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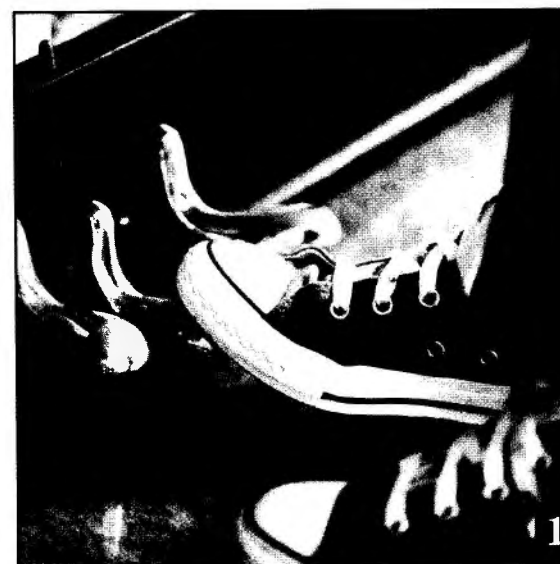
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THE LIVING CHURCH magazine is published by the Living Church Foundation, Inc. The historic mission of the Living Church Foundation is to promote and support Catholic Anglicanism within the Episcopal Church.

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Camille Delaney, a student at the University of Maryland and a member of St. Luke's Church, Bladensburg, Md., joins in a choral performance of Francis Poulenc's *Gloria* on March 16 [p. 13].

Mohamedu F. Jones photo



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SUNDAY'S READINGS

Effective Evangelism

*'Then their eyes were opened, and they
 recognized him' (Luke 24:30)*

The Third Sunday of Easter (Year A), April 6, 2008

BCP: Acts 2:14a, 36-47 (or Isaiah 43:1-12); Psalm 116 or 116:10-17; 1 Pet. 1:17-23 or Acts 2:14a, 36-47; Luke 24:13-35

RCL: Acts 2:14a, 36-41; Psalm 116:1-3, 10-17; 1 Pet. 1:17-23; Luke 24:13-35

Every major American city has its share of Christian street preachers, urging unintending hearers to accept the risen Christ as their personal Lord and Savior. In smaller communities, door-to-door evangelists abound, offering literature as well as personal testimony about what Jesus has done in their lives.

Annoying though these folks might sometimes be, one has to admire their commitment to spreading the gospel. They're far more able evangelists that we are, after all. Or are they?

Faith in the risen Savior, at least as far as the gospels are concerned, usually doesn't result from hearsay evidence or from second-hand testimonials. Instead, it almost always springs from personal encounters with the risen Christ himself.

Today's gospel recounts events on the Sunday of the resurrection. As two disciples are making their way toward the village of Emmaus, a stranger appears and accompanies them. The stranger asks what they are discussing, and they tell him of the death of Jesus, their friend. Moreover, they explain, some women "were at [his] tomb early this morning, and when they did not find his body there, they came back and told us that they had

indeed seen a vision of angels who said that he was alive" (Luke 24:22-23), but they obviously discounted this.

Then the stranger began to teach them. "[B]eginning with Moses and all the prophets, he interpreted to them the things about himself in all the scriptures" (24:27). A short time later, "[w]hen he was at the table with them, he took bread, blessed and broke it, and gave it to them. Then their eyes were opened, and they recognized him" (24:30).

The same thing happens to us as catholic Christians, Sunday by Sunday. As we meet together, we read the scriptures and have them explained to us in God's own name. And a few minutes later, as we break bread together, following his own commandment, we know that the risen Christ is indeed in our midst. As was the case with the two disciples, the risen Savior is "made known to [us]" in the preaching of the word and "in the breaking of the bread" (24:35).

We as Episcopalians encounter the risen Christ both personally and intimately in every Sunday Eucharist. It would seem, from today's gospel at least, that the most powerful form of Christian evangelism might be inviting our friends and neighbors to join us.

Look It Up

Why didn't the two disciples recognize Jesus on the road to Emmaus?

Think About It

How is our own faith strengthened through regular participation in the Eucharist?

Next Sunday

The Fourth Sunday of Easter (Year A), April 13, 2008

BCP: Acts 6:1-9; 7:2a,51-60 or Neh. 9:6-15; Psalm 23; 1 Pet. 2:19-25 or Acts 6:1-9; 7:2a,51-60; John 10:1-10

RCL: Acts 2:42-47; Psalm 23; 1 Pet. 2:19-25; John 10:1-10

The Shadow of Your Wings

Hymns and Sacred Songs

Fernando Ortega. Curb Records. \$18.98.
Curb 8789522.

If you've never encountered the music of Fernando Ortega, you have been denied a rare treat. For more than 20 years, Ortega has been successful in the contemporary Christian music (CCM) scene with his rare gift for balancing simple hymnody with lovely storytelling, fantastic musicianship in his piano playing, and a call to the church to preserve the hymns of the past as part of our legacy of faith. *The Shadow of Your Wings* is no exception.

With this recording, Ortega has set his sights on the Book of Common Prayer, with some lovely settings of collects used in the Daily Office. He has done so with great success, particularly in the opening song, "Grace and Peace." The arrangements on the disc are always piano-led, but with effective use of strings. Ortega's producer, John Andrew Schreiner, shows a subtle and thoughtful hand at the mix, with strings and oboe rising above at the exact moments they should.

This disc will surely whet your appetite for more, and with 15 discs to his credit, there is much in which to delve.

God's Holy Gifts

Dan Schutte. OCP. \$17. OCP-20437.

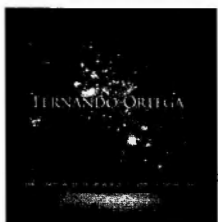
Dan Schutte is no stranger to composing music for the congregation. He has done so for more than 30 years, most familiarly in the well-loved "Here I Am, Lord." Never straying far from that formula, his newest release, *God's Holy Gifts*, continues in the tradition of providing music that is easily singable and melodic. With interesting instrumentation and many stylistic variations, *God's Holy Gifts* moves from the folky and starkly instrumented to several

pieces that use rhythm section, brass band, and handbells.

Though not the musical or liturgical style that many congregations would prefer, Schutte displays a fine integrity of lyric. The words are heartfelt and performed with sincerity. This project is one that equips both the at-home listener and the

corporate worshiper with words that would create a prayerful soundtrack for the day. One could easily hear this project playing in the background of a family home during a busy morning. Several of the songs are structured as verse/refrain, which would work very well with a cantor and

(Continued on next page)



sing

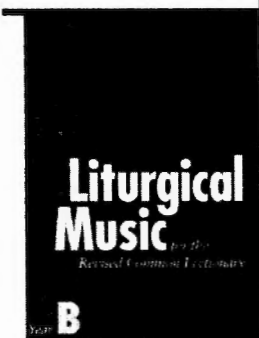
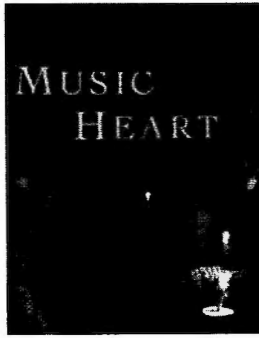
Liturgical Music for the Revised Common Lectionary, Year B
Compiled by the Rev. Carl P. Daw, Jr. and Thomas Pavlechko

Hymns, songs, anthem suggestions, and organ music keyed to appropriate liturgical occasions for Sundays in the Revised Common Lectionary three-year cycle. This is the second book of the three-book series (Years A, B, and C).
978-0-89869-589-2 \$30.00

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MUSIC REVIEWS

(Continued from previous page)

choir leading a congregation.

The technical quality of this recording is good, if on occasion the brass is a bit surprising. Overall, though, this is a nice, heartfelt recording.

Missa Resurrectionis

Easter Sunday in Imperial Vienna, 1666
Yale Schola Cantorum. reZound. \$16.98.
reZound 5013.

I have become a stickler about suppressing my "Alleluias" during Lent. Not just the ones that I utter either, but in the music I listen to at home or in my van. Because of this, I have a



great collection of hymn and other sacred song recordings that spend a whole lot of time on the Alleluia, a veritable feast of Resurrection celebration music. With all the joy that a Resurrection celebration both requires and creates, *Missa Resurrectionis*, featuring the music of Antonio Bertali (1605-1669), fits the bill perfectly. In its instrumentation, it recreates an Easter morning worship celebration in 1666, and it is delightful.

The production is perfect, and it is no small task to record a sackbut with any ease (just as it is not easy to type). The vocals are beautiful and resonant, and the text is easy to understand. This is the sort of project that is so masterfully recorded that it can become both a center-point for one's worship, or a high-quality soundtrack to play at home, which is meant as a true compliment. The soloists are beyond capable: Their work is lovely, celebratory, and appropriate to the genre. Not many renaissance projects succeed in capturing the instrumentation of the day with the right balance and sonority. This one does so with perfection.

*Louise Wickler
Platteville, Wis.*



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Dieterich Buxtehude

The Bach Perspective
Hans Davidsson,
organ. Loft Recordings. \$20.98. LRCD-1092.

This two-CD set contains 158 minutes of organ music by Dieterich Buxtehude, Johann Sebastian Bach's most influential teacher. It contains a number of chorale-based works, interspersed with *praeludium*, *fugues*, *canzonettas*, *toccatas*, and *ciaconnas*.

Hans Davidsson's reputation preceded him, and I was looking forward to hearing his playing. In the classical music world, there seem to be two polarities: those players who want to be very correct and who end up sounding mechanical and tedious, and those players who are so bent on proving their virtuosity that the music suffocates under the egotism. The organ world is no different and often worse.

In this recording, however, I heard the most delightful mid-ground. Davidsson's playing is without fail clear and solid. He hears and understands every note he is playing. And he loves and relishes those notes. I felt privy to a private, witty, warm conversation, and never felt like hitting the skip button or turning off the CD.

The organ, a reconstruction of a large North German baroque city organ from the 1700s, is a beautiful complement to Davidsson's playing. The flavors of the organ are memorable. I can best compare it to enjoying produce fresh from the garden as opposed to something frozen or canned. Buxtehude on this instrument is like produce fresh from the garden.

Listen to this recording. It makes the world a more enjoyable place to live.

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By **George Bayley**, **Roo Brown**, and **Christopher Putman**. Deerwood Music.
www.deerwoodmusic.com. \$65.

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(Continued on next page)

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Anthony Newman, harpsichord | Yoon Kwan, Violin | Bedford Chamber Orchestra

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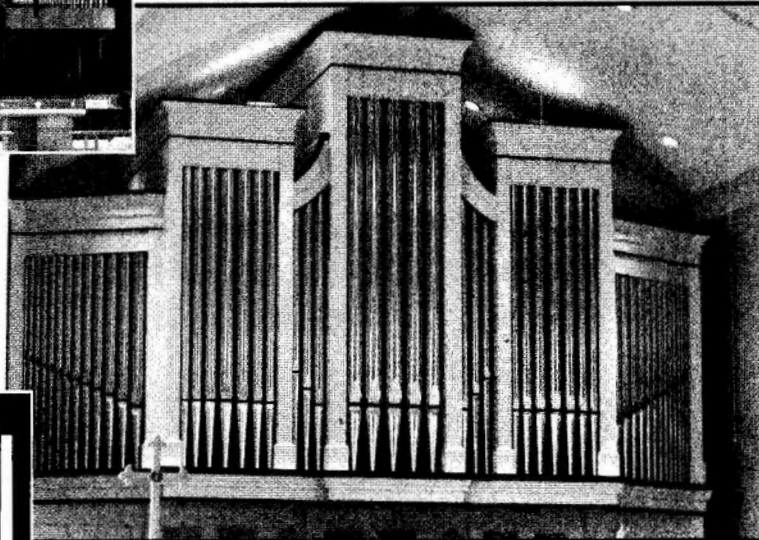
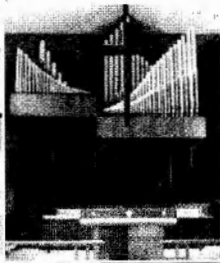
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www.anglicanmusicians.org

MUSIC REVIEWS

(Continued from previous page)

and responses, with the vast majority written by George Bayley. Most of the anthems are SATB, but, thankfully, some are for two-part choir or soloist. Given that many church choirs do not possess the forces for SATB music, I think composers do well to accept the challenge of writing two- and three-part music. They will be rewarded with more performances. The accompaniments could be done on either organ or piano with equal effectiveness.

The music in this volume is mainly of one style, contemporary in tone without being cloying or insulting. The texts are drawn from the Book of Common Prayer, *The Hymnal 1982*, or written by respected Anglican theologians. In other words, one can "update" the sound of the choir without sacrificing musical or theological integrity. And, thankfully, given its size, the publisher offers a license to reprint, so that one does not have to purchase multiple copies of a large, rather homogenous volume.

The works I found most attractive were Mr. Bayley's arrangements of Irish and Welsh tunes. Mr. Bayley has a talent for supporting the beauty of an existing tune with complementary text and tasteful accompaniment.

Karen Beaumont
Milwaukee, Wis.

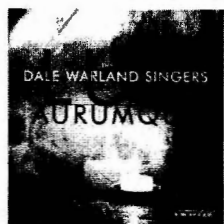
Lux Aurumque

The Dale Warland Singers. Gothic Records.
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After 31 years as one of this country's premiere choral ensembles, the Dale Warland Singers gave a final performance in their native Minnesota. In releasing *Lux Aurumque* ("Light of Gold"), Gothic Records has captured some of the very best moments for us to remember. If there is such a thing as "going out on top," this group has done it.

The sacred texts selected for this album are some of Christendom's most sublime. The works represent a veritable "Who's Who" of composers with the rare ability to pull pure emotion from the tips of their pens in the

form of lush sound. Gretchaninoff's "Of Thy Mystical Supper" kicks



things off with instantaneously recognizable

finesse. Selections from Howells, Chesnokov, Rutter, Lauridsen, Biebl and

others round out an hour or so of deeply meditative listening.

Both the technical quality of this recording and the musicianship it captures are perfect. Thank you, Dr. Warland, for so many brilliant years, and Godspeed in future endeavors.

The Message in the Music

Studying Contemporary Praise and Worship

Robert Woods and Brian Walrath, editors.

Abingdon Press. Pp. 216. \$18. ISBN 978-0687645640.



The Message in the Music is a compilation of essays by authors mostly from Reformed and Calvinist backgrounds. They take a judicious look at the now universal presence of contemporary Christian music in our churches. Contributors include university and seminary professors, anthropologists, and song leaders from various traditions. Each essay has a slightly different angle and addresses various musical aspects including composition, style, singability, and theological content, among others.

This is not a resource book for those desiring to modernize their church's music. Neither does this book speak with a uniformly negative voice toward anything new. It considers contemporary music from various academic, if not clinical, viewpoints. It does, however, insinuate an overall suspicion that new music is to be approached with caution.

On the one hand, *The Message in*

(Continued on next page)



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Joe Utterback

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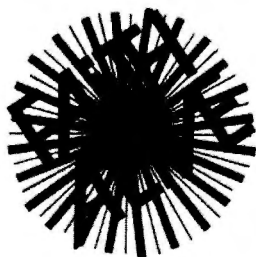
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MUSIC REVIEWS

(Continued from previous page)

the Music is probably guilty of significant over-analysis. On the other, it could be a very healthy read for those churches that tend to err on the side of blind implementation of the latest songs heard on Christian radio stations.

(*The Rev.*) *Scott Allen Seefeldt*
Racine, Wis.

Hymns of Universal Praise

New Revised Edition, Full Music Version
Chinese Christian Literature Council. Pp. 1,886.
\$16. ISBN 978-962-294-663-7.

If you like to sing in church, you will love *Hymns of Universal Praise*, (HUP) a new edition (2007) of a hymnal previously issued in 1977. Published by the Chinese Christian Council in Hong Kong, this amazing book in an ugly greenish cover contains 905 hymns plus paraphrases, some very free, of all 150 psalms (and several versions of some), plus four hymns from ancient Chinese sources (one from the 8th century), plus prayers and responsive readings — and all the above in both English and Chinese!

Yes, it weighs in at almost three pounds (vs. more than two pounds for *The Hymnal 1982*), but even with shipping costs from Hong Kong you get more than your money's worth. Mine came free because (full disclosure) I have one text in the psalm paraphrase section.

A brief review can barely begin to do justice to the amazing wealth of resources contained in this volume. But here are some examples:

Scan down the list of "Composers, Arrangers, and Tune Sources," and you will find William Boyce and William Billings, Argentine Folk Melody and Gregorian Chant, Czech tune, Chinese folk song, Sidney Carter, and Chi Chuen Chiu. "Traditional melodies" include American, English, French, Gaelic, Hebrew, Irish, Israeli, Swahili, Tyrolean, and Welsh.

As a particular fan of Scottish psalm tunes, I was glad to find *Belmont* (dropped in *The Hymnal*

1982) and *Glasgow* (not in any of the dozen or so North American hymnals in my collection).

If you like descants, there are many more than in most hymnals, and even double descants (which I had never heard of), most by Chinese composers.

I learned some things in studying this book. The familiar hymn "How Great Thou Art," (not in *The Hymnal 1982*) was written in Swedish with a Swedish folk tune. Most contemporary hymnals provide words variously described as "by Stuart Hine" or "translated by Stuart Hine." The Canadian Anglican hymnal, *Common Praise*, tells us more accurately Stuart Hine's text was "inspired by" the original. HUP, however, provides a translation of the original words that strikes me as stronger than Hine's words: "Then soars my soul in joyful songs of praise, O wondrous God, how great thou art."

Close study of HUP reveals how quickly a hymnal can become dated in our hymn-writing era. HUP lists more than 100 living authors. *The Hymnal 1982* listed barely 50, and that was 26 years ago.

And when you are tired of singing, there are responsive readings: not just the psalms and Bible passages you find in so many protestant hymnals, but creative blendings of scripture passages and new compositions.

It's not perfect. There is no service music, apart from 36 ways to sing "Amen." It doesn't have the full text of St. Patrick's Breastplate (you need the Church of Ireland hymnal for that) though it does have the powerful organ accompaniment for the last verse that 1982 lacks. And the print is rather too light; with heavier type it might have weighed four pounds! But buy this book if you like to sing and explore the riches it offers.

Order from the Bookstore of St. John's Cathedral, Hong Kong (bookstor@stjohnscathedral.org.hk). It will ship the book for US \$30 airmail or US \$22 surface mail. Contact the bookstore by e-mail to arrange payment.

(*The Rev.*) *Christopher Webber*
Sharon, Conn.

Amid Controversy, Chancellor Asserts Validity of Votes to Depose Two Bishops

Slightly more than one-third of all eligible bishops voted to depose bishops John-David Schofield and William J. Cox during the House of Bishops' spring retreat [TLC, March 30] — far fewer than the 51 percent required by church canons.

The exact number who voted is impossible to know, because both resolutions were adopted by voice vote. Only 131 bishops registered for the meeting March 7-12 at Camp Allen, in the Diocese of Texas, and at least 15 of them left before the business session began on the final day. The number was sufficient for a quorum to conduct business, but less than the canonically specified minimum of 148. There were 294 members of the House of Bishops entitled to vote on March 12, according to online sources.

When questioned about canonical inconsistencies during a telephone press conference at the conclusion of the meeting, Bishop Michael Curry of North Carolina said the bishops had relied on advice provided to them by

canonical experts, and did not examine canonical procedure during plenary debate prior to the deposition votes.

The Rt. Rev. Kenneth Price, Bishop Suffragan of Southern Ohio and secretary of the House of Bishops, said it is his understanding, "based on private conversations held prior to the meeting," that the number of votes necessary to depose the two bishops was determined by David Booth Beers, chancellor for the Presiding Bishop, and the Rt. Rev. John Clark Buchanan, House of Bishops' parliamentarian, before the meeting began.

Bishop Schofield was consecrated Bishop of San Joaquin in 1989. In December, he presided over a diocesan convention at which clergy and lay delegates voted overwhelmingly to leave The Episcopal Church and affiliate with the Anglican Church of the Southern Cone.

Bishop Cox was consecrated Bishop Suffragan of Maryland in 1972. He resigned in 1980, later serving as

assisting bishop of Oklahoma from 1980 to 1988. In 2005, Bishop Cox ordained two priests and a deacon at Christ Church, Overland Park, Kan. Christ Church affiliated with the Anglican Church of Uganda after purchasing its property from the Diocese of Kansas.

Both bishops were charged with abandonment of communion. The procedure for deposing a bishop under this charge is specified in Title IV, Canon 9, Sections 1-2. The canon stipulates that the vote requires "a majority of the whole number of bishops entitled to vote," not merely a majority of those present. At least a dozen bishops voted either not to depose Bishop Schofield or to abstain, according to several bishops. The number voting in favor of deposing Bishop Cox reportedly was slightly larger than the number in favor of deposing Bishop Schofield.

Bishop Price told *THE LIVING CHURCH* he was not consulted on the number of votes needed for a deposition, and he does not recall the resolutions approving the depositions being "singled out" as requiring a higher threshold of consent prior to enactment.

In a statement published by Episcopal News Service, Mr. Beers contended that the vote conformed to the canons. His statement came following publication of an article on *The Living Church News Service* website on March 14 that raised the issue of whether the house had the canonically necessary number of votes to depose two of its members.

"In consultation with the House of Bishops' parliamentarian prior to the vote, we both agreed that the canon meant a majority of all those present and entitled to vote, because it is clear from the canon that the vote had to be taken at a meeting, unlike the situation where you poll the whole House of Bishops by mail. Therefore, it is our

(Continued on next page)



Episcopal Life Online photo

On Palm Sunday, the start of a week-long visit to the Holy Land, Presiding Bishop Katharine Jefferts Schori became the first female bishop ever to preach at St. George's Cathedral in Jerusalem. The Rt. Rev. Suheil Dawani (right), Anglican Bishop in Jerusalem, invited her to the Holy Land.

Validity of Votes to Depose Two Bishops Asserted

(Continued from previous page)

position that the vote was in order," he said.

In addition to concerns about the vote totals, Presiding Bishop Katharine Jefferts Schori was also questioned about the history of the canonical proceedings against Bishop Cox. At first she said during the telephone press conference that she had not sought the canonically required consent of the three senior bishops of the church for permission to inhibit Bishop Cox pending his trial. However Title IV, Canon 9, Sections 1-2 do not describe a procedure for deposing a bishop who has not first been inhibited.

Consent Never Sought

Later in the press conference, Bishop Jefferts Schori clarified and extended her remarks, saying she had been "unable to get the consent of the three senior bishops last spring. That's

why we didn't bring it to the September meeting" of the House of Bishops. One of the three senior bishops with jurisdiction confirmed to TLC that his consent to inhibit Bishop Cox has never been sought.

In 2007, Bishop Cox sent a written letter to Bishop Jefferts Schori, announcing his resignation from the House of Bishops. Since he already was retired, he did not have jurisdiction, and therefore unlike Bishop Schofield, his resignation did not require consent from a majority of the House of Bishops. A vote to depose the 88-year-old bishop was not mandatory.

Bishop Cox also does not appear to have been granted due process with respect to a speedy trial. Once the disciplinary review committee formally certifies that a bishop has abandoned communion, the canons state "it shall be the duty of the Presiding Bishop to present the matter to the House of

Bishops at the next regular or special meeting of the house." The review committee provided certification to Bishop Jefferts Schori on May 29, 2007. That meant his case should have been heard during the fall meeting in New Orleans last September. When asked about the apparent inconsistency, Bishop Jefferts Schori said she did not include Bishop Cox's case on the agenda for the New Orleans meeting "due to the press of business."

Title IV, Canon 9, Section 1 requires the Presiding Bishop to inform the accused bishop "forthwith," in other words immediately, after the review committee has provided a certificate of abandonment, but Bishop Jefferts Schori did not write to Bishop Cox until Jan. 8, 2008, more than seven months later. No other explanation has been offered by Bishop Jefferts Schori or Mr. Beers.

*(The Rev.) George Conger
and Steve Waring*

Missionary Stipends and Travel Reimbursement Cut

Overseas missionaries serving under the sponsorship of the Anglican and Global Relations Office at the Episcopal Church Center will no longer receive stipends or reimbursement of most expenses under a new compensation package.

"As we transition into this new

phase in the missionary program, we have to acknowledge the increase in costs," said the Rev. David Copley, mission personnel officer, in a letter published on the Anglican and Global Relations section of The Episcopal Church website.

"The provision of lay pension will increase our budget by approximately \$130,000 annually, and our health insurance premium increased this year by 13 percent, equating to a budget increase of approximately \$50,000," Fr. Copley said. "We have also had a general reduction in our overall budget of 5 percent in 2008 due to budget constraints within DFMS. Facing these realities, we have decided to modify the compensation package offered to missionaries. In addition to looking closely at the budget, we have taken into account the costs of the February discernment retreats and June orientation programs, projected the cost of the proposed regional retreats, and focused

on the essential support that we feel must be offered to all missionaries."

During its meeting in Quito, Ecuador, Feb. 11-14, Executive Council approved a one-time payment of \$450,644 to the pension fund to cover pension payments for lay missionaries from Jan. 1, 2000, through Dec. 31, 2007. Future contributions will be funded from the annual budget. The contribution means that some lay missionaries will receive back contributions plus interest for the seven-year period.

Under the new plan, all missionaries, both lay and ordained, will receive the same benefits. The new package will include: health, dental and life insurance; pension premiums; eligibility for educational scholarships for children of missionaries; logistical and pastoral support and all expenses paid to a regional missionary retreat offered once every three years. The missionary retreat had been suspended for a number of years because of budget constraints.



Habitat for Humanity International photo

Terry Sullivan and James Joslin construct a Habitat for Humanity house in Mexico. Members of Church of the Good Shepherd, Raleigh, N.C., recently participated in a mission trip as part of a commitment by congregations from several Episcopal dioceses.

Bishop Duncan Denies Abandonment Charge

Bishop Robert Duncan of Pittsburgh has responded to charges that he has abandoned communion, declaring he is subject to the doctrine, discipline and worship of The Episcopal Church in a letter sent to Presiding Bishop Katharine Jefferts Schori on March 14.

"I have kept my ordination vows — all of them — to the best of my ability, including the vow I made on 28 October 1972 to 'banish and drive away all strange and erroneous doctrines contrary to God's Word,'" he said. "I have been present to all but two meetings of the House of Bishops (out of 24) during the last 12 years. In those meetings I have clearly and openly opposed the theological and moral drift of The Episcopal Church, often in the face of great hostility and sadly, at times, derision."

The same day, John Lewis, a lawyer for Bishop Duncan, sent a supplemental letter to David Booth Beers, chancellor to the Presiding Bishop, saying "the matter has been resolved and we expect that there will be no further action with respect to the certification enclosed with the letter from the Presiding Bishop."

During a telephone press conference March 12, after the conclusion of the House of Bishops' five-day retreat, Bishop Jefferts Schori said she would poll members of the House of Bishops in May to determine whether to move up a vote on the deposition of Bishop Duncan earlier than September, the time she had announced previously. In December, a disciplinary review committee provided certification that Bishop Duncan had abandoned communion, but Bishop Jefferts Schori was unable to obtain the canonically required unanimous consent of the three senior bishops with jurisdiction.

In his letter to Mr. Beers, Mr. Lewis submitted six pieces of canonical evidence to support dismissing the charges against Bishop Duncan. He also asserted that unlike bishops Schofield and Cox, Bishop Duncan would insist on his canonical right to a hearing before a vote.



Mohamedu F. Jones photo

Patrick Delaney directs the St. Luke's choir and soloist, Emily Riggs, during the March 16 concert.

Warm Welcome Produces Vibrant Music Program

One Sunday morning about 20 years ago, members of St. Luke's Church, Bladensburg, Md., gave such a warm welcome to a young couple that they stayed and became largely responsible for the development of a strong music program.

Patrick Delaney, who emigrated to the Washington, D.C., area from the West Indies, is now the choir director at St. Luke's. His wife, Carmen Balthrop, is a world-class opera singer and associate professor of voice at the University of Maryland School of Music. The couple has two daughters. On March 16, father and daughter, Camille, teamed up for a performance of Francis Poulenc's *Gloria* at St. Luke's. The concert was to have featured Ms. Balthrop as soloist, but an understudy, Emily Riggs, was substituted at the last minute after lingering effects from a sore throat caused Ms. Balthrop to withdraw.

The choir at St. Luke's is far larger than the family of Mr. Delaney and Ms. Balthrop, according to the rector, the Rev. Mark Wayne Lewis. Ms. Balthrop invites vocal students she tutors at the university to join the church choir. This enables Mr. Delaney as choir director to replace other college-age members who resign to pursue careers in other parts of the country.

Since the arrival of Fr. Lewis in 2006, several of the college students, including Camille Delaney, have helped restart the

parish Sunday school program by volunteering to teach Bible study lessons set to music. While still small, the number of young children enrolled is growing, and the incorporation of ministry to young children has added another generation of diversity to the parish's age demographic.

St. Luke's congregation is multi-racial. Attendance averages 100 at the English-language services (about the same as the church's Spanish-language congregation), Fr. Lewis said, and he estimates it is roughly evenly mixed between whites and first and second generations of Episcopalians baptized in the Anglican Church of either the West Indies or one of several Anglican churches in Africa.

Fr. Lewis said St. Luke's vitality as a Christian community is the work of many dedicated volunteers, but there is no question that the contribution of the choir program is significant. The parish remains true to its orthodox Anglo-Catholic roots, according to Fr. Lewis, but its history also includes an evangelical mindset to church growth. He added with a chuckle that the previous rector told him that Ms. Balthrop and Mr. Delaney accidentally stumbled upon St. Luke's that Sunday two decades ago after initially starting off pressed for time and in search of another St. Luke's in the area at which to worship. Parishioners are delighted they stayed.

Steve Waring

Weaving a Tapestry of Music Styles

By Eric Wyse



Katherine Bomboy photo

Eric Wyse (right) directs the choir and instrumentalists at St. Bartholomew's.

The traditional and the modern converge at a Nashville church

St. Bartholomew's Church serves 800 members about 10 miles south of downtown Nashville, Tenn. The two Sunday morning services reflect the life and history of the 50-year-old parish, which embraced the renewal movements of the 1970s and has since matured into a vibrant, growing, multi-generational parish. In addition, a Sudanese refugee/immigrant congregation meets in the parish hall each Sunday.

During the past 15 years, the parish has moved from offering two services with distinct musical styles—one traditional, with classic hymns, organ and choir, and one contemporary, with worship team, singers and band—to two services whose musical offerings are identical, incorporating elements of both previous services. To borrow a term from the late Robert Webber, author of *Worship is a Verb: Eight Principles for Transforming Worship*, the parish's approach might best be described as “convergent music for worship.”

Whereas “blended worship” may imply music that is somewhat classical, somewhat pop, somewhat Broadway middle-of-the-road and designed to offend no one, the convergence model is an expression of various styles, all working within a context of taste appropriate for Sunday worship. Each style has a distinctive flavor, yet is part of a cohesive whole.

In practice, this means that rather than having a division of traditional hymns played on the organ and praise

music played on piano, bass, drums, and guitar, the parish seeks to create a modern “chamber music” approach to find the right combination of instruments to support a given piece of music. At St. Bartholomew's, this includes the organist and a pianist

Hymnal 1982 accompanied by the pipe organ, often with a modulation, free improvisation or re-harmonization and descant sung by the choir. In the place of the Gloria, two or three songs of praise are sung, accompanied by a variety of instruments, including



Marjie Smith photo

Vocalist Elinor Madeira (right) with instrumentalists and vocalists during Sunday morning worship.

who participate weekly. Approximately 50 other musicians, including instrumentalists and vocalists, are used in various combinations each week. The parish choir, a mixed-voice group of about 25, convenes seasonally.

On a typical Sunday, the processional is most often a hymn from *The*

grand piano, acoustic guitar, bass, percussion, and often one orchestral instrument, such as cello, flute or harp. The organ often joins the other instruments during this time.

The psalm is sung each week. Metrical hymn settings, accompanied by organ or another instrument, may be sung. A cantor may choose antiphon

Making the Transition

If a parish wishes to move toward a convergence of musical styles in its worship, suggestions for a smooth transition include:

- Understand your congregation, its history, tradition, context, vision and mission.
- Build on your present tradition, rather than abandoning what you have been doing to create something new.
- Assess the musical talents in your parish. You may be surprised by the hidden talent waiting for the opportunity to contribute.
- Bring about change slowly and allow time for the parish to adapt to new things gradually rather than making drastic change all at once.
- Let it become uniquely your expression of praise, rather than emulating another parish.

settings, a modern worship psalm setting, or a new setting of the psalm written by one of the church's musicians. St. Bartholomew's encourages parishioners with the gifts of musical composition so that the congregation's expression of praise and adoration is uniquely its own.

The sequence may be a hymn from the hymnal, a chorus from Taizé, a newly written worship song, or a modern hymn. The Offertory might be an organ piece, a choral anthem, a congregation hymn, the teaching of a new worship song, or a solo in a Celtic or Appalachian style. The service music has all been written by musicians from the parish, and is accompanied by a variety of instruments.

During communion, there is usually a contemplative song, either from Taizé or one written by a parishioner; a hymn from *The Hymnal 1982*, often accompanied by the organ; modern worship music, accompanied by various instruments, or sung *a cappella*; and a final selection in which all the instruments praise God together. The recessional is usually a classic or modern hymn accompanied by organ, and at times joined by piano, harp or percussion. On occasion, it may be sung *a cappella*, led by the choir.



Katherine Bomboy photo

Sudanese worshippers lead the offertory with drums and dance.

Checklist for a Convergent Music Service

- Do the selections include both classic and new music?
- Do they speak to both the mission of the global church and the needs and concerns of the local parish?
- What instrumentation is best for each selection? Is there room for the voice alone (*a cappella*)?
- Does the text of the music speak to both God's transcendence and immanence?
- Are the choices reflective of the Trinitarian nature of God? Are there songs that speak of each person of the Trinity, as well as songs that are Trinitarian as a whole?
- In the choices and progression of the music during the service, is there music of adoration, praise, thanksgiving, penitence, oblation, intercession, and petition (as outlined in the Catechism, BCP, p. 856)?
- Have we always been certain to retell the story of redemption, pointing to the cross?
- Is there a good balance of songs for the worship of God and missional songs about bringing the kingdom of God to the world?

Just as the architecture of a church is designed to be different in style than other buildings we encounter in our daily life, our musical expression in church will sound somewhat different from either the pop or classical music we hear all week long. It is not foreign to our culture, but it is set apart.

Music that is hundreds of years old reminds us that we are part of the historic church. It is the same music that saints of old sang, and in that way we are joined as one church universal. Music that is newly written expresses the voices of our own generation. New voices, using new idioms, express age-

less truth. Just as God expresses himself with "mercies new every morning," the unchanging truth of the gospel is expressed in new ways by every generation. Singing in other languages (Latin, Greek, as well as modern languages) reminds us that we are part of a global church.

When we sing the service music, we join our voices with angels and archangels and all the host of heaven—the cloud of witnesses. □

Eric Wyse is director of music at St. Bartholomew's Church, Nashville, Tenn.

Like Any Church Member...

Chances are good that when the organ in your parish starts falling apart, you don't have a celebrity you can turn to for assistance. Especially a celebrity who knows something about organs.

Bethesda Church, Saratoga Springs, N.Y., faced that problem recently and was able to turn to actor David Hyde Pierce, known best for his role as Niles Crane on the TV sitcom "Frasier." Mr. Pierce grew up in the parish and for a time was an assistant organist at Bethesda.

The problems seemed insurmountable. There was an existing instrument in the gallery of the church — an Estey reed organ, circa 1932, of two manuals and pedal, and an 80-rank E.M. Skinner organ (1920) with a four-manual console, which included an antiphonal division in the gallery.

"For several years our gallery organ has been in serious disrepair with non-working keys, uneven keyboard tensions, and notes that sound without pressing the keys," said Farrell Goehring, organist and director of music at Bethesda since 1993. "In recent months the organ has deteriorated to the point that repairs don't seem to be financially justifiable.

"I discovered pieces of the Skinner organ in the church basement," Mr. Goehring said. "Since then it's been my dream to restore that single antiphonal division. The restoration would include a new configuration and would be accessible from our 1967 three-manual, 50-rank, Casavant organ located in the sanctuary as well as having its own two-manual console in the gallery."

Enter Niles, err, David Hyde Pierce. His parents, George and Laura Pierce, were lifelong members of Bethesda who died recently. When Mr. Goehring was doing research on the past organs of Bethesda, he discovered that George Pierce had been senior warden of the parish at the time when the Casavant organ was purchased and installed.

"According to the records of correspondence, the project was primarily of his doing," Mr. Goehring noted. "I therefore thought this new project to be a fitting memorial to [David's] parents."

David and his siblings liked the idea, and financed the entire project in memory of their parents. The firm of Daniel Lemieux & Associates in Rehoboth, Mass, was contracted to

build an eight-rank antiphonal division with a switching system that allows for an instrument of 40 stops — 10 stops to be played from the Casavant chancel console. All of the pipes have been acquired from the old organs dating from the period between 1913 and 1930 in order to reproduce the 1920 Skinner organ as closely as possible. Installation is expected to take place in June, and it is hoped that it will be finished in August.

David Hyde Pierce grew up in Saratoga Springs, located about 30 miles north of Albany in eastern New York. He is an accomplished musician, and as a young adult he often performed and assisted as organist at Bethesda.

He lives in Los Angeles now and recently has been performing on Broadway. When he visits Saratoga Springs, he worships at Bethesda. Mr. Goehring said parishioners there do not fuss over having a celebrity in their midst. "Many people remember him as a child growing up at Bethesda, and greet him as they would any member of the church," he said.

The new instrument should enhance a music program that has always been highly regarded. The parish has an adult Schola Cantorum and a treble choir associated with the Royal School of Church Music and directed by Anthony G. Holland, professor of music at nearby Skidmore College. Mr. Goehring said the choral music at Bethesda consists mainly of English anthems and Latin motets for a traditional high-church liturgy.

"By adding a new division in the gallery connected to the existing organ in the sanctuary, we are essentially creating an atmosphere of surround sound," Mr. Goehring said.

The Rev. Thomas T. Parke, rector of Bethesda for 40 years, has been so supportive of the music program that there is a music fund that bears his name.

"I am so pleased to have a pipe organ presence restored to the balcony, and particularly happy to have it in memory of dear parishioners George and Laura Pierce," he said.

Perhaps Mr. Hyde Pierce could be convinced to have a part in a dedicatory recital.

David Kalvelage, executive editor



David Hyde Pierce
Ann K. Marsden photo.
Used in promotion of the
PBS special *The Forgetting*:
A Portrait of Alzheimer's.

Did You Know...

Church of the Transfiguration, Dallas, offered the Great Litany at 3:30 a.m. on Good Friday.

Quote of the Week

Benny Shannon, professor of cognitive psychology at Hebrew University of Jerusalem, in an interview with Israeli Public Radio, on Moses at Mt. Sinai: "...it was either a supernatural cosmic event ... or a legend ... or finally, and this is very probable, an event that joined Moses and the people of Israel under the effect of narcotics."

Passionate About Music

There is nothing that stirs the emotions of Episcopalians like music. We may be moved by the singing of a familiar hymn or a well-known anthem, but many of us are likely to express our disappointment or even anger if a different style of music is incorporated into the liturgy. The introduction of a different musical setting of the Eucharist can be met with disapproval or even resistance.

In recognizing the importance of music in our worship, this magazine has published special Music Issues each year which explore different aspects of church music. In this Spring Music Issue, one author examines what young Episcopalians seem to be looking for in liturgical music, while another writes about “converging” ancient and modern music in congregational worship. There are also reviews of recently released CDs and books and appropriate advertisements concerning music.

We recognize that no particular style of music should be recommended for the church. Contemporary “praise songs” are likely to be most appropriate for a congregation whose members have been involved in renewal ministries, while traditional hymns may be most suitable for others. Some congregations are most comfortable with music that reflects their ethnic heritage. Regardless of the style of music, it is a topic that is certain to evoke strong opinions by members of The Episcopal Church. We hope this special issue will be a resource to those who are interested in good church music in all its varieties.

Understandably Confused

If you are confused by some of the recent developments in The Episcopal Church, you're not alone. Many people have written or telephoned THE LIVING CHURCH to inquire about the meaning of various events, and we would presume other media outlets and church leaders also are fielding questions.

Much of the confusion stems from the fact that we are witnessing unprecedented events in The Episcopal Church and the Anglican Communion. The departure of the Diocese of San Joaquin and its aftermath, and the deposition of bishops John-David Schofield and William Cox by the House of Bishops are recent examples of major news developments in which not all is clear. Internationally, such occurrences as the publication of another version of a proposed Anglican Covenant and the announcement of various happenings related to the Lambeth Conference have raised more questions than they have answered. In events like these, the church's constitution and canons often are used to try to settle disagreements. But when even attorneys and canon law experts are unable to agree on their interpretations, we become puzzled.

We sympathize with those who are perplexed by events taking place in the church. We long for the days when the church carried out its mission and its business more routinely, and when canons stayed on a shelf or in a drawer, consulted only rarely. In the meantime, we urge people of faith to concentrate on the development of their spiritual lives in the knowledge that in good time all will be clarified.



**We recognize that
no particular style
of music should be
recommended
for the church.**

Crossing Generations

Music that appeals to younger worshipers connects with their hearts

By Scott Allen Seefeldt

I am a priest, so I have little opportunity to see what other churches are doing musically on Sunday mornings. My eyes were opened on a recent vacation, however, to a stark reality being faced by The Episcopal Church. Perhaps this will be familiar.

I was visiting St. Swithun's, as we will call it, in a normal, medium-sized city full of normal, medium-sized people across the age spectrum. St. Swithun's has everything one would want in a church building, complete with neo-Gothic steeples reaching to the clouds. The place is beautiful, with comfortable seating for hundreds. That is where my unease began to grow.

I had arrived in time to sit down, arrange my books, say my prayers, and get on with the liturgy — exactly how a guest with new-church-visiting anxiety might do, except for the arrangement of the books. The seats were barely a quarter full once everyone filtered in. The only two people remotely close to my age (early 30s) were a couple of high school kids making out in the far back pew. The organ kicked in. The procession processed. With congregation, choir, and clergy in their customary places, the liturgy was set in motion exactly, I could only conclude, as things were supposed to be.

The liturgy was almost straight prayer book, the musicianship of the organist was excellent, the choir was a bit warbly, but altogether not bad, and the sermon was, again, not bad. Nothing was bad, and yet the sad realization overtook me: Without an immediate, dynamic, and concerted evangelistic effort to reach into the surrounding community to bring the un-represented generations to faith in Jesus

Christ and into fellowship with this particular church, St. Swithun's is one-and-a-half generations from complete extinction.

Many clergy rightly recognize music as an indicator of a generation gap. In an effort to be contemporary, they tap the musical resources of the middle to late 20th century. The problem is they also tend to get stuck in whatever style was important to their own spiritual coming-of-age. This explains in part how, in a church dominated by clergy in their 50s and 60s, you can find at one extreme exclusively Anglo congregations singing African American-styled spirituals as choir anthems with justice mantras during communion, or at the other extreme congregations that hold hands and sing renewal music from the 1970s at every opportunity. Neither is bad. Both, I believe, are entirely well intentioned. But neither has much appeal to the younger generations.

Some clergy gathered not that long ago, punctuating this phenomenon for me. We had just finished the front half of a pleasant service of Holy Eucharist. We sang a couple of a cappella hymns from whatever hymnbook happened to be in the rack at the retreat center we were using. The preacher gave a stalwart and empowering sermon, and the Great Thanksgiving was said with dignity and reverence.

During the distribution, it happened. The silence was broken when some random priest, with no small amount of gusto, burst into a rousing chorus of "Seek Ye First" (copyright 1972.) I died. What was so wrong with the silence? Before I knew it, everyone was singing — loudly. And by the end of the distribution, the gathering had pulled out all the stops.



That is when I noticed it: These people were really worshiping. I looked around to see grown women and men, ordained by God for the cure of precious souls, with eyes clinched shut and — some of them — hands extended in the air as they sang at the



top of their lungs. Clearly they loved worshiping God with this refrain that was so familiar to them. Despite the fact that this chorus did nothing for me, the integrity of the moment tapped into something deep within my Generation X soul that is more universal. In a word, I was struck by authenticity.

The softening of my heart did not change my opinion of the style of the music. This worship experience was neither targeted toward nor geared for me — and that is fine. I am a priest. I am already committed. I am already “in.” But what about people of my age in our communities who are not? To what extent do some of our attempts to be contemporary increase the very generation gap we must bridge?

Each generation has its distinctives. Generation X has not had much airplay of late, but that is not because we haven’t been busy ... lighting candles and flooding Taizé and late-night Compline services. Traditional forms of Christian worship have much to offer mine and the younger generations. But how are we to teach them our hymns or show them the beauty of our liturgy if they do not come to our churches?

Authenticity, transcendence, and relevance — these are three important words, among others, in understanding the religious inquiry of today’s younger generations. If a young person comes into one of our churches — no matter how beautiful — and

observes the “frozen chosen” with noses stuck in blue books mumbling “Joyful, joyful, we adore thee,” what that person sees comes off as fake. Those might be the sincerest sentiments of our nobler powers, but how would anyone know that? The perception does not line up with reality, and the onlooker (and would-be future member!) is left thinking that what he or she has witnessed is not authentic.

Response to Cynicism

Likewise, when we demystify our worship by removing or downplaying our rich symbolism in an effort to mimic the seeker-friendly successes of different churches, we lose the “other-worldliness” of our tradition. In an otherwise cynical and postmodern age, that same symbolism has the power to pull people into a deeper experience of the living God, beyond that what can only be reasoned with the mind. In an age when so much of the real world around them is in conflict and war, young people are clamoring to be shown something that transcends it all.

Our music and our worship ought to point us toward a transcendent God, not an aloof congregation. God is also immanent: God is near. So too must the words of the songs we sing be to our hearts, and must we be to one another.

If we simply ignore the songs of the young, we have cast our die. To sit

around and wait for the youngsters to return to church once they are old enough to appreciate our style, perhaps after they have children of their own, is an irresponsible and indeed dangerous attitude. Souls are at stake, to say nothing of the mission of the Church.

The richness and depth of Anglicanism helped pull me in as a 20-something, and it can do the same for others. So perhaps the question we must ask is not “What can we get rid of?” but rather “What can we add?” that will demonstrate an honest effort to be multi-generational.

I have no answers; but I do have a couple of ideas. Many of our churches may be missing 20- and 30-somethings, but they are going to church somewhere. Find out where and go see why. Discover what draws them in. Worship with them.

Find some money and offer a yearly scholarship for a student to serve as an intern song-leader in your music program. Nothing enlivens a church quite like having college students attending, and two lateral benefits may result. First, college students tend to beget other college students — especially where they like the music that is being offered. Second, churches with a budding college contingent tend to inspire growth in their high school ministry. You may end up with two for the price of one.

In the end, nothing can quite replace the expansion of our own musical palates. We must get ourselves in the way of new music by listening to it — either on the local Christian radio station, borrowing some CDs, or downloading what iTunes has to offer. When we find ourselves at last singing to God using common words, perhaps we will be one step closer to embracing the next generation with common prayer. □

The Rev. Scott Allen Seefeldt is assistant at St. Michael’s Church, Racine, Wis.

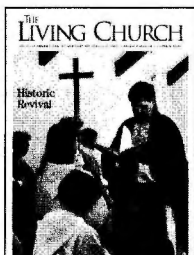
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LETTERS TO THE EDITOR

It's Inconsistent

Thank you for the article on the Living Church News Service website that provides details about the irregularities in the votes cast by the House of Bishops (HOB) on whether Bishops Schofield and Cox had "abandoned the doctrine, discipline, or worship" of the church.

Another irregularity, I think, is the willingness of the HOB to inhibit bishops based on one part of canon law polity, but not on another part of canon law, doctrine. Canon IV 15 reads:

"As used in the Title (Section on Ecclesiastical Discipline) the term Doctrine shall mean the basic and essential teachings of the church.

"The Doctrine of the Church is to be found in the Canon of Holy Scripture as understood in the Apostles' and Nicene Creeds, and in the sacramental rites, the Ordinal and the Catechism of the Book of Common Prayer" (p. 171 of the Constitution and Canons together with the rules of order for ... The Episcopal Church adopted and revised in General Convention, 1789-2006).

Bishop John Spong's "12 Theses" teach against the doctrine of the church as found in the definition of the term contained in the constitution, but I assume that when he is invited to speak in various dioceses, he is teaching those theses. When bishops welcome members of the Jesus Seminar to teach in their dioceses, what is taught — I assume — are the beliefs contained in the manifesto of the seminar's founder, Robert Funk, which clearly teach against the doctrine of the church. How can bishops ignore these challenges to doctrine, while at the same time inhibit bishops who are challenging polity?

It seems inconsistent and capricious that the HOB is willing to try bishops on one set of charges, but not another.

*Celinda Scott
Indiana, Pa.*

A Matter of Logic

When a deacon, priest or bishop of The Episcopal Church is charged with "abandonment of the communion of this church" under Title IV of the canons, and that deacon, priest or bishop has aligned

himself with another province of the Anglican Communion (with which The Episcopal Church is most patently and certainly in full eucharistic communion and vice versa), that deacon, priest or bishop has by no stretch of the imagination or the canons "abandoned the communion of this [Episcopal] church," as he or she remains in full communion with The Episcopal Church.

This reasoning accords with simple logic. Any such charge under the circumstance when a deacon, priest or bishop has merely aligned himself or herself with another province of the Anglican Communion is patently, totally and utterly false, and, in my opinion, any inhibition or deposition carried out under false charges is totally void, and of no canonical or legal effect.

It never becomes a bishop of the church to charge a priest or deacon with "abandonment of the communion of this church" when that is not the case. Such a bishop is, to put not too fine a point on it, lying.

The only circumstance, in my opinion, in which such a charge of abandonment of the communion of this church is legitimate and the penalties thereunder valid is when an Episcopal deacon, priest or bishop actually leaves for a Christian communion that is patently and demonstrably not in communion with The Episcopal Church.

No deacon, priest or bishop should ever be crucified because of false charges. But if it happens, there is a precedent. Our Lord himself was crucified under false charges.

*Hampton Scott Tonk
Cape Coral, Fla.*

Beautiful as Ever

As a 1963 graduate of Seabury-Western Theological Seminary, the news that the seminary will suspend recruitment and future admissions [TLC, March 16] came as a shock. Last summer I visited my alma mater. I saw the chapel as beautiful as ever, and found my old pew, even though for some reason all the kneelers had been taken out! We had a great bunch of professors, including "Mr. Dean."

*(The Rev.) Clark A. Tea
Cathedral City, Calif.*

Bishop Spears of Rochester Dies at Age 89

The Rt. Rev. Robert Rae Spears, Jr., 89, Bishop of Rochester from 1970 to 1984, died March 18 at the Episcopal Church Home in Rochester, N.Y. He had been in declining health during the past year.

When Bishop Spears arrived in Rochester, he insisted on donating \$750,000 as a no-strings-attached gift to the national church program budget. The amount represented a tithe on an \$8-million bequest the diocese received that summer. His consecration came at the height of the civil rights and anti-Vietnam War protest movements, and Bishop Spears quickly became well known locally for his activism in various areas involving human and civil rights. He supported the African American community in its efforts to find a voice and empowerment in Rochester. He worked tirelessly for prison reform and on behalf of the visitors' center at the prison in Attica, N.Y.

The Diocese of Rochester found itself at the forefront of the efforts for the ordination of women in The Episcopal Church when one of its candidates

for ordination, part of the so-called "Philadelphia 11," was ordained irregularly to the priesthood in 1973. Recently, as Bishop Spears was reflecting, he recalled, "All of a sudden there was a new form of courage coming out of The Episcopal Church that wasn't there before. That's because it took courageous people to put themselves up for all the crap that you went through as a woman to get ordained."

Bishop Spears was also a strong advocate for gays and lesbians in the life of the church. He appointed the first Homophile Commission to bring about change in Rochester. Nationally, he served as co-chairman of General Convention's Joint Commission in Health and Human Affairs from 1976 to 1979. He was nominated as a candidate for the election of a Presiding Bishop in 1973, finishing behind Bishop John M. Allin of Mississippi.

Bishop Spears' commitment to ecumenical endeavors produced a covenant between the Roman Catholic Diocese of Rochester and the Episcopal diocese in the early 1980s. Young peo-

ple also were very much a part of his episcopacy. He oversaw creation of a strong and active Diocesan Youth Council from whose membership have come many church leaders.

According to the present Bishop of Rochester, the Rt. Rev. Jack McKelvey, "Bishop Spears made the diocese a healthy and vibrant place, though somewhat divided because of his determination to stand for justice and on the side of those who need advocacy. He was a trusted and valued colleague."

Born in Rochester, Bishop Spears was a graduate of Hobart College and the General Theological Seminary. He served congregations in Western New York, Central New York, and New Jersey prior to his election as Bishop Suffragan of West Missouri in 1967. He served there until his election as Bishop of Rochester in 1970.

Bishop Spears is survived by his wife, Charlotte, and their three children.

(The Rev.) Don Hill



Bishop Spears

"The Handbook has been a treasured resource for me for many years. The inclusion of RCL texts, with suggested hymns, is most helpful."

—Janette Fishell, Distinguished Professor of Music, East Carolina University
Director of Music/Principal Organist, St. Paul's Church, Greenville, N.C.

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MUSIC POSITION OFFERED

PART-TIME ORGANIST: *St. Paul's Episcopal Church, New Albany, IN.* 5-10 hours per week. Phone: (812) 944-0413. E-mail: churchsp@sbcglobal.net.

POSITIONS OFFERED

DIRECTOR OF CHILDREN, YOUTH AND FAMILY MINISTRIES: *Christ Church, Grosse Pointe, MI.* Resource-sized parish seeks an experienced person to lead our Christian formation of children, youth and families. Our parish, located in an affluent Metro Detroit community, has more than 200 children and youth on our rolls. We would be best served by an individual who has the right combination of spiritual gifts, maturity, ministry development, and dynamic leadership to build a coalition of adults who will support the growth that we are planning. Resources, brand new children and youth facilities, and support of the parish and vestry are in place. Competitive full-time salary, full benefits, sabbatical provisions, and more will reflect the experience, gifts, and vision that you bring to our parish. Please forward your resume and cover letter, along with other relevant material to the Rev. Brad Whitaker at bwhitaker@christchurchgp.org with "Christian Formation" in the subject line.

PART-TIME PRIEST: *Church of the Redeemer in Salmon, ID,* is seeking a part-time priest for lively parish with congregants of all ages; innovative community outreach programs; ministries regularly started and led by lay people; active worship leaders, choir and small groups. We are looking for someone with good preaching skills who can enhance our spiritual growth. We have a lovely historic building located in the heart of the Rocky Mountains with incredible outdoor recreation opportunities. Contact: **The Rev. Rand Fagg, Diocesan Deployment Officer**, at rfagg@pmt.org.

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Grace Church was founded in 1846 and has an average weekly attendance of 800+, including a youth group and a dramatically growing number of younger children. We are located in a coastal city, known for its rich history, architecture, beautiful beaches and great restaurants. We are also known as an international center for the arts. Visit www.gracechurchcharleston.org for a full job description. Send cover letter, resume, and list of references to the Rev. Kirtley Yearwood, M.D., vicar@gracesc.org.

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PEOPLE & PLACES

Deaths

The Rev. **Jay A. Hobbs**, rector of the Church of the Good Shepherd, Dallas, died Feb. 8. He was 62.

Born in Richmond, VA, Fr. Hobbs was a graduate of the University of Virginia and Virginia Theological Seminary. He was ordained in the Diocese of Washington, as deacon in 1972 and priest in 1973. He was assistant at St. Paul's, Lynchburg, VA, and chaplain at Virginia Episcopal School, assistant at Ascension, Gaithersburg, MD, vicar of St. Paul's, Hollandale, MS, 1978-82; chaplain at Boys Home, Covington, VA, 1982-84; assistant at St. Paul's, New Orleans, 1984-87; rector of Good Shepherd, Asheboro, NC, 1987-99; and rector in Dallas from 1999 until the time of his death. Fr. Hobbs is survived by his wife, Sarah; three children and two grandchildren.

The Rev. **Douglas G. McCreight**, retired priest of the Diocese of Missouri, died Jan. 17. He was 90.

Born in Dayton, OH, Fr. McCreight was a graduate of the Baptist Theological Seminary of the Southwest. He served in the Baptist Church from 1943 to 1953, then was ordained deacon and priest in 1954. He was vicar of St. Stephen's, Shell Lake, WI, 1955-56; vicar of St. Mark's, Barron, WI, 1956-59; rector of St. Augustine's, St. Louis, MO, 1963-64; a nursing home chaplain from 1964 to 1968; rector of St. Gabriel's, Wood River, IL, 1969-74; chaplain at Little Company of Mary Hospital, Evergreen Park, IL, 1975-86; and priest-in-charge of Trinity, St. Louis, 1986-94. Fr. McCreight is survived by five children: Anne Vick, Tim, Roger, John Mark and Merry.

The Rev. **Donald L. Royer**, 86, rector emeritus of Holy Trinity Church, Nevada City, CA, died Jan. 15.

Fr. Royer was born in Corcoran, CA, and educated at Gonzaga University and Church Divinity School of the Pacific. He was ordained to the diaconate in 1961 and to the priesthood in 1962, then served as curate at All Saints', Long Beach, CA, 1961-63; vicar of St. Andrew's, Corning, CA, 1963-65; and rector in Nevada City, 1965-72. He retired in 1972. Fr. Royer was active in the Diocese of Northern California, as a rural dean, deputy to General Convention, president of the standing committee, and member of executive council. He is survived by his wife, Louise, and three children.

Next week...

Anglicans or Baptists?

Correction: In the list of persons for whom memorial gifts were made to the Living Church Fund during 2007 [TLC, March 2], the Very Rev. Francis B. Sayre was erroneously included. We apologize to members of Dean Sayre's family.

Church Directory



STUART, FL

ST. MARY'S 623 E. Ocean Blvd. (772) 287-3244
 Website: www.stmarys-stuart.org
 The Rev. Thomas T. Pittenger, r; the Rev. David Francoeur, assoc r; the Rev. Jonathan Coffey, the Rev. Stephen Fregeau, the Rev. Canon Richard Hardman, the Rev. Peggy Sheldon, assisting; Dr. Allen Rosenberg, organist & choir dir
 Sun Eu 7:30, 9, 9 (contemporary), 11, 5. Tues H Eu 12:10; Thurs H Eu 10, Sat 5

HONOLULU, HI

THE PARISH OF ST. CLEMENT (808) 955-7745
 Website: www.stclem.org stclem001@hawaii.rr.com
 The Rev. Liz Zivanov, r
 Sun H Eu 7:30 & 10:15

ST. MARK'S (808) 732-2333
 539 Kapahulu Ave. (#13 Bus end of line from Waikiki)
 Sun Masses 7, 9 (Sung); MWF 8 (5th Sun 8 only)

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

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ST. PAUL'S PARISH 60 Akenside Rd. (708) 447-1604
 Website: www.stpaulsparish.org
 The Rev. Thomas A. Fraser, r; the Rev. Richard R. Daly, SSC, parochial vicar
 Sun Eu 9 & 10:30. Wkdy Eu Tues 7, Wed 7, Fri 10:30. Sacrament of Reconciliation 1st Sat 4-4:30 & by appt., A/C

SPRINGFIELD, IL

CATHEDRAL CHURCH OF ST. PAUL (217) 544-5135
 Website: www.stpaulspringfield.com
 E-Mail: stpaulpeca@insightbb.com
 The Very Rev. Robert E. Brodie, dean
 Sun 8 & 10:30; Mon-Thurs 12:15

NEW ORLEANS, LA

CHRIST CHURCH CATHEDRAL (504) 895-6602
 2919 St. Charles Ave.
 On the street car line at the corner of 6th St.
 Website: www.ccnola.org
 The Very Rev. David duPlantier, dean
 Sun Mass 7:30 (1928), 10 (Choral H Eu), 6 (Rite II). Daily Mass: M-F 12:15, Sat 9:30

BOSTON, MA

THE CHURCH OF THE ADVENT (617) 523-2377
 30 Brimmer Street Web: www.theadvent.org
 E-mail: office@theadvent.org
 The Rev. Allan B. Warren III, r; the Rev. Patrick T. Gray, assoc; the Rev. Daphne B. Noyes, d; Sharon Knox-Hutchinson, Pastoral Assistant for Families
 Sun MP 7:30, Ch S, 10:15; Masses 8, 9, 11:15 (Sol High); Mon-Fri, MP 9; Mass 12:15 (except Wed); EP 5:30; Wed, Mass 6; Sat, MP 8:30, Mass 9, C 9:30

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 The Rev. J. Carr Holland III, r
 Sun Masses 8 & 10 (Sung); Mon-Fri 12:10

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 The Rev. William C. Thiele, p-i-c frthiele@gmail.com
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 Sun H Eu 8 (Said), 9 (Sung), 11 (Choral), Ev 4 (Choral); M-F MP & H Eu 8 & 12:10, EP & Eu 5:30 (Tues, Wed & Thur Choral Evening); Sat H Eu 12:10

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 Website: www.allsouls cathedral.org
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ST. PAUL'S (570) 724-4771
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 The Rev. Gregory P. Hinton, r
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 218 Ashley Ave.
 Website: www.holycom.org
 The Rev. Dow Sanderson, r; the Rev. Dan Clarke, c; the Rev. Patrick Allen, assoc
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 Sun Mass 8 (Low) & 10:30 (Sung), Ev & B as anno, Wed Eu & HU 10:30; C by Appt., HD as anno

MILWAUKEE, WI

ALL SAINTS' CATHEDRAL (414) 271-7719
 818 E. Juneau Ave. Website: www.ascathedral.org
 The Very Rev. Warren H. Raasch, dean
 Sun Masses 8, 10 (Sung). Daily Mass, MP & EP as posted

LUTHERAN

MOJAVE, CA

HOPE CHURCH K and Inyo Streets (909) 989-3317
 The Rev. William R. Hampton, STS
 Sun Eu 10:30

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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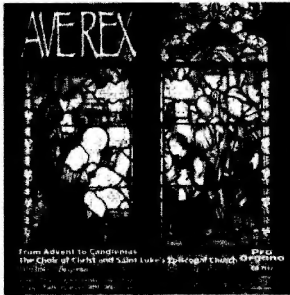
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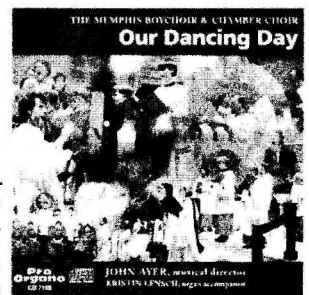
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