; and Catherine Charles of Holy Trinity, Hampstead.

Beth Douglas

Sewanee

Church musicians from 26 states participated in the annual Sewanee Church Music Conference July 12-18 at DuBose Conference Center in Monteagle, Tenn., and at the University of the South in Sewanee. Keith Shafer, director of music and organist of St. Paul's Church, Augusta, Ga., planned and directed the conference.

Heading the conference faculty were Malcolm Archer, newly appointed organist and master of the choristers at St. Paul's Cathedral, London; Huw Lewis, chair of the Music Department and college organist at Hope College (Mich.); and Iain Quinn, director of music of Trinity Church, Hartford, Conn. The Rev. Susanna Metz, assistant professor at the School of Theology of the University of the South, Sewanee, served as chaplain and lecturer.

Mr. Quinn discussed Episcopal basics that were especially helpful for those who are new in the Episcopal Church. For two afternoons Dr. Archer demonstrated techniques of choir training with the 22-voice Canterbury Choir of St. Paul's, Augusta.

Dr. Metz led the daily services and in a series of lectures focused on the ritual, liturgy, and ministry of small churches. Dr. Archer composed *The Sewanee Service* used at the daily services.

Two organ recitals were highlights of the week. Mr. Lewis played the just-renovated and enlarged Casavant in All Saints' Chapel at the University of the South. Mr. Quinn performed on the new Casavant in the Chapel of the Apostles at the School of Theology in Sewanee.

The 155 conferees formed the choir for two services in All Saints' Chapel.

Mary Fisher Landrum

Developing a Funeral Choir

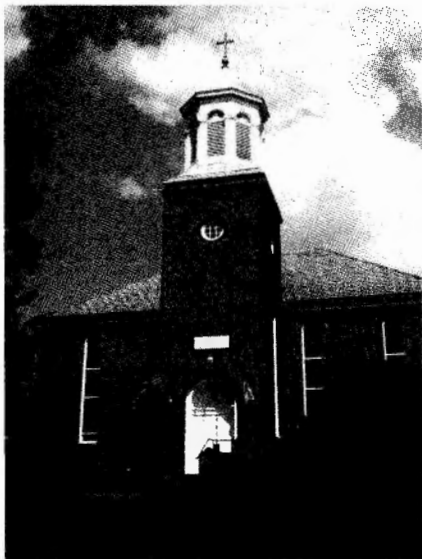
chapel. A new free-standing altar takes its place on a marble floor that enhances the building's generous acoustic. "It has a four-second reverberation when it's empty, stunning for singing and organ music. A state of the art sound system was installed for speech to survive as well."

In addition, the 1920s parish hall has become the St. Paul's Center, whose auditorium and galleries housed the second Rock Creek Festival of the Arts, a week-long celebration of painting, photography, sculpture, and music, concluding with an eight-hour concert of music from 16 countries. "We used all the facilities," said Mr. Elliott, the festival's director, with justifiable pride. St. Paul's hopes to attract all sorts of theatrical and performing groups to its modern sound and lighting equipment. Outside, visitors may stroll through the walled garden and the historic churchyard.

Although he played the instrument during the festival and since, the formal inaugural recital Oct. 6 featured Dame Gillian Weir. The program included Bach, Mozart, Dubois, Franck — and Handel. "I asked her to play Handel, since he was writing in London when the church was being built," Mr. Elliott said. "It was then part of the Diocese of London, and may be named for St. Paul's Cathedral.

"The history of this church is the history of the city and of the country."

Patricia Nakamura



St. Paul's, Rock Creek, Washington, D.C.

By Karl E. Moyer

"In the midst of life, we are in death." But fewer and fewer of us share the sad, sometimes openly commercial rituals that surround one's final passage, more and more leaving the grieving family and close friends to mourn by themselves.

Death is of communal concern, and extending comfort to the sorrowing is a biblical mandate. Christians have every reason to gather where the Christian community normally gathers to hear God's promise of everlasting life to those who believe and to share with the grieving in their loss.

When members of a parish come together at a funeral, often joined by non-member friends or relatives of the deceased, the liturgy should include as many aspects of regular worship as reasonable, including congregational singing. When the people are invited — instructed — to turn to psalm or hymn X and to sing, the experience quickly changes from a spectator event into a service by the people and chiefly for the glory of God. Congregational singing is a valuable part of any liturgy, and wherever possible, no funeral should omit it.

Sometimes those in acute grief find it hard to sing at such a moment; yet they may well long to hear the Church's song. That song becomes most vibrant when it is the song of all the people. At such a moment, the singing of friends becomes

one of the strongest expressions of support a grieving family can receive.

A funeral choir's chief purpose, then, is to guide and assist everyone present better to sing the Church's song. A choir can especially help the singing of visitors who might not know one or more of the psalms or hymns but who will sing with more confidence with the choir's leadership.

The Book of Common Prayer indicates five places where singing supports the liturgy:

1. The anthems as the body is borne into the church, what English composers often call the "Burial Sentences" sung by the choir in procession and preceding the coffin into the church. These anthems can be sung by even a very modest funeral choir from the choir stalls or gallery during the procession.

2. A canticle or psalm after the Old Testament lesson.

3. A canticle, or hymn or some other psalm after the New Testament lesson.

4. A liturgical anthem or "some other suitable anthem" or a hymn to introduce the Commendation.

5. A hymn or one or more liturgical anthems or one to three canticles listed as the body is borne from the church.

One might see fit to substitute congregational hymns for the entrance anthems and/or a metrical version of one or another psalm.

The choir's most important function

should be to assist the congregation in its own singing, but if possible, the choir should sing at least one item by itself, no matter how humble. While it may be a tragic comment on the human condition, the realities are that singers will sense just a bit more purpose if they have at least one piece that is "theirs" for the people to hear. Even singing alternate verses of the psalmody will give the choir a unique function, along with other music that is within the choir's capabilities.

How to create such a choir? Solicit church members and other singers likely to be free whenever funerals occur. Construct a telephone list of singers, perhaps with several phone captains. As soon as a funeral is set, the priest or church secretary notifies one of the captains, who in turns calls the other captains. The captains then call everyone on their lists likely free at the time of the service.

High schoolers should be urged to sign up for such ministry, too, for even in their years of youthful exuberance and feelings of invulnerability, they need to grow in the sense of human frailty and of God's promise of eternal life. Their support and involvement when school is not in session is of great inspiration to adults and of perhaps even greater benefit to themselves.

This choir need not vest, though if it is possible, that is better.

The choir should initially meet for a rehearsal and instruction session, and at the time of a funeral, the choir should gather a half-hour before the service to rehearse the psalmody, any hymns that are not familiar, and anything the choir will sing by itself. A decision needs to be made whether the choir should sing in unison or, if enough voice parts are present, which items shall be sung in harmony. But the choir helps a funeral congregation best when it sings the hymns entirely in unison.

Experience indicates time and again how meaningful the ministry of this choir can be. The choir's singing can make the difference between uplifting singing or sometimes no singing at all, and thank-you notes one after the other attest to the great appreciation of bereaved families for this support ministry. It's not a great deal of work; it just takes a bit of organization and commitment to the principle and the congregation's expanded ministry. It's worth the little bit of extra effort. □

Karl Moyer is a retired parish organist/choirmaster and music professor.



New Bells Will be Ringing

Little Sarah, the treble, weighs a mere 420 pounds; massive John, the tenor, 1,246. These and their six sisters and brothers, are the new bells of Church of the Good Shepherd in Augusta, Ga. They carry forth the congregation's theme: Sarah's inscription reads "I am the Good Shepherd"; Mark's, "Let us sing unto the Lord." John's concludes, "The sheep listen to my voice."

Cast by the ancient firm of Whitechapel Bell Foundry, London, founders of both the Liberty Bell and Big Ben, they are a sister ring to that at the University of the South, Sewanee, Tenn., and another in St. Paul's Methodist Church in Houston. All are in the key of G and cast from the same form. "They're fitted with hammers, too, for chiming the hours, and a keyboard," explained the rector, the Rev. Robert Fain. The church's neighbors, he said, have been kept informed of progress, and seem favorably disposed to the new sounds. As the tower has doors to muffle practice sessions, the English art of change ringing is being "gently introduced to the neighborhood."

The 75-foot bell tower tops the new parish house, which also contains Sunday school rooms, offices, a kitchen, and is surmounted by an income-producing cellular tower. "This is an old, historic neighborhood," Fr. Fain said, "with building codes. We have a 5-6-acre campus; the church, a day school, a bookstore, and the parish house." The "seed" for this much-needed building was planted about 10 years ago. A series of "coincidences" brought the project to success.

The bells will be dedicated Oct. 31 with a performance of Yorkshire Surprise Major by a group of East Coast ringers, led by Donald Rumpler of Philadelphia, who spent two weeks in residence with the parish's own band. "We can ring rounds now. We're working on call changes. After a year to a year and a half, we'll be fairly well on our own," Fr. Fain said. The dedication service will include a rabbi's Hebrew blessing, in keeping with the Old Testament patriarchs commemorated by the names of the four smaller bells.

Church Concerts

Serve a Community

By John Marshall

Last night I went to a piano recital. It was in one of the four churches for which I am responsible as rector. While this might cause Episcopalian eyebrows to be raised, in England there wouldn't be a flicker.

Why do most churches in the United Kingdom welcome concerts? First and foremost they are money raisers. Church memberships here tend to be smaller (we have about 140 across four churches) and giving is considerably lower. We have large and often ancient buildings to maintain, with no state aid. So concerts of all kinds, from the local music society to quite serious rock groups, are common.

Second, in many communities the church is the only building large enough to accommodate several hundred people in a good acoustic setting. Churches were built for sound to travel, unlike sport halls. On top of that, before the 16th-century Reformation, the naves of churches were used for a variety of purposes, from markets to dancing, so secular use isn't that new. Today, in many villages, all sorts of secular uses are again being found for the church. People are rightly asking whether it is good stewardship to spend tens of thousands of pounds on a building which is used for two hours a week by a handful of people. At least one country church houses the post office.

Third, many secular musical works have been written for performance in church. Vaughan Williams' *Tallis Fantasia* was premiered in Gloucester Cathedral. Benjamin Britten's *Rejoice in the Lamb* and Leonard Bernstein's *Chichester Psalms*, neither of which is a liturgical work, were both commissioned by churches.

In Gloucester, we have the Three Choirs Festival every third year. The cathedral is turned into a concert hall, with raked seating. Top artists come to perform a mixture of liturgical and secular music. It's been going on for

almost 300 years. There have been occasional skirmishes about the repertoire. For many years the dean and chapter deemed Delius' *Mass of Life* to be too pagan to be performed in the cathedral, but on the whole there is very little which would be objected to today (and the *Mass of Life* was performed in 2001). One of my churches, 200 yards from the cathedral, and blessed with fine acoustics, was host to 13 concerts that week. This year we have a series of concerts for the local music society, as well as our own program to raise funds for the refurbishment of our 1760 organ.

Two issues remain on which there is division. Some churches permit applause, some do not. Personally, I have no problem with applause, though I agreed with Sir Colin Davis, who asked for a minute silence at the end of the *St. Matthew Passion*. Sometimes we need to reflect first. The other issue is whether prayers should be said first. The cathedral does have prayers before a concert. Our churches do not. Why? As a Christian I am affronted at the unspoken assumption that I have not prayed when entering a sacred building. Were I not a Christian, I would probably be affronted that a secular occasion had been commandeered by Christian interests. The church is lending its building; provided the concert does not promote or contain something anti-Christian (which should have been sorted out before), let the promoters make their own rules.

Remember too that in the concert interval, a well-stocked church bookstall will be browsed. Pew Bibles may be read, or bulletins or prayer books left in the pews. A secular concert can contain a little covert low-level evangelism. Yes, I'm all in favor. □

The Rev. John Marshall is the rector of the 13 medieval parishes of the city of Gloucester, England, of which four survive. The parishes' website can be visited at www.citybenefice.com

Andrew Tucker, *Amgwesta Chrouche* photo



Top: Raising a bell. **Center:** Donald Trumpler, Anne Setters learn the ropes. **Bottom:** The new tower and parish house.



Pope Gregory's Place in the Anglican Story

By Scott R. Knitter

On March 12, some Christian churches commemorated the death of Gregory the Great, Bishop of Rome. Others moved the observance out of Lent, to Sept. 3. In any case, this year's observance marks the 1,400th anniversary of Gregory's death in 604. Why is Pope Gregory I of particular importance to Anglicans, and what do we know now about his connection to the music of the church?

Historian Jeffrey Richards' book, *Consul of God: The Life and Times of Gregory the Great* (London, 1980), begins by calling Gregory "one of the most remarkable figures of the early medieval world." This description is apt: Not only did he become pope at a time of crisis and chaos in medieval Italy, but his achievements had profound effects on many institutions of the time, including the papacy and Roman Church in general, monasticism, and the civil society of the Roman Empire. Richards writes that Gregory's reign (590-604) "marks a watershed in the shadowy period during which the ancient world became the medieval world ... and just as he looked forward to a medieval world of monastic orders, emergent Western European states, and a monarchical papacy, he also looked back to the vanishing world of imperial order, discipline, and unity, in which Roman Church and Roman Empire were one and undivided."

Of importance to English Catholics — both Roman and, later, Anglican — was Gregory's mission to England in 597 and his institution of Augustine as the first archbishop in Canterbury. Indeed, Gregory through this mission is credited with the conversion of England to Christianity.

The Rt. Rev. Andrew Marr, OSB, abbot of St. Gregory's Abbey in Three Rivers, Mich., sees not only Gregory's mission to England as significant, but also his approach to the mission field. Abbot Andrew writes, in a personal correspondence: "Gregory's irenic advice [to Augustine and the others on the mission]—for example, don't tear down pagan structures but convert them to Christian use; don't fret about folk customs, but Christianize them—has had a permanent influence on the style of English Christianity."

The entry on Gregory in *The Oxford Dictionary of the Christian Church* points out that Gregory's prolific writings include "directives for the pastoral life of a bishop, whom he regards first as a shepherd of souls." Abbot Andrew writes, "Gregory's flexible pastoral style as demonstrated in his great book *On Pastoral Care* seems to have influenced the style of Anglican pastoral ministry."

Since Gregory was the first monk to become pope, to what extent can we attribute Benedictine aspects of Anglicanism to his influence on the church in England? We see

monastic elements in our divided-choir chancels, our preservation of the Daily Office, and other liturgical and architectural aspects as well as deeper elements like Benedictine moderation and the Anglican notion of the *via media*. A number of writers caution against crediting all of this to Gregory. Abbot Andrew writes: "Gregory's monastic life was probably not Benedictine in the sense of being based on Benedict's *Rule*." He points out that Gregory's *Dialogues* with their well-known account of the life of Benedict may have been written as much as a generation after Gregory's death.

What about Gregorian chant, the traditional music of the Western church, certainly known in Anglican hymnals and sung by many of our choirs? *The Oxford Dictionary of the Christian Church* puts it this way: "He fostered the development of liturgical music, and, though his exact share in its codification is disputed, his name has been so closely linked with plainsong that it is commonly known as the 'Gregorian Chant'; he gave to the Roman '*schola cantorum*' its definite form."

Notwithstanding paintings of Gregory writing out the chant as dictated by a dove on his shoulder, such a direct influence as the term "Gregorian" might suggest is no longer considered historical. Gregory's influence on the liturgy and its music was considerable, but not to the extent of his having written a chant book and sacramentary and shipped them off to England by way of Augustine. Instead, Gregory's influence may be seen in the Venerable Bede's account of the English mission, with Gregory encouraging the monks to study the local customs they find, select "whatever things are devout, religious, and right," and teach and encourage the English in the catholic faith using these familiar items as tools. Projecting this approach from Augustine's time to later centuries, David Hiley writes in his *Western Plainchant: A Handbook*, "That would mean that Carolingian chant of the ninth century could take its place beside rhymed songs of the 12th or a hymn of the 17th century; and, since the 'authenticity' of the chant is no longer an issue, the selection may be made on grounds of religious quality alone."

Perhaps this is a key to understanding Gregory's influence on Anglicanism from 1,400 years ago: his approach allowed a truly English style of catholic Christianity to flourish, with an indigenous flavor and a pervasive flexibility. Our liturgy, polity, pastoral style, and theology owe much to this monk, author, and pastor. □

Scott R. Knitter is a member of Church of the Ascension, Chicago, Ill.

Language for a Distant God

The matter of liturgies and hymns using so-called "inclusive" or "expansive" language seems to have gotten lost over the past few years. Owing to the relative silence in the midst of the continuing exploration of these texts, one could come to the conclusion that the use of this language is a done deal.

While I don't believe that expansive language in liturgies and hymns is all bad, I am concerned about the avoidance of references to God the Father, other than in the Creed and the Lord's Prayer.

I am not opposed to liturgical development. The three eucharistic prayers in *Enriching Our Worship* all have points to commend them. The difficulty with these texts, including the acclamations and blessings, is that, in avoiding the name "Father," the only nouns of address left are essentially deistic: "Holy One," "the One," "Holy One of Blessing," "the one holy and living God," "Creator," "All Holy God," "Maker."

The irony is that whereas one central facet of Jesus' ministry was to reveal the nature of the heavenly Father, *Abba*, who has the hairs of our head numbered, we've gone back into the ether, worshipping a God who is up there and out there.

Other examples: In place of the traditional salutation "The Lord be with you," which is personal, we now have "God be with you," which is less so. In place of the traditional Trinitarian blessing, we now have "Holy eternal Majesty, Holy incarnate Word, Holy abiding Spirit, Bless you for evermore. Amen." How much more distant and remote could we get?

Preachers often refer to God nowadays as "the Divine," rendering him even more remote and distant, and using language which at its essence isn't biblical.

A new hymn styles the Trinity as "Maker, Son, and Spirit." There's nothing wrong in calling God "Maker," but in the context of the Trinity, how is that an improvement over "Father"? After all, Jesus didn't say, "Maker, forgive them, for they know not what they do."

Some will argue, as Ruth Meyers has, that Jesus didn't really call God "Father" all that much, and that this usage reflects theological development in the early

church. There are biblical scholars who will refute that; nonetheless, it does not address the central problem in these liturgies of God's distance. Besides, why is it OK to search the scriptures for feminine images of God while ignoring the plain sense of the New Testament that God is, indeed, Father? If you take Jesus seriously, he was praying to his Father, not to a metaphor nor an image. Surely the Episcopal Church cannot build liturgy upon the slippery premise that "Jesus didn't say it."

All 10 eucharistic prayers in the latest edition of the Church of England's alternative services use "Father" as the noun of address for God, even the one which says, "As a mother, you ..." All the eucharistic prayers in the 2004 edition of the Irish BCP [TLC, June 27] are addressed to the Father. In fact, the website of the Church of Ireland says, "The sometimes vexatious issue of inclusive language we have tackled head-on. No opportunity has been lost to affirm that men and women equally share the image of God and make up the body of Christ. In relation to God, and the Fatherhood of God in particular, we have naturally been more cautious." Our church needs that caution.

Bishop Christopher Epting, the Presiding Bishop's deputy for ecumenical and interfaith relations, reminds us [TLC, Sept. 12] that the primary form of addressing God in liturgical prayer is as "God," "Almighty God," or our "Heavenly Father." The birthright of every Anglican is to come to church on Sunday and worship God: Father, Son, and Spirit. Liturgical commissions have no business taking that away from people unless they have some special gnosis the rest of us have not received.

Our supplemental liturgies need to enlist the aid of the Father, not in every situation, but surely at least once in every eucharistic prayer as well as in other places. To do so is only to acknowledge the one whom Jesus acknowledges in the New Testament: our gracious, loving heavenly Father, the Lord of heaven and earth.

Our guest columnist is Ward Nelson, music director and organist at St. Bartholomew's Church, Beaverton, Ore.

Did You Know...

Bishops Robert Duncan of Pittsburgh and V. Gene Robinson of New Hampshire were classmates at the General Theological Seminary.

Quote of the Week

The Most Rev. Peter Carnley, Primate of the Anglican Church of Australia, at the opening of the General Synod on incidents of child abuse by clergy and church workers: "Clearly something more is required than recrimination and hand-wringing."

Episcopalians have
strong opinions
about music,
and usually rank it
with preaching
and ceremonial
(or lack of it)
as important
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in our worship.

No Winners

The idea of clergy transferring out of the Episcopal Church to another Anglican province obviously does not sit well with American bishops. When the House of Bishops met last month in Spokane, Wash., they decided to do something about the trickle of clergy to places like Kenya, Uganda and Bolivia. The bishops adopted a mind of the house resolution that such transfers must meet two guidelines: The bishop must be satisfied that the ministry of the person requesting transfer is to be exercised within the geographic boundaries of the diocese or the province of the Anglican Communion to which the transfer is made, and the bishop must be satisfied that there are no pending disciplinary proceedings or related matters regarding the individual requesting the transfer.

The reason for the legislative action is clear. A diocesan bishop does not want one of the clergy in his or her charge to transfer to a diocese in some other Anglican province while continuing to minister, under the authority of the new bishop, back in the original diocese, either as a “missionary” priest or as the founder of a new Anglican congregation, perhaps right around the corner from an existing Episcopal church. Under normal circumstances, when a member of the clergy wants to transfer to another diocese, that person asks the bishop to send a letter dimissory to the new bishop. According to this resolution, letters dimissory will now be sent only if priests requesting them are going to move physically to the new diocese.

The resolution seems a bit curious, for it would seem that in most cases bishops would be glad to rid themselves of troublesome clergy — especially those who are trying to uphold traditional theology in a liberal diocese. At first glance, the idea of transferring clergy to an overseas diocese rather than deposing them for abandoning the communion of the Church seemed as if it was a pastoral solution to an issue of conscience. But when a priest moves uninvited into a diocese to establish a non-Episcopal, “Anglican” congregation, it creates a number of problems for both the local parish and the diocese. The bishops, in trying to avoid such difficulties, adopted the mind of the house resolution. The issue is awkward and unfortunate. It’s a matter in which everyone loses.

The Heart of Worship

We are pleased to present our Fall Music Issue, a resource not only for clergy and church musicians, but for all readers. Survey after survey indicates music continues to be of paramount importance for most church members. Most of us have strong opinions about it, and usually rank it with preaching and ceremonial (or lack of it) as important elements in our worship.

Music is at the heart of worship. The Church’s great occasions and major feasts are enhanced by glorious music, just as they have been throughout the ages. God is glorified through the music in our worship, and worshipers may experience a touch of the holy when church music is done well.

This special issue offers a variety of articles on music, including the employment of non-Americans as church musicians in this country, a profile on a veteran Episcopal Church musician, reviews of CDs and books, along with other feature articles and related advertising. We hope it will be enjoyable to all.

No Slight to American Musicians

By David M. Lowry

In recent months some prominent Episcopal churches have appointed musicians from the United Kingdom to their chief music posts.

Complaints to the board of the Association of Anglican Musicians (AAM), in the form of e-mails, letters, and telephone calls were couched in the belief that Americans should hold prominent American jobs. To compound the issue, a private letter to the Professional Concerns Committee (PCC) of the AAM was leaked and documented in the U.K. journals *The Church Times* and *Choir and Organ*, and in some English newspapers. The letter reflected discussions from around the U.S., and contained for the PCC some valuable points. The PCC and the board of the AAM paid close attention to the dialogues for many weeks.

The subject was addressed at the AAM national conference in Cincinnati in June. President Jack Burnam has left open opportunities for members to express their views. It is useful to explore the facts. Within the 800-plus elected membership of the AAM (clergy and musicians), with members working in eight different nations, there are only 1.75 percent of members from the U.K. holding jobs in this country. This clearly does not indicate an invasion. Within the Episcopal Church, there is nothing in the canons that prevents a dean/rector from hiring whom he/she sees appropriate for the vacancy, and in fact the canons protect the clergy in making the final choice. If that person is a citizen of another country, the hiring church must work with the USCIS (Citizenship and Immigration Ser-

vices) to obtain proper visas, a difficult and time-consuming process.

The AAM has labored diligently for many years to increase the awareness of clergy, vestries, and lay employees of the importance of developing collegial staff relationships, advocating and promoting such practices as the provision of clear job descriptions and employment agreements, regular performance reviews, and always honoring the baptismal covenant, even in times of conflict and/or closure.

In a number of music positions in the Episcopal Church, American-born organists and choirmasters, trained in schools in the U.S. and abroad, have developed and maintained model programs of excellence in the training of children and adults in choir systems, focused on praising God with the finest that humans have to offer within the art of music.

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**Complaints overlook that nearly 100 percent
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Since World War II, American musicians have literally rewritten the history of music in the Episcopal Church.

There is no uniform way in which a church of any size goes about searching for candidates. The *Journal of the AAM* and other publications publish vacancy notices, indicating a national search for applicants. Some churches, for whatever reasons, elect to launch their own headhunting process by distributing the job description to those whom they hope might apply. There is a degree of ethical question about performing both kinds of searches simultaneously, but as long as no legality is in question, no organization can address an individual church's process.

The U.S. has a long history of hiring persons from other countries for jobs in many vocations, and there have always been a few notable persons, particularly from the U.K., in Episcopal churches. Accusations that there is a snob factor involved with some churches' hiring of British citizens cannot be confirmed or denied, nor can the accusation that persons from the U.K. possess skills American musicians lack. One must trust that the hiring church has established what qualifications it requires, and has made a decision based on a thorough exploration of skills, experience, personality, and concept of ministry.

It cannot be denied that persons from England are frequently engaged to conduct workshops, children's courses, choral festivals, and to perform organ recitals. It is well known that both clergy and musicians in the U.K. earn what Americans regard as pitiful salaries, and there is little indication that will

change anytime in the near or distant future. It makes both music and pulpit posts in Episcopal churches very attractive to these visiting colleagues.

The question also arises why Americans seem unwelcome to take jobs in the U.K. A partial answer is certainly a cultural one, but the realistic answer is that only a few Americans could sustain the severe loss of income, and achieving a visa allowing one to earn an income is a complicated process.

Complaints overlook that nearly 100 percent of American musicians holding jobs are direct descendants of persons who immigrated to the United States. Members of the AAM as well as the broader interdenominational AGO should embrace our international colleagues with professional collegiality and foster every way to exchange knowledge, all with a zeal to maintain the baptismal covenant and to preach the gospel through music in the most effective way we can.

Churches involved in a search may achieve a better focus on how to assess and hire candidates from an in-depth resource recently published: *Musicians Called to Serve: A Handbook for the Selection, Employment, and Ministry of Church Musicians*, revised 2004 [TLC, Sept. 5]. It is available for \$15 from AAM Communications Office, 28 Ashton Road, Fort Mitchell, KY 41017, e-mail: AnglicanM@aol.com.

David M. Lowry is a past president of the AAM, a member of its Professional Concerns Committee, and is the parish musician of the Church of the Good Shepherd, Columbia, S.C.

The Reader's Viewpoint article does not necessarily represent the editorial opinion of THE LIVING CHURCH or its board of directors.

A Peaceful Solution

The Episcopal Church could learn from the experience of a white-haired lady and the U.S. Forest Service in northern Minnesota.

In Bob Cary's book *Root Beer Lady: the Story of Dorothy Molter*, he writes about an impasse that Dorothy had with the Forest Service. She had a place on Knife Lake in what is now the Boundary Waters Canoe Area. She lived there from 1930 until she died in 1986. She had cabins to rent and sold root beer and candy bars and other things to travelers. In the 1960s, the land around her was set aside as a wilderness area and the Forest Service wanted her out. She didn't want to move and battled the federal government.

After meetings, compromise and extensions of deadlines, Dorothy was appointed as a special volunteer, giving her tenancy as long as she wished, and assigning her duties such as weather reporting, recording visitors to Knife Lake, and monitoring campsites. Forest service personnel became fond of this gracious lady. As she got older, they took care of her and flew in her groceries. They cut ice and wood for her. They supplied her with a radio so she could let them know daily she was OK.

In the same way, dioceses could cooperate with and become "protectors" of dissenting congregations. Those in power do not have to depose clergy, or take possession of property. They could willingly invite bishops agreeable to those congregations into their dioceses to give pastoral care and oversight. Mark MacDonald has done that in Alaska. Peter Lee in the Diocese of Virginia has also, with his invitation to Archbishop Carey [TLC, Oct. 10].

There is a peaceful solution to work toward and it is up to those in power to take the initiative in making this come about.

*Sally Fairfield
Wolf Lake, Minn.*

Most Important

In "Something More Than Feelings" [TLC, Oct. 3], the Rev. James Flowers writes: "How we feel, what we think about the resurrection of the body, the atonement, the uniqueness of Christ, the authority of scripture, will in the final analysis not matter one whit. The only thing that will matter is whether we believe these things because, like it or not, they are what defines our faith." According to Fr. Flowers, correct belief is "the only thing that matters."

What, however, do the scriptures themselves say regarding what really matters? The answer that the Old Testament offers to the question "what does God require of you?" is that you should "do justice and love mercy and walk humbly with your God" (Micah 6:8). When asked what was the most important of God's commands, Jesus replied: "You shall love the Lord your God with all your heart, and all your soul, and all your mind. This is the greatest and first commandment. And a second is like it. You shall love your neighbor as yourself" (Matt. 22:37-39).

Certainly what one believes is very important. However, neither the Old Testament nor Jesus himself placed doctrinal belief in the "short list" of God's priorities, much less as "the only thing that matters." The definitive word on belief without motivation by love, mercy, and humility was written by James, the brother of the Lord: "Even the demons believe — and shudder" (James 2:19).

Many in the Episcopal Church today attempt to browbeat others into submission to their interpretations of doctrine and morals, with no trace of love or mercy. This sort of religion may be popular today, but that does not make it Christianity.

*Fred Phillips
Socorro, N.M.*

In his article, "Something More Than Feelings," Fr. Flowers makes the statement, "As outrageous as it may seem, there is a very real sense that in the long run God is

*Something
More Than
Feelings*



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however,
do the
scriptures
themselves
say regarding
what really
matters?**

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not overly interested in how we feel at all." Such a statement presumes that Fr. Flowers knows the mind of God (what is of interest to God and what is not).

Following his remark, "The heretics of our day cannot grasp that it is God who judges us, and not the other way around," Fr. Flowers takes on the role of God when he makes the judgmental statement, "Many of our leaders in the Episcopal Church, many of our colleagues, are simply no longer Christians by any reasonable definition."

I cannot speak for Fr. Flowers, but I for one am constantly seeking to know the mind of God, as well as resisting the temptation to judge others.

(The Rev.) Robert Burton
St. Luke's Church
Miami, Fla.

A Broader Issue

I have just finished reading the article, "Beware of the Trojan Horse" [TLC, Sept. 19]. I am pleased to read an article in which the writer is appealing to the broader issue that the Episcopal Church is facing — its destruction — rather than taking sides with the "right" or the "left" factions.

This comes in the aftermath of a pre-convention meeting where a small contingent is arguing for diocesan convention to adopt a resolution denouncing the actions of the 74th General Convention. Emotions ride high on both sides of the issue, but I see the Episcopal Church as a microcosm of our democratic form of government in the United States. Many people still believe the Democrats won the last presidential election, but taxpayers have not withheld paying their income tax or have not mobilized another civil war because they were upset with the results of that election.

To be an Episcopalian is to accept the polity of the Episcopal Church. To me that means accepting the leadership of my bishop, diocesan convention and General Convention. I accept that Jesus left us with the Holy Spirit to guide and direct us and to try to the best of our ability to live out the summary of the law. We are so caught up

with who is right that we will destroy everything we hold sacred and dear to us and be left with a little group here and a little group there. What has happened to loving God, loving your neighbor and loving ourselves?

If people come through my church doors I assume it is because they want to find Jesus Christ and they will be welcomed. We don't need another Trojan War. In the end of that 10-year war there really weren't any winners.

(The Rev.) William S. Marshall, Jr.
St. Clement & St. Peter's Church
Wilkes-Barre, Pa.

Variation on a Theme

"A Call for Reform in the Church of England" [TLC, Sept. 4] made reference to the normalization of homosexuality. I don't believe that one can normalize something that is not of the natural order as Paul so describes in his Letter to the Romans. However, I believe that one can work toward the acceptance of a variation on a theme.

In my family, we have done just that. We have two children who live with this variation, one who belongs to my sister and the other to me. Each child has been in a long-lasting relationship with a significant other or domestic partner, and is fortunate to experience a life based on who they are and not on what the Church or society expects them to be. Each has been blessed with a loving, caring relationship.

Although homosexual relationships have been described as being an "abomination to God," such phrases, for the most part, can be interpreted to define what is expected of those united in a marriage in the so-called natural order. Nothing is addressed to those God created into a different lifestyle, except it doesn't take much to realize that if any relationship is going to last, it must abide by the same principles as a marriage between a man and a woman.

Let us leave the sacrament of marriage alone. It is not the issue. We ought to allow for those of a different order to be loved by one another and nurtured as all God's children are through his grace. It is not our place to

PEOPLE & PLACES

judge. It is, however, our responsibility as Christians to care for them and to let them thrive on who they are meant to be in God's image.

*Judith Wood
Freeport, N.Y.*

At the Table

I was moved by Phoebe Griswold's letter [TLC, Oct. 3] about Mary, the mother of our Lord, and the suffering she feels for the broken body of her Son's body, the Church. Part of the mother's message attributed to Mary by Mrs. Griswold, "Stay at the family table, eat together," however, didn't quite ring true in my experience of how the family table should always operate.

I received many lessons as a child on proper table deportment, and I was warned what would happen if I did not behave accordingly, but I continued to behave in ways that were disrespectful to others at the table. Using logical consequences, my mother had me eat at the opposite end of the kitchen for one

"Stay at the family table, eat together," however, didn't quite ring true in my experience.

week, seated on a stool at the bread board. I ate the same food as the rest of the family, and could hear and see everything that happened at the table, but I could not participate. I still remember the joy and relief I felt when I was welcomed back to the family table, and as a mother myself today, I realize the tremendous effort and sacrifice it took for my mom — a single mother — to follow through with a consequence which was surely at least as painful to her as it was to me.

As I write this letter at the end of September, I can't help wondering whether the Episcopal Church will continue to be welcome at the Anglican table, or whether we will soon find ourselves eating at a bread board — tasting, seeing, hearing, but not fully participating with the worldwide family.

*Pamela Filbert
Forest Grove, Ore.*

Benches & Lofts

Jo Deen Blaine Davis is assistant director of music and organist at St. Martin's, Houston, TX.

Scott Detra is keyboard artist for the Cathedral Choral Society of Washington National Cathedral, Washington, DC.

Hugh D. Dial, Jr. is organist and choirmaster at St. Matthias, Clermont, FL.

Mark Dwyer is music director at St. Paul's, K Street, Washington, DC.

Nicholas W. Fennig is intern in church music at Grace Church, New York, NY.

Jerrad J. Fenske is music ministry director at St. Paul's, Milwaukee, WI.

Peter Hopkins is director of music and choirmaster at St. Peter's, Society Hill, Philadelphia, PA.

Michael Kleinschmidt is director of music at Trinity Church, Copley Square, Boston, MA.

Steve Kloser is minister of music at St. Peter's, Bennington, VT.

Christian Lane is interim assistant organist at St. Thomas', Fifth Avenue, New York, NY.

Michael Larkin is director of music ministry at St. Barnabas', Wilmington, DE.

James Litton is visiting professor of music, conductor of Cantorei, and chapel cantor at St. Olaf College, Northfield, MN.

Joel Martinson is director of music min-

istries and organist at Church of the Transfiguration, Dallas, TX.

Susan McAdoo is music director at St. David's, Kinnelon, NJ.

Robert Parris is organist at Christ Church, Macon, GA.

Mark Peterson is organist and choirmaster at St. Paul's, Carroll Gardens, Brooklyn, NY.

Marko Petricic is assistant organist and choirmaster at Christ Church Cathedral, Indianapolis, IN.

Alistair Reid is assistant director of music at Coventry Cathedral, Coventry, England.

Paula Pugh Romaneaux is artist-in-residence and principal organist at St. Peter's, Society Hill, Philadelphia, PA.

Penny Rose has retired as music director at St. Luke's, Hilton Head Island, SC.

Christine Shuart is chorus master of the Cathedral Choral Society of Washington National Cathedral, Washington, DC.

Jeffrey Smith is canon director of music at Grace Cathedral, San Francisco, CA.

Preston Smith is associate director of music and director of choristers at St. Bartholomew's, New York, NY.

Brennan Szafron is organist and choirmaster at Advent, Spartanburg, SC.

Stephen Tappe is director of music at the

(Continued on next page)

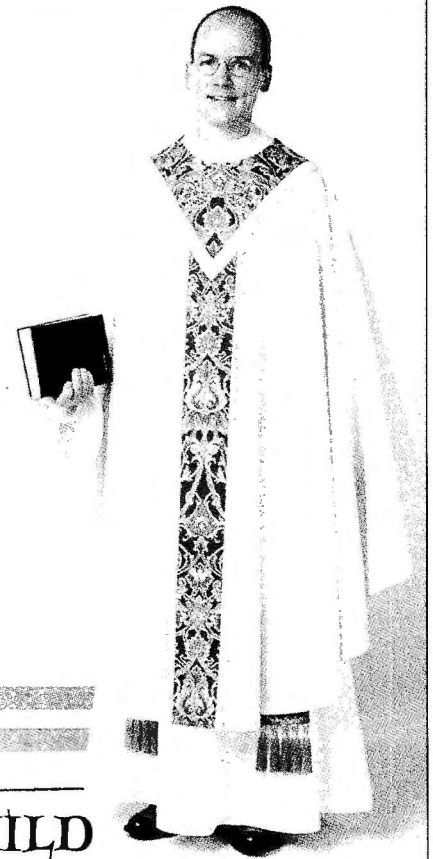
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(Continued from previous page)

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Richard S. Townley is organist and choir-master at St. John's, Memphis, TN.

Jennifer Tucker is organist at St. Paul's, La Porte, IN.

Tom Tuthill is organist at St. Andrew's, Hopkinton, NH.

Appointments

The Rev. **Emeka N. Agim** is vicar of St. Joseph's, 9659 S Gessner Dr., Houston, TX 77071.

The Rt. Rev. **John Buchanan** is bishop-residence in the Diocese of Texas, 3203 W Alabama St., Houston, TX 77098-1701.

The Rev. **Dale Lawrence Cranston** is priest-in-charge of Christ Church, PO Box 297, Suffern, NY 10901-0297.

The Rev. **Eleanor Hart** is rector of St. Thomas', PO Box 97 Morgantown, PA 19543.

The Rev. **Kimberley Knight** is chaplain at Episcopal High School, 4650 Bissonnet, Belaire, TX 77401.

The Rev. **Gary Lobdell** is assistant at Holy Spirit, 130 S 6th St. E, Missoula, MT 59801.

The Rev. **Anne Maxwell** is associate at Holy Trinity, 515 E Ponce De Leon Ave., Decatur, GA 30030.

The Rev. **Curtis K. Norman** is rector of St. Luke's, 327 W Woodward St., Denison, TX 75020.

The Rev. **Nancy Packard** is rector of St. Mary's, PO Box 13685, Reading, PA 19612-3685.

The Rev. **Adrian Robbins-Cole** is rector of All Saints', 51 Concord St., Peterborough, NH 03458.

The Rev. **Lynn Sanders** is assistant at Good Shepherd, PO Box 5176, Austin, TX 78763.

Ordinations

Priests

West Virginia — **Richard Lee Skaggs**, assistant, St. Matthew's, PO Box 508, Wheeling, WV 26003.

Deacons

Colorado — **Torey Lightcap**, assistant, St. James', PO Box 559, Conroe, TX 77305.

Mississippi — **Lillian Hyde**, assistant, Trinity, 2216 Ball Ave., Galveston, TX 77550.

Religious Communities

Order of St. Helena — Sr. **Linda Elston**, first profession.

Renunciations

Texas — **Jeffrey Black**.

Resignations

The Rev. **Robert G. Bramlett**, as rector of Trinity, Janesville, WI.

The Rev. **Michael E. Glenn**, as rector of St. Philip's, Palestine, TX.

The Rev. **William Ilgenfritz**, as rector of St. Stephen's, Whitehall, PA.

Retirements

The Rev. **Franklin Johnson**, as rector of Holy Nativity, Whitefish, and St. Matthew's, Columbia Falls, MT; add: PO Box 1136, Jackson, WY 83001.

Deaths

The Rev. **Lawrence Bernard Larsen, Jr.** died Sept. 27 in Bradenton, FL. He was 67.

Fr. Larsen was born in Yonkers, NY, and raised in Pelham Manor, NY. He graduated from Trinity College (CT), University of Tennessee, and the General Theological Seminary. During a 40-year ministry, Fr. Larsen served the Church in many positions: assistant rector (curate) at Christ Church in

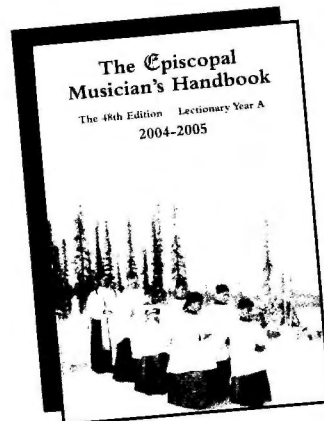
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Poughkeepsie, NY, where he was assistant Episcopal chaplain to Vassar College students; vicar of All Saints', East Hartford, CT; assistant rector at Trinity, Southport, CT; chaplain to the students at Chatham Hall, Chatham, VA; associate at Good Shepherd, Lookout Mountain, TN; priest-in-charge of St. Barnabas', Trion, GA; and interim priest at Christ Church, Tarrytown, NY. Fr. Larsen also trained as a Jungian psychotherapist at the C.G. Jung Institute in Zurich, Switzerland. Upon return to the U.S., he developed a private practice in Lookout Mountain, Nashville, and Oak Ridge, TN. Later he practiced in psychotherapeutic agencies in Katonah and Wappingers Falls, NY. He is survived by his wife, Marion; three children, Hannah Grubaugh, Lawrence and Sarah; two grandchildren, Grace Larsen and Eva Grubaugh; and two brothers, the Rev. Gilbert Steward Larsen of Dunnellon, FL, and Robert, of Norwalk, CT.

Alberta Pualani "Pua" Hopkins, church leader and professor of Hawaiian language for more than 20 years, died Sept. 15 of cancer in her home in Kaaawa, Oahu, HI. She was 65.

Born and raised in Hilo, HI, she was a graduate of the University of Hawaii and Boston University. She received an honorary doctorate in 2003 from the Church Divinity School of the Pacific for her many contributions to building bridges and stronger relationships among the diverse cultures in Hawaii and the Church. Mrs. Hopkins was the author of five academic publications, including *Ka Lei Ha'aheo*, a Hawaiian language textbook (University of Hawaii Press 1992). She was recognized by the University of Hawaii which awarded her the Regents Medal for Excellence in Teaching. The State of Hawaii presented her the Ke Kukui Malama Award for Excellence in Hawaiian Education after her retirement from the Uni-

versity of Hawaii. From 1974 until her retirement in 1995, she was associate professor, acting dean of students, and assistant to the director for student equity, excellence and diversity. She conducted workshops throughout the Episcopal Church in Province 8, at General Convention, and in the Diocese of Hawaii, especially on cross-cultural ministry development. Mrs. Hopkins translated Eucharistic Rites I and II of the Book of Common Prayer into Hawaiian, and she was a valuable resource to the Diocese of Hawaii as a translator of various services of the prayer book into Hawaiian. Since 2002 she was serving as a consultant for the Hawaiian Bible Project. Over the past 20 years Mrs. Hopkins served on many church commissions and committees including being chair of the national church's Commission on Racial and Ethnic Ministry. Co-founder of the Anglican Indigenous Network (AIN), she was a delegate to "Winter Talk," the Episcopal Church's annual indigenous meeting, a member of the Board of Trustees of the Church Divinity School of the Pacific (CDSP), and on the Board of Directors of Coalition for Cross-Cultural Ministry Development of Province 8. She is survived by her husband, the Rev. Charles G. Kamohoali'i Hopkins, eight sons, four daughters, 32 grandchildren and six great-grandchildren. Also surviving are three brothers and two sisters.

The Rev. **C. Norman Middleton**, 91, priest of the Diocese of Colorado, died July 27 in hospice care at his daughter's home in Colorado Springs. His wife, Mary Jane, had died two weeks earlier, also at their daughter's home.

Born in Calgary, Alberta, Canada, Fr. Middleton studied at St. John's College in Winnipeg. He was ordained deacon in 1936 and priest in 1937. He served in Canada until 1944, then moved to the United States, where he was rector of St. John's, Dickinson, ND, 1944-47; rector of Grace, Menomonee, MI, 1947-52; rector of St. Paul's, Lakewood, CO, 1952-70; and rector of Trinity, Greeley, CO, 1970-79. He retired in 1979 and was named rector emeritus of Trinity. In 1957, he was elected Bishop Suffragan of Colorado but he declined to serve. Fr. Middleton is survived by two daughters, Fran Marie Moen and Mary Len Rees, and two sons, Brian and Michael; seven grandchildren and two great-grandchildren.

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Next week...

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The average number of copies of each issue during the preceding 12 months are:

- A. Total number of copies printed—net press run: 10,434
B. Paid and/or requested circulation:
1. Paid/requested outside-county mail subscriptions stated on form 3541: 9,304
2. Paid in-county subscriptions: 42
3. Sales through dealers, etc.: N/A
4. Other classes mailed through the USPS: N/A
C. Total paid circulation: 9,346
D. Free distribution by mail:
1. Outside-county as stated on form 3541: 699
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3. Other classes mailed through USPS: N/A
E. Free distribution outside the mail: N/A
F. Total free distribution: 702
G. Total distribution: 10,048
H. Copies not distributed: 386
I. Total: 10,434
Percent paid and/or requested circulation: 93%

The actual number of copies of single issues published nearest filing date (Sept. 26, 2004) are:

- A. Total number of copies printed—net press run: 9,716
B. Paid and/or requested circulation:
1. Paid/requested outside-county mail subscriptions stated on form 3541: 8,969
2. Paid in-county subscriptions: 40
3. Sales through dealers, etc.: N/A
4. Other classes mailed through the USPS: N/A
C. Total paid circulation: 9,009
D. Free distribution by mail:
1. Outside-county as stated on form 3541: 434
2. In-county as stated on form 3541: 3
3. Other classes mailed through USPS: N/A
E. Free distribution outside the mail: N/A
F. Total free distribution: 437
G. Total distribution: 9,446
H. Copies not distributed: 270
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FULL-TIME RECTOR: St. John's Church, a historic program-sized church in downtown Butte, MT, seeks a deeply spiritual, enthusiastic, orthodox, visionary priest who will lead us into the next phase of expanded ministry and outreach to our community; bring broad pastoral skills for the nurture and care of all parishioners; provide strong preaching and teaching to enhance our programs for children, youth, and adults; inspire us to grow spiritually in community with one another; and assist us in empowering and enlarging our active lay leadership. Our Parish/Position Profile may be reviewed in the Positions Open Bulletin of the Church Deployment Office. Interested persons should send letter stating ministry goals and current resumé to the **Reverend Brady Vardemann, DDO; Episcopal Diocese of Montana; 515 North Park Avenue; Helena, MT 59601** or E-mail to: rubric@qwest.net.

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FULL-TIME RECTOR: *Incarnation Holy Sacrament Episcopal Church, Drexel Hill, PA.* Family-sized suburban church seeks a compelling preacher with the ability to relate God's word to today's issues. We are focused on deepening our spiritual understanding, development of youth ministries and strengthening our relationship with our community. We are open to innovative ideas to expand our parish family. Contact us for a copy of our profile: khaelle@rcn.com. Send resume and CDO profile to: **Discernment Committee, Incarnation Holy Sacrament Church, 3000 Garrett Road, Drexel Hill, PA 19026.**

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FULL-TIME INTERIM: St. Luke's Church, Montclair, NJ, an energetic, culturally diverse, mid-sized congregation with strong lay leadership committed to spiritual growth and congregational development. We aim to strengthen our existing programs; especially Christian formation (all ages) and our long commitment to community outreach, including soup kitchen and thrift shop. We seek experienced interim with strong spirituality who will help prepare for the arrival of a new rector. Send resume to: **Interim Search Committee, Attn: Kathy DeWalt, 73 South Fullerton Avenue, Montclair, NJ 07042.** E-mail: stlukesm@earthlink.net; Phone: (973)744-6220.

PART-TIME VICAR: Are you retired or about to retire? Continue your ministry at Holy Trinity Church in the small (6,500) community of Raton, NM, on the Colorado border. Contact **Bill Fegan, PO Box 207, Raton, NM 87740.** E-mail: bill@shulertheater.com Phone: (505) 445-9622.

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Sun H Eu 10

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337 Charlotte St. (828) 254-5836
E-mail: mail@stmarysasheville.org
Sun 8 (low), 11 (Sol), Mon thru Sat EP 5:15, Mass 5:30; Wed. Exposition 3:30, Rosary 4:45 Ev & B 1st Sundays 5:30 (Oct-June)

PORTLAND, OR

ST. STEPHEN'S (503) 223-6424
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SELINGROVE, PA

ALL SAINTS 129 N. Market (570) 374-8289
Sun Mass 10 (Rite I). Weekdays as announced (Rite II)
Sacrament of Penance by appt.

WILLIAMSPORT, PA

CHRIST CHURCH PARISH (570) 322-8160
426 Mulberry St. E-mail: dkwpr@chilltech.net
Sun Mass 8 & 10:30, Mon 7, Tue 12, Wed 10, Thu 8:30, Fri 7, Sat 8; E & B 1st Sun 5:30, MP Mon-Fr 8:30, Sat 7:45

CHARLESTON, SC

CHURCH OF THE HOLY COMMUNION (843) 722-2024
218 Ashley Ave.
The Rev. Dow Sanderson, r; The Rev. Dan Clarke, c; The Rev. Francis Zanger, assoc.
Sun Mass 8 (Low) 10:30 (Solemn High)

COLUMBIA, SC

CHURCH OF THE GOOD SHEPHERD (803) 779-2960
1512 Blanding
The Rev. James Fraser Lyon IV, r
Sun 8 (Low) & 10:30 (Sol), Rosary 9:30, Sun Sch. 9:30; Wed Confession 11; Wed/Th Mass 12:05

CORPUS CHRISTI, TX

CHURCH OF THE GOOD SHEPHERD (361) 882-1735
700 S. Upper Broadway www.cotgs.org
The Rev. Ned F. Bowersox, r; The Rev. Frank E. Fuller, asst; The Rev. Ben Nelson, asst
Sun 8, 9, 11:15 & 6

SAN ANTONIO, TX

ST. PAUL'S, Grayson Street 1018 E. Grayson St.
The Rev. Doug Earle, r www.stpauls-satx.org
Sun Mass 8 (Low) 10:30 (Sol), Wed Eu & HU 10:30, C by Appt.

MILWAUKEE, WI

ALL SAINTS' CATHEDRAL (414) 271-7719
818 E. Juneau www.ascathedral.org
The Very Rev. George Hillman, dean
Sun Masses 8, 10 (Sung). Daily as posted

LUTHERAN

MOJAVE, CA

HOPE CHURCH K and Inyo Streets (909) 969-3317
The Rev. William R. Hampton, STS
Sun Eu 10

CHURCH DIRECTORY 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.

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