

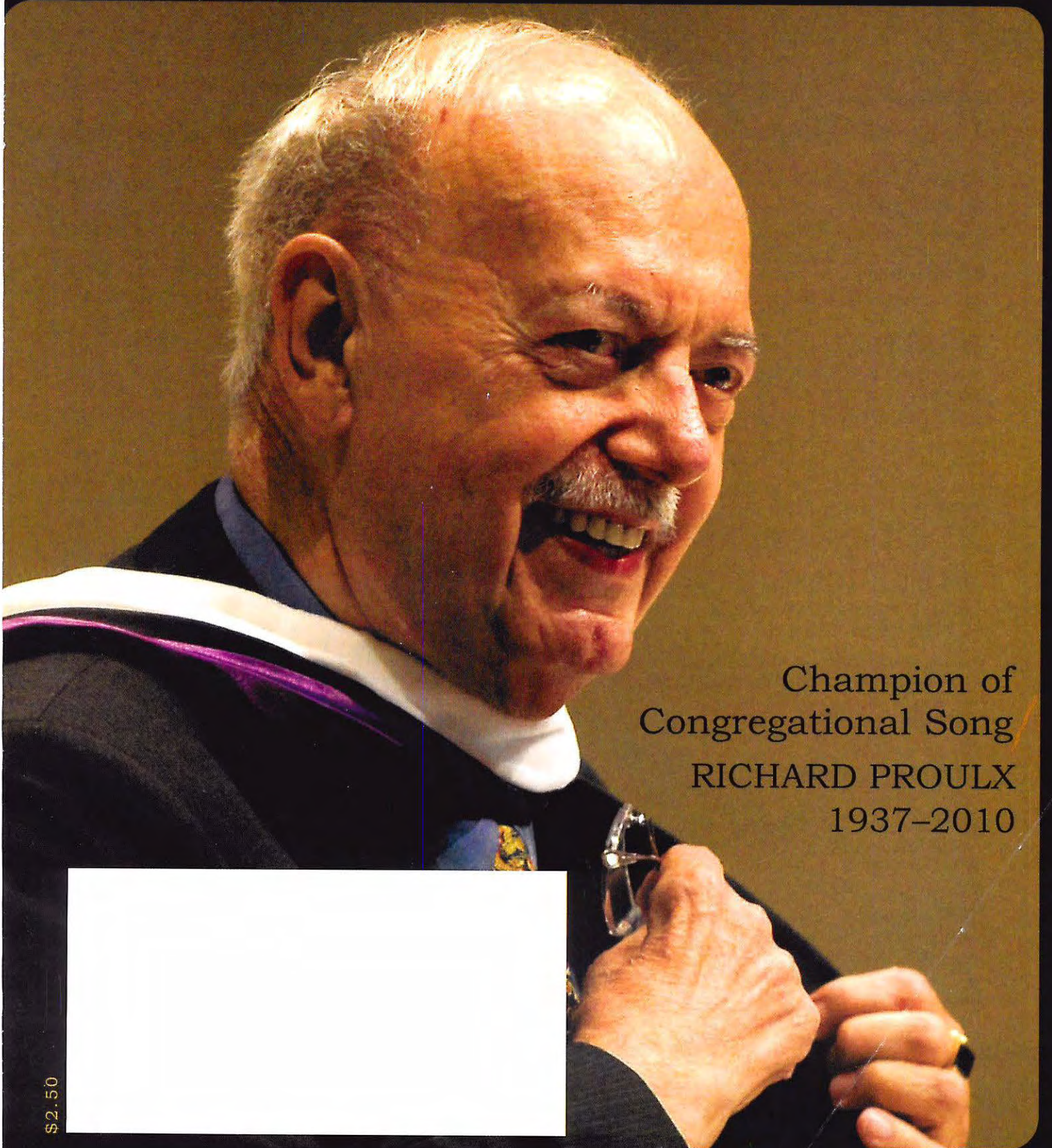
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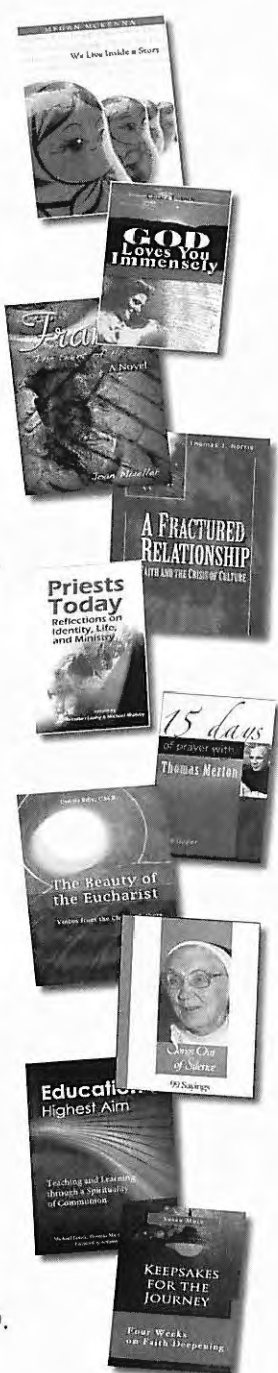
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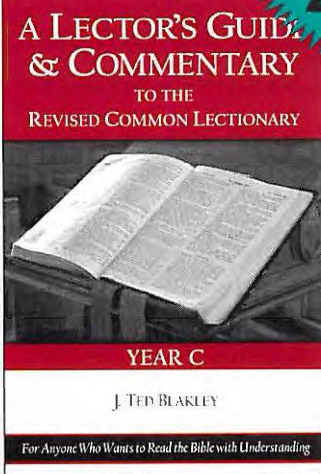
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news

Bishop Nominee Writes of Civil Marriage

In the search for its 11th bishop, the Diocese of Utah is the third diocese since General Convention adjourned in 2009 to nominate a priest in a same-sex relationship.

The Very Rev. Canon Michael L. Barlowe, the Diocese of California's canon for congregational ministries, has been nominated before in three dioceses: Chicago, 1999; California (by petition), 2006; and Newark, 2006.



Barlowe

Utah also has nominated three other priests who are canons:

- The Rev. Canon Scott B. Hayashi, canon to the ordinary, Diocese of Chicago.
- The Rev. Canon Juan Andrés Quevedo-Bosch, rector, Church of the Redeemer, Astoria, N.Y.
- The Rev. Canon Mary C.M. Sulerud, canon for deployment and vocational ministries, Diocese of Washington.

In the diocese's 37-page profile of the four nominees, Barlowe wrote directly about Paul Burrows, his partner of 28 years: "In the summer of 1982, while an intern in an inner-city parish in South London, I met Paul Burrows, an English priest, and fell in love."

Barlowe added: "In 2007, Paul and I celebrated our 25th anniversary; in 2008, after the historic California Supreme Court ruling, we were married in a civil ceremony, by one of our heroes: Judge Herbert Donaldson, one of the first civil rights attorneys in the country to fight for equality for gay people."

He also wrote about his previous ministries in other dioceses, including as dean of the Cathedral Church of St. Paul, Des Moines, Iowa: "We helped stop the death penalty from being reenacted in Iowa, and lobbied for better health care for chil-

dren. We became a downtown arts venue, and hosted American Presidents, past and future, as they came to persuade the Iowa Caucuses. We also saved more than one person from freezing in the Iowa winters, and reached out, in word and deed, to people hungering for Good News."

Barlowe's doctoral thesis, completed at Church Divinity School of the Pacific in 2006, was "Deep Roots and New Growth: Planting a New Church from an Anglo-Catholic Parish."

Canon Hayashi wrote about being rector of Church of the Good Shepherd, Ogden, in 1989-98: "Being new to working in the inner city, I endeavored to find ways to reach out to the people who lived in the downtown area. I believed that the only way to be effective was to establish friendly relationships within the Ogden community. Over time I became friends with members of the business community, the then Mayor of Ogden, Glenn Meacham, as well as fellow ministers from other denominations and the [Latter-day Saints] community."

Those leaders founded an inner-city youth program based at Good Shepherd. "We worked with over 150 youth, mostly Latino, on a program that met twice a week throughout the entire year," Hayashi wrote. "This program, Youth Impact, continues to this day."

Canon Quevedo-Bosch wrote of growing up in Cuba, his mother's loss of faith and his discovery of a Christian worship service at age 11: "I found many people milling around in the dark, and ... a huge bonfire erupted in the courtyard of the adjacent monastery, and I felt free. I felt seized by the moment, and the time or place did not really matter anymore. Wafts of a sweet scent filled the air, a choir sang with gusto, and my eyes opened wide to 'something'

I could not name. ... Unbeknownst to me then, I had attended my first Easter Vigil."

He also wrote about feeling drawn to the diocese: "Once more, deep in my heart, I have felt the same 'pull' that brought me into the church in my childhood, that gave me courage to confess my faith publicly, that brought me into ministry; this same 'pull' has also brought me here, to the shore of the Great Salt Lake, to offer myself to you as the next Bishop of Utah."

Canon Sulerud addressed a question about a widespread diocesan sign that reads, "The Episcopal Church in Utah: Welcoming All for 140 Years."

"In some ways the Episcopal Church in Utah has the luxury of being in a state in which 60 percent of the residents are Mormon and thus the word church has some definable content and shared understanding among its residents," she wrote. "The Episcopal Church also has the challenge of defining itself as a faith tradition of baptized people who welcome all in the name of Christ Jesus, and not a religious construct of spiritual overseers who have way too much to say about our morals and beliefs."

She added, "As Jesus notes repeatedly in the Gospel of John, a sign is proof of nothing. A sign speaks a truthful word of God's hospitality only if the people who worship, pastor, reach out to the captive, the poor and needy, and teach Scripture embody this in all that they say and do."

Douglas LeBlanc

Two Archbishops Express Dismay

Two archbishops have written to the Archbishop of Canterbury on the eve of the fourth Global South Encounter, expressing their dismay

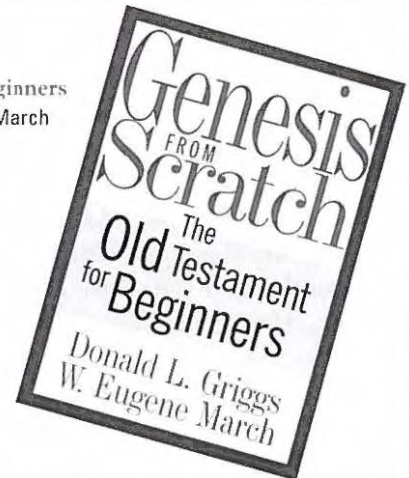
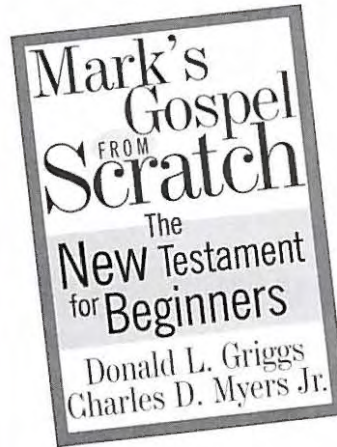
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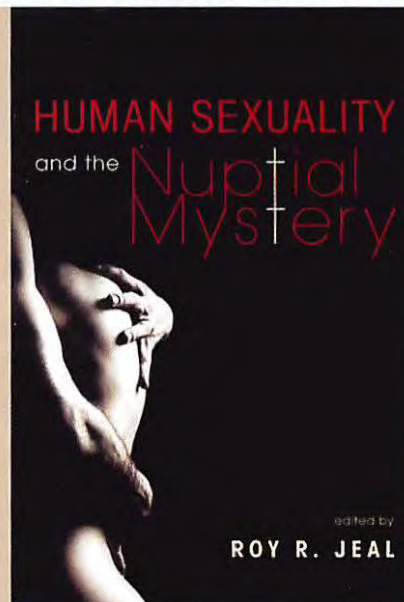
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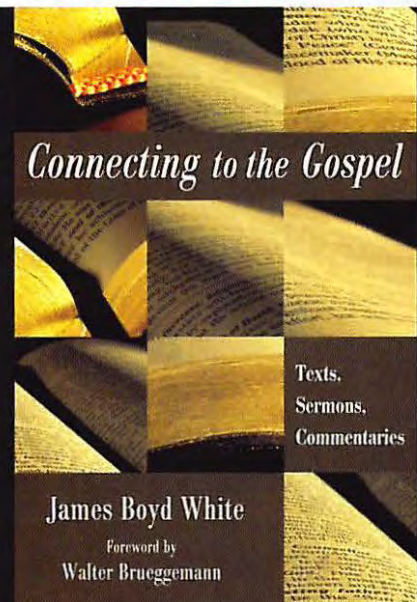


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news

ARCHBISHOPS DISMAYED

(Continued from previous page)

about the Anglican Communion.

The publicly issued letters are from the Most Rev. Henry Luke Orombi, Archbishop of the Church of Uganda, and the Most Rev. Ian Ernest, Bishop of Mauritius and

Archbishop of the Province of the Indian Ocean.

Both of the leaders ask Archbishop Rowan Williams to call an emergency meeting of Anglican primates, with the exception of the Most Rev. Katharine Jefferts Schori of the Episcopal Church and the

Most Rev. Frederick James Hiltz of the Anglican Church of Canada.

Both primates object to the Episcopal Church's plan to consecrate the Rev. Canon Mary Douglas Glasspool, who is in a long-term same-sex relationship, as a bishop suffragan of the Diocese of Los Angeles.

Both archbishops express their support of the Most Rev. Dr. Mouneer Hanna Anis, President Bishop of Jerusalem and the Middle East and Bishop in Egypt with North Africa and the Horn of Africa, who wrote Archbishop Williams about similar concerns on Jan. 30.

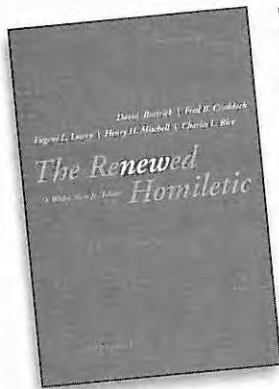
"Your Grace, I have urged you in the past, and I will urge you again," Archbishop Orombi wrote on April 9. "There is an urgent need for a meeting of the Primates to continue sorting out the crisis that is before us, especially given the upcoming consecration of a lesbian as bishop in America."

"I feel that I should express the heartfelt feelings of the people of God who are extremely distressed at the disrespectful and high-handed manner in which the TEC continues to dismiss the concerns of the rest of the Communion and to undermine the decisions taken by the Primates," Archbishop Ernest wrote on April 12.

Both primates expressed their sense that leaders from the Global South receive different treatment than their counterparts.

"Together with Bishop Mouneer, I am equally concerned, as you know, about the shift in the balance of powers among the Instruments of Communion," Orombi wrote. "It was the Primates in 2003 who requested the Lambeth Commission on Communion that ultimately produced the Windsor Report. It was the Primates who received the Windsor Report at our meeting in Dromantine in 2005. It was the Primates, through our Dromantine Communiqué, who presented the appropriate 'hermeneu-

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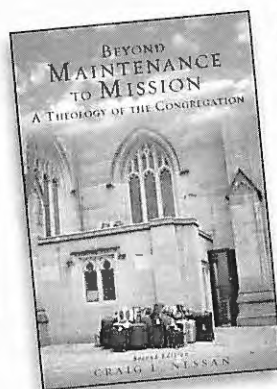
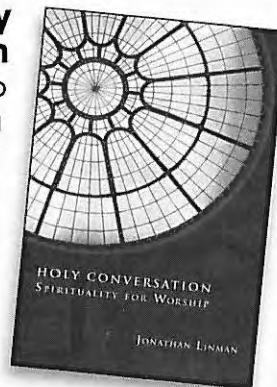
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tic' through which to read the Windsor Report. That 'hermeneutic,' however, has been obscured by the leadership at St. Andrew's House who somehow created something we never envisioned called the 'Windsor Process.'"

"Both Archbishops Mouneer Anis and Henry Orombi are to be admired for the way in which they have taken a stand and I am proud to associate myself fully with the sentiments they express," Archbishop Ernest wrote. "Both of them in their recent communications with you have expressed their disquiet at the way in which the teaching and leadership role of the Primates in matters of faith and order has been effectively subverted. I want to agree with them and with their call for an overhaul of the structures of the Communion to bring them into line with the changed demographics which are the reality of our church

today. If over 80 percent of Anglicans live in the Global South, why is this not reflected in communion structures?"

New York Rector Elected as Bishop of Alaska

The Diocese of Alaska has called its eighth bishop from more than 4,000 miles away. The Very Rev. Mark Lattime, rector of St. Michael's Church, Geneseo, N.Y., was elected on the fourth ballot April 10.

Dean Lattime led in both the clergy and lay orders from the first ballot.

The Rev. Dr. Gregory Kimura, a nominee by petition, was Lattime's closest contender in the election.

The other nominees were:

- The Rev. Canon Virginia "Ginny" Doctor, the diocese's canon to the ordinary and assisting vicar, St. James' Mission, Tanana.
- The Rev. Dr. Gregory Kimura,

president and chief executive officer of the Alaska Humanities Forum, who works as a supply priest in congregations of the Episcopal Church and the Evangelical Lutheran Church in America.

- The Very Rev. Timothy W. Sexton, provost and canon administrator, Cathedral Church of St. Andrew, Honolulu, Hawaii.

- The Rev. Suzanne Elizabeth Watson, former congregational development officer at the Episcopal Church Center. She is also a priest associate at Christ and Holy Trinity, Westport, Conn.

ALASKA BALLOT		1		2		3		4	
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Needed to Elect		14 36							
Doctor		4	8	2	4	1	2	-	-
Kimura		8	11	8	20	7	24	11	28
Lattime		9	25	12	28	15	33	14	42
Sexton		1	5	0	1	-	-	-	-
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RICHARD PROULX, 1937–2010

Champion of Congregational Song

By Michael Silhavy

Richard Proulx, who died February 18 at 72, enjoyed a distinguished career as an organist, conductor, consultant and hymnal editor. While these are fitting titles to describe his career, perhaps *champion of congregational song* best describes his ministry to the Church. He was best known for his work as director of music at Chicago's Holy Name Cathedral, where he developed a music program that became a model for Roman Catholic cathedrals through the United States. Prior to his Chicago appointment, he served at a number of Roman Catholic and Episcopal parishes in the Twin Cities and Seattle areas.

He served as a consultant for *The Hymnal 1982*, *New Yale Hymnal*, the *Methodist Hymnal*, *Worship II* and *Worship III*, and has contributions in the *Mennonite Hymnal* and the *Presbyterian Hymnal*. Proulx was a member of the Episcopal Church's Standing Commission on Church Music.

He composed over 20 original hymn tunes, and was a prolific composer of hymn accompaniments, harmonizations, descants and service music. His compositional output is contained in dozens of denominational hymnals. Over 30 hymn concertatos

of his are available from numerous publishers. His catalogue of hymn intonations, alternate harmonizations, and organ preludes based on hymn tunes is equally prolific.

His work on hymnal editorial teams was less public as he solicited and reviewed new tunes and texts from composers and authors. He was responsible for arranging the marriages of many texts and tunes that have now become commonplace. For instance, while Anglicans most frequently encounter Horatio Bonar's text "I Heard the Voice of Jesus Say" with Thomas Tallis's "Third Mode Melody," it was Proulx who first yoked the text with "Kingsfold," thus creating the standard pairing for Roman Catholic congregations.

In 2009, GIA Publications released *The Richard Proulx Hymnary*. The 26 original tunes and hymn adaptations exhibit great variety, demonstrating Proulx's comfort in many compositional styles.

Of note are his tunes that show an indebtedness to his training and formation in plainsong and chant. Proulx himself was fond of noting that his grade-school curriculum included training in music twice daily. His thorough training in chant is displayed in much of his service music, in which he reuses and reshapes traditional chant melodies. Encountering

even the newest of one of Proulx's pieces, singers feel they have been singing these pieces for their entire life; indeed they have, as they draw on the familiar chant melodies of a liturgical tradition. Like chant, the contour and phrasing of his tunes are driven by the text. Many of his tunes exhibit the linear direction and fluidity of plainsong, and some are composed in a modal fashion.

Equally significant are Proulx's tunes which are thoroughly American. While never consciously imitating them, Proulx expressed his admiration for Gershwin, Sondheim, and other American composers who combined the classical art song and popular music traditions. This fusion is also seen in the tunes of David Hurd, Calvin Hampton, Larry King and others in what has been called the "New York School" of church music.

His hymnary also includes metrical psalmody. Proulx was intrigued by the advancing scholarship that demonstrated vernacular singing at Roman Catholic liturgy was common in some parts of pre- and post-Reformation Europe, primarily in German and Dutch cultures. Metrical settings of canticles also were intriguing to Proulx. He composed tunes for metrical settings of the *Gloria in excelsis* as well as the *Venite exultemus* (Psalm 95) and the *Benedictus*; he frequently employed these metrical settings in his own liturgical programming, noting that they provide musical variety in the midst of chanted psalmody.

He also included tunes from the synagogue tradition. While in Seattle, Proulx also held a position as organist at Temple de Hirsch. There he encountered tunes that he later reworked and adapted. He insisted, however, that when Hebrew melodies are appropriated for use in Christian worship, the tunes be used only with texts drawn from the Hebrew Scriptures.

Most of his tunes were written on commission from a congregation or publisher; he rarely composed tunes for his own pleasure. He was comfortable writing tunes for texts that were purely doxological in nature; Timothy Dudley Smith was a favorite author. Yet he did not eschew texts that spoke of the Church's mission in the world; one of

his last tunes was for Frances Wheeler Davis's text "Let There Be Light."

In the fall of 2008, the Federation of Diocesan Liturgical Commissions recognized Proulx for his achievements in liturgical music. In his remarks at that occasion, Proulx exhorted those gathered to "have faith in the excellence of the best liturgical arts — they will serve our mission well, remembering that it is still possible to inspire people with the very best. Liturgy needs beauty."

Russell Schulz-Widmar wrote in his forward to Proulx's hymnary: "Proulx doesn't write 'down.' Let someone else write the lightweight, transitory, comfy, easily-attained-easily-lost congregational songs ... every hymn is a significant piece of music. They are written to contribute, they shed fresh light, they create another viewpoint."

A memorial service for Proulx — held on April 11 at the Church of Saint Paul and the Redeemer, Chicago — included his tune "Castlewood" with David Mowbray's text "Come to Us Creative Spirit." Those of us who gathered to remember Proulx that

"It is still possible to inspire people with the very best.

Liturgy needs beauty."

— Richard Proulx



morning sang: "in our worship and our living, keep us striving for the best."

It was a fitting tribute indeed as Proulx was committed to shaping congregational song with the very best the Christian tradition had to offer.

Michael Silhavy worked with Richard Proulx from 2000 to 2010 in creating an annotated catalog of Proulx's 400-plus compositions. The catalog will be housed at Saint John's University, Collegeville, Minn.

Sound from Silence: BEETHOVEN

By Donald W. Shriver, Jr.

If I should ever die, God
forbid, let this be
my epitaph:

*The only proof he needed
for the existence of God
was music.*

Kurt Vonnegut,
A Man Without a Country

Music is a noble gift of God,
next to theology. I would
not change my little
knowledge of music
for a great deal.

Martin Luther

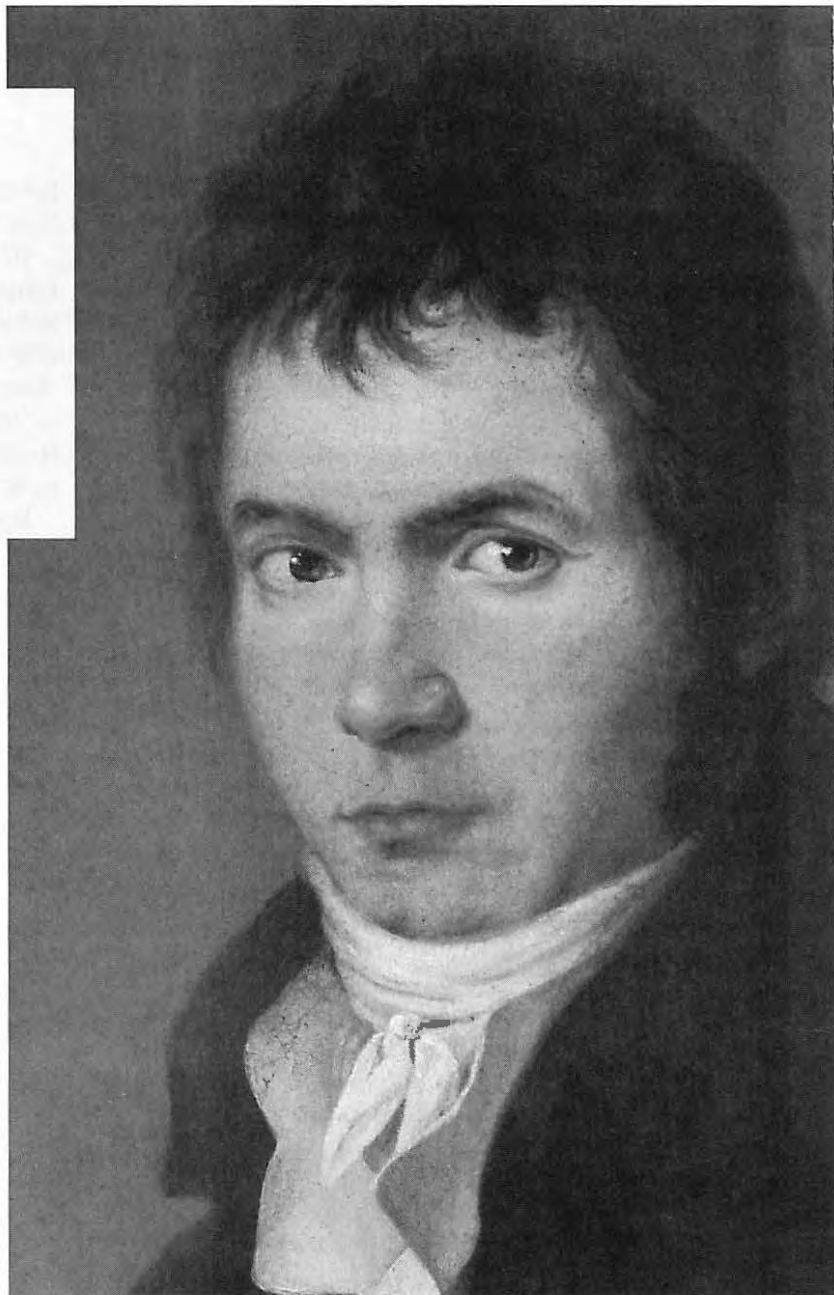
December 2007 was the 200th anniversary of Beethoven's completion of his *Fifth Symphony*. For millions since, that work has been a gateway into classical music. I am one of them.

Beethoven was himself a gateway into the Romantic Era of European history. In more than one sense, he was a musical democrat. Symbolic of that was the crowd of Viennese who attended his funeral in March, 1827. John N. Burk compares the event with the burial of Mozart in the same city thirty-six years before when the thirty-five-year-old musical genius had been thrown into a pauper's grave. No one had stayed as a witness. Now, 20,000 people walked to the cemetery to honor Beethoven. Most of them, Burk speculates, had never heard a

note of Beethoven's music. But "now, a great musician could command as much respect as any prince. The world had changed, and Beethoven had done much to change it, not by what he had exacted, but by a strange power in his music which lifted [human beings] in spite of themselves." (see John N. Burk, *The Life and Works of Beethoven* [Random House, 1943], 256-57).

A hundred years later, one of those human beings would be me. In a lecture in Berlin in the spring of 1999, I said to a German audience: "As an adolescent American of the 1940s, I grew up between Hitler and Beethoven."

Strange, that an artist in the history of an enemy nation should become a symbol of the cause for



which a war was being fought against that nation. As everyone knows, the famous four notes that began his Fifth Symphony, by coincidence the letter "V" in Morse Code, became a worldwide call of hope for victory over Nazism.

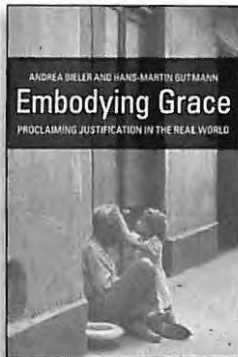
In my young American case, an eighth grade music teacher in Norfolk, Virginia, had drawn back the curtain on classical music for me. Beethoven had claimed center stage. In 1941, the Fifth Symphony was the major work in the first orchestral concert I ever attended. Soon after, from my income as a morning newspaper deliverer, I had enough money to buy the 78 rpm version of the Fifth by Toscanini and the NBC Symphony. For the next five years, from constant replaying, I wore that recording to a scratchy frazzle.

Apparently the Fifth has not lost its intergenerational appeal. In the 2007-08 season, the program notes of the New York Philharmonic introduced the audience to the newest member of the orchestra's trumpet section, Matthew Muckey, age twenty-two. "The first piece I fell in love with," Muckey reported, "was Beethoven's Fifth Symphony. I listened to it over and over." On New Year's Day 2007, in WQXR's annual broadcast of the fifty most popular classics as determined by a poll of its listeners, the announcer noted that Beethoven won the largest number of nominations. The Ninth ranked first, the Fifth second. In 2008, the Ninth again was first; second, the Seventh; third, the Fifth.

It is presumptuous, perhaps, for us musical amateurs to think that we have anything meaningful to say about the miracles of music. Theologians like me should not speak casually of "miracles," but I am inclined to think that there is some-

(Continued on next page)

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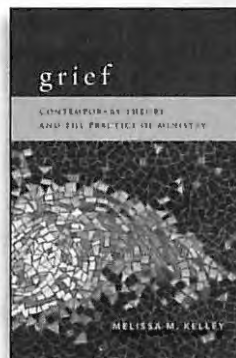
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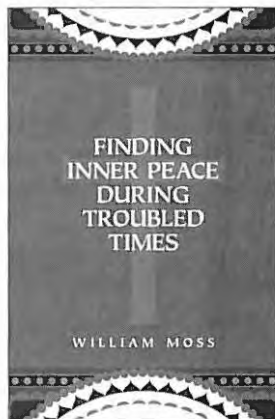


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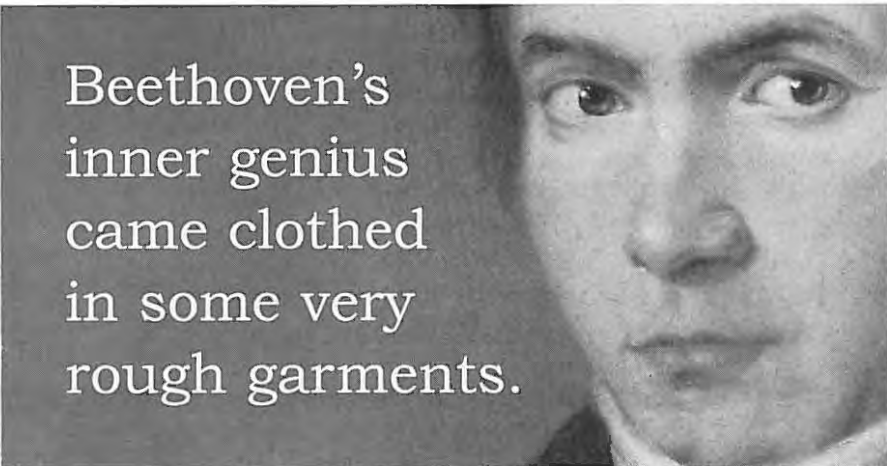
thing miraculous about an interlinked chain of phenomena that transmit sounds inside the mind of a deaf genius onto little black lines and spots of a musical manuscript and thence to skilled reproduction in professional performances of that original mental sound, making it accessible to millions of good human ears centuries later.

Music is a spiritual experience. With the late William Sloane Coffin, Jr., many of us overtly reli-

Beethoven's inner genius came clothed in some very rough garments. In behavior he was a collection of contradictions: preoccupied with vast orderings of sound, but living in rooms cluttered with disorderly sprawl; needing friends but often insulting them; defending commoners in an aristocratic society but yet insulting to his house servants; always in love but never married; prudently respectful of the aristocrats who supported him but claiming to their faces his own aristocracy of *mind*; yearning for public applause but contemptuous of ordinary musical intelligence to the point of "outrageous rudeness." Not a man, in short, whom we mortals of modest endowments would find easy to meet a second time or even a first. Burk says of him: His "taut jaw and lower lip are unable to relax into a smile. He must [rather] break into a guffaw. It was only in music that Beethoven could really smile. Blind anger, frenetic hilarity, depression — he was subject to them all" (57–58).

One sees something of that mixture in the twisted expression found on Bourdelle's sculptured facial mask of Beethoven in the lobby of Avery Fisher Hall.

His friends, therefore, had to be very forgiving. In awe of his music, they had compassion for him in his fight against his great enemy of thirty years, deafness. When it comes to miracles, for two centuries we concertgoers have wondered how out of deafness could come music. As it closed in upon him, increasingly Beethoven "saw himself shut off from society. There was only music left to him." Somehow, says Burk, "Deafness was not altogether blighting. It was a curtain which helped him to shut out more completely the world with its many perplexities and the ties of the heart. ..." (167–68). Because of the music in his mind, Beethoven said, "I am never alone when I am alone" (243). Yet in a double sense, there were always human companions. He had to hope that a mass of others, present and future, would eventually cherish his music. If one did not count on their good ears, why would one publish it? One other companion was both implicit and explicit. At age fifty, as he was composing his *Missa Solemnis*, he wrote in his notebook, "God above all things ... For it is an eternal providence which directs omnisciently the good and evil fortunes of human beings. ... Tranquilly will I submit myself to all vicissitudes and place my sole



Beethoven's inner genius came clothed in some very rough garments.

gious folk readily confess, "Next to prayer, music has most often comforted me." Some years ago a neighbor in a seat at Avery Fisher Hall spread out her arms and exclaimed, "This is my church!" Her exclamation won't do for me. A concert audience is not a congregation. But I cannot get away from the notion that God's Spirit sometimes speaks to some of us in the deepest moments of music. It is clear from Beethoven's notebooks that he thought so, too.

Raised a Roman Catholic, he seldom frequented the sanctuary of a church, either in the Rhineland of his birth or the Vienna of his career. Arriving in that self-proclaimed musical capital of Europe at age twenty-two, he was already sure that his calling to music was not only that of an extraordinary pianist but equally that of a composer. When at age twenty-five he dared to tag his new F Major sonata "Opus 1," he was already renowned as a fabulous pianist. He dedicated that work to "Mr. Joseph Haydn, Doctor of Music," making no secret of his ambition to join the ranks of Handel, Haydn, and Mozart. At an aristocrat's party one evening, a stranger scoffed at young Ludwig's ambition to be a composer: "My dear young man ... you are neither a Goethe nor a Handel; and it is not to be expected that you ever will be, for such masters will not be born again." To which the young Beethoven "withdrew in haughty silence" (Burk, 56).

confidence in Thine unalterable goodness, O God. Be my rock, my light, forever my trust." Over the manuscript of the *Missa* he wrote: "Coming from my heart, may it again reach the heart" (Burk, 206–7).

The miracle of communication between human hearts separated by time, space, and culture not only frees amateurs like me to say a word about such music but also frees music itself from elitist captivity. Great music is not only for the great. That principle comports with Beethoven's own politics, with his belief that he had more to bequeath to a future humanity than had his contemporary, Napoleon Bonaparte. A spirit deeper than politics resounds in this music. Concerning some of it, the religious among us would not hesitate to say, in words of the Apostle Paul, that in Beethoven we sometimes sense the presence of a power who speaks to us "with sighs too deep for words" (Rom. 8:26).

Whether we are consciously religious or not, many of us have heard those wordless sighs. Vonnegut heard them. Music historian Steven Brown finds evidence, in ancient human culture, of communicative habits which he calls "musilanguage," an age-old fusion of sounds both musical and verbal. Parents are familiar with this language, observes Robert Bellah, in sounds which they are likely to purr lovingly over their infant children (see *The Robert Bellah Reader*, edited by Steven Brown and Steven M. Tipton [Duke University Press, 2006], 160).

• • •

That notion brings me back to a thirteen-year-old boy whose doorway to great music was first opened by the Beethoven Fifth. It would require another eight or ten years before I came to hear a segment of the Beethoven corpus rather removed from the vast sonic miracles of the nine symphonies. By the late 1940s, Toscanini had transcribed for string orchestra two short movements from the final string quartet, Opus 135. It was for me a new door into the depths of Beethoven's spirit. Over the third movement, while mortally ill, he wrote "Song of Rest, Song of Peace." The fourth movement begins in the minor with a somber three-note tune he had picked up in a Vienna bar, "Muss es sein?" (Must it be?) Suddenly, in the major, the notes yield to a triumphant inversion: "Es muss sein!"

It was an Ode to Joy in miniature. The silences in the late quartets are as eloquent as the sounds. Many of us who make our living with talk know that the silence *between* words often anticipates or

resonates with the words themselves. One waits for some words to come, some to sink in. The same applies in music. As regards Beethoven's late quartets, no other music known to me so intimately combines sound and silence or is so close to "sighs too deep for words."

Several of my friends have asked for some portions of one of those quartets to be played at their funerals. The same will do for me. It will do for many of us, because our experience of great music inclines us to agree with the last lines of Robert Browning's "Abt Vogler":

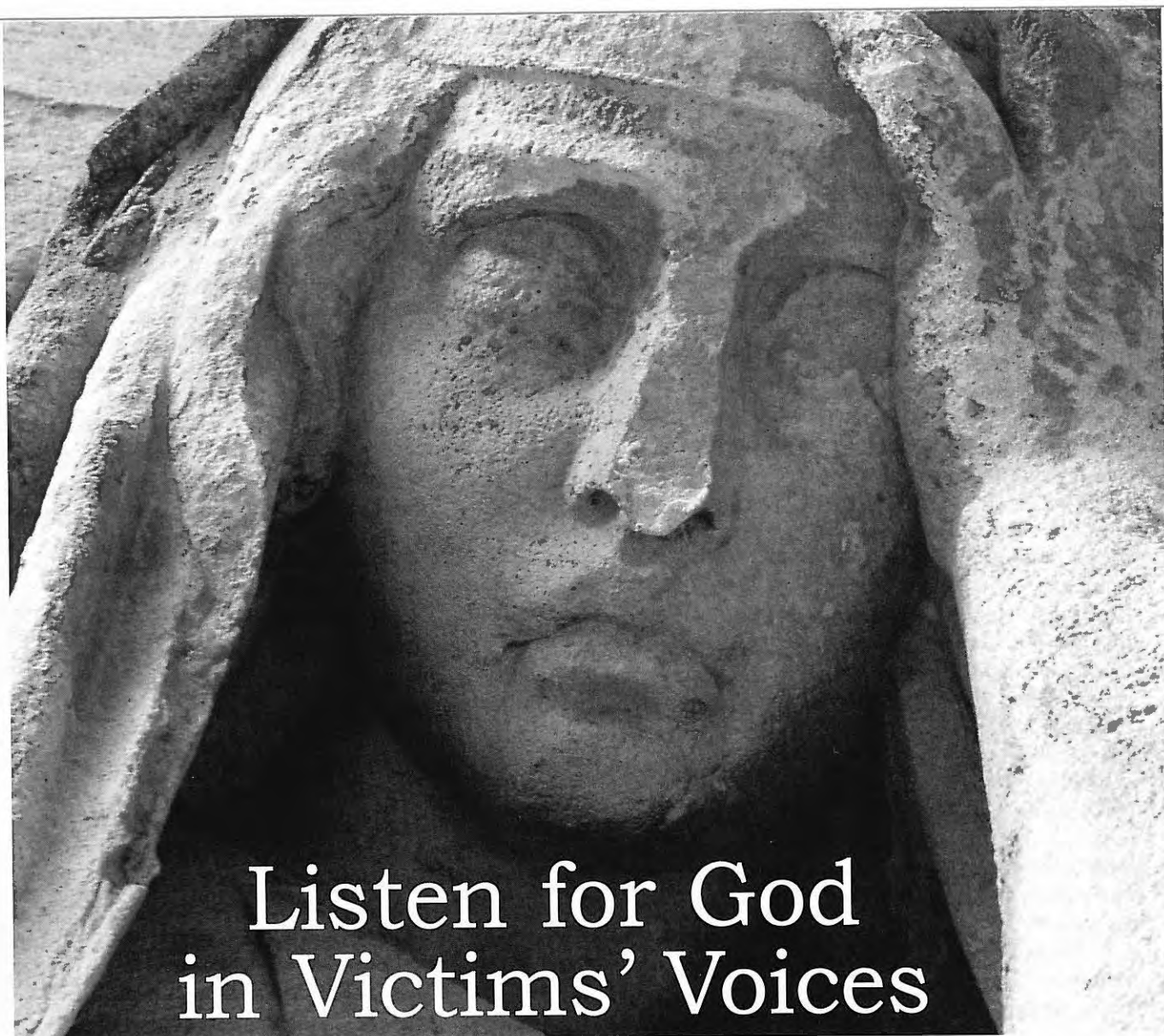
Sorrow is hard to bear, and doubt is slow to clear.
Each sufferer says his say, his scheme
of the weal and woe.
But God has a few of us whom he whispers in the ear;
The rest may reason and welcome:
'tis we musicians know.

Presumptuous it may be for us amateurs to believe that we know what the musicians know. Not long after I first heard Opus 135, I wrote a poem, not so great as Browning's but great with gratitude to Beethoven. One of my friends of that time said, "I know that quartet, and I know what your poem means." I am sure that others will know, too.

Quartet in F Major, Number 16, Opus 135

My fingers brush a shore of sound
As I slip further out into the silent sea
Which washes on the island of this noisy life.
Oh, I have stormed the mountaintops
And split the shells off the universe
To free the lightning of my chords.
But time is short, and silence tugs upon my soul.
Believe me, music is the yearning of a sound
to find a rest in soundlessness.
So what I hated most — deafened cavern for a mind —
Contents me now,
For in that silence shall I rest whence
all my music comes.

Donald W. Shriver, Jr., is an ethicist and president emeritus of Union Theological Seminary, New York, N.Y. This essay is adapted, with permission, from his book On Second Thought: Essays Out of My Life (Church Publishing, March 2010).



Listen for God in Victims' Voices

By Neil Dhingra

The past few weeks have surely been disturbing for any Christian, as the real geographic limits of sexual abuse by Roman Catholic clergy keep expanding — from Ireland to India, where the Diocese of Ootacamund has been accused of sheltering a priest who molested two teenage girls in Minnesota; from Norway, where the former Bishop of Trondheim's resignation has been acknowledged to have occurred after the discovery of the abuse of an altar boy, to charges of negligence in Joseph Ratzinger's former cure, the Archdiocese of Munich; and on to the Vatican itself, where Jason Berry has reported that the late Fr. Marcial Maciel Degollado circulated thousands of dollars to ingratiate himself with the very officials charged with investigating the now troubled Legion of Christ. These reports have been met with reflexive defensiveness by at least some Vatican officials, most grotesquely when the Preacher to the Papal Household, the Rev. Rainiero Cantalamessa, likened some accusations to the "collective guilt" assumed by anti-Semites.

But what is the theological significance of all this?

It is easy to suggest that, while there are bad priests, the theology of the priesthood remains unchanged, the liturgy still bears fruit, and doctrine is timeless. But these scandals cannot be so easily dismissed. As the Archbishop of Vienna, Christoph Schönborn, said at a Holy Week liturgy for lamentation and penance, "When the victims now speak, then God speaks to us." If we take this claim seriously, it means three things:

First, we cannot say that clerical abuse is just another sort of child abuse, depressingly common outside of the Church, and merely another sad manifestation of human sinfulness. This is a way of refusing to listen. Clerical abuse, we must say, is worse, because, as Schönborn acknowledges, the name of the living God is poisoned.

As Derek P. Farrell has shown, clerical abuse inflicts *additional* "existential and spiritual" trauma upon victims. Five out of twelve research participants in an interpretative phenomenological analysis were, after their abuse, now afraid of dying, because, as one said, "When I was being abused God did nothing; he didn't stop what was happening." God is seen as "co-conspiratorial." If we take

theology to be true, the gravity of clerical abuse is almost incomprehensibly enormous (“It were better for him that a millstone were hanged about his neck”).

Second, if God is with the victims of sexual abuse, the Church’s proclamation of the Good News must be credible from that place of victimhood. Otherwise, we are in peril of deserting Christ once again, abandoning where he stands for a safely protected place of familiar language and gestures. Does our fascination with suffering and the apparent holiness of undisturbed silence prevent survivors from seeing hope for themselves in the Resurrection and their own self-expression?

As Beth R. Crisp, herself a survivor, has said, the sacraments have presented problems for victims of abuse, because the supposed ontological status — the mysteriousness — of the priesthood seemed complicit in their abuse. She suggests looking at the Eucharist as less the confirmation of an already-complete and perfected Church, but as a way of uniting the broken body of Christ. The Eucharist is body and blood “freely given,” not the sign of a violation of consent. The Eucharist unites, overcoming isolation in a beautifully impossible solidarity, while rape threatens to leave the victim in perpetual darkness and silence.

Third, we must recognize the seductions of some of what the pope identified as contributing factors to the scandal in Ireland: “a tendency in society to favor the clergy and other authority figures” and “a misplaced concern for the reputation of the Church and the avoidance of scandal.” We can even relate these seductions, which deafen us to the voice of God in the voices of victims (then seen as discordant), with a particular sort of secularization.

To say this is not to scapegoat our atheist brothers and sisters, but rather to say that when the Church is seen as a powerful “secular” institution, one essentially defined by goals and functions, it becomes dangerously dysfunctional. This is because religious

language can intensify what the sociologist Robert Michels has called “the iron law of oligarchy.” Here, the priests, seen as distributing divine protection and intervention in exchange for institutional and doctrinal loyalty, inevitably become a distanced and conceited closed caste. The priests maintain their authority through excluding “disloyal” Catholics from supposed access to God, but also remunerative and more coercive tactics.

But the Church should not be seen as a merely “secular” institution managed by priest-brokers; it should be defined by Christlike *renunciation*. The priest does not maintain the Church by controlling

access to God — he does not offer the Eucharist in his name, nor can he arbitrarily exclude anyone from the Eucharist that is offered on behalf of all. Furthermore, the priest should not be a member of a closed caste, but a “brother among brother” eager to recognize all charisms in the Body of Christ. A Church less preoccupied with its own functions and supposed flourishing would be more ready to hear the voice of God in the voice of the victims.

What will happen if we

listen to the voices of victims of clerical abuse, resisting the claims that all of it is part of a flattened history of sin, that we can simply go on with our usual language and gestures, or that we can remain happily distracted by the power and influence of the priesthood and institutional Church? As Schönborn reminds us, Moses can only lead his people out of slavery “when he ‘knows their suffering,’ when he acts like God who said of himself: ‘I have come down to rescue you from the hand of the Egyptians.’” If we truly get off our high horse and listen to the voice of God in the victims — *our* victims — then, purified, we can proclaim the gospel to the world, and, most important, to ourselves again.

Neil Dhingra, a Roman Catholic layman, teaches history at Carroll Community College, Westminster, Md.

The Church should not be seen as a merely “secular” institution managed by priest-brokers; it should be defined by Christlike *renunciation*.

A Pilgrim in a Pilgrim Church

Memoirs of a Catholic Archbishop
By **Rembert G. Weakland**, OSB. Eerdmans. Pp. 443. ISBN: 978-0-8028-6382-9.

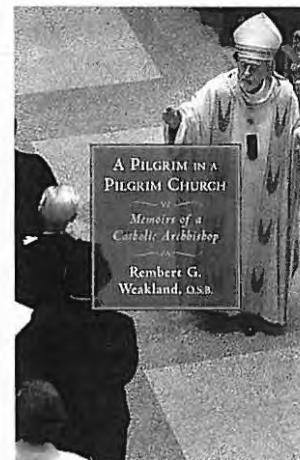
When good men fall, they fall hard. So it was with Rembert Weakland, former Benedictine Abbot, Abbot Primate, and Roman Catholic Archbishop of Milwaukee, who resigned his office in April 2002 upon reaching the age of mandatory retirement. When the pope accepted his resignation, however, the usual accolades accompanying a prelate's career were missing, for the following month Weakland would go before the news media and admit to having made a settlement in 1998, drawn from diocesan funds, with a former male lover.

To his credit, the archbishop's memoir does not skirt the issue. It is

right up front and faced squarely. The first chapter is, frankly, sad to read. Exposing one's own sinfulness is ugly business and he considers his decisions "stupid."

As I moved through the narrative, however, I wondered whether this actually served as a sufficient *mea culpa*. While it is appropriate for Christians to try to forgive those who have wronged them, I quickly recognized that having this privilege of forgiving was being manipulated. In this memoir, the narrative serves as both an *apologia* for a life in service to the Church (which may be taken as both a mark of self-reflection and borderline narcissism) and a rationale for why one might forgive Weakland's transgression.

Perhaps the archbishop hopes that, because of his laying out a record of work largely without blemish and on the side of right, the



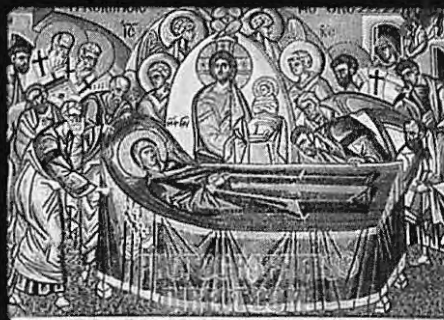
reader will see he's not such a bad guy after all. Yet the nature of forgiveness, if it is to be authentic, demands more. Contrite admission of one's fault is essential, but some effort could be made at repairing a wrong — not just admitting that a wrong exists. Perhaps Weakland feels that penning his memoir is his penance; certainly, as he maintains in his epilogue, it is an attempt at dying to self.

What of it? I am unsure that the memoir works as a studied expression of regret; and I am even less sanguine that Archbishop Weakland has nailed down the reality he seeks to convey. But then this is the very nature of memoir: to give one's own side of the story.

Still, there are deep truths that are given voice and they are exposed, I think, not so much as a way of tearing down the foundational elements that have guided ecclesial existence these last two millennia, but as a way of pruning back what Weakland sees as the thorns choking the Church. Topping this list would be the role of women and their systematic alienation from service at the altar and their relegation to a more or less contrived category of "the feminine." At the core of this problem he perceives the further trial of arrogance and authority that is to be found in some sectors of the Roman curia. Much of the latter half of the book rails against this.

More positively, we do learn a great deal about a very interesting figure in the life of global Catholicism. Weakland was a musically

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gifted performer and scholar of Ambrosian chant, graduating from Julliard and later Columbia University with a doctorate in musicology. His leadership roles in the Order of St. Benedict are important for understanding Casinese monasticism in the years before and after Vatican Council II.

He consulted for the international committee that guided the implementation of the council's changes in the liturgy. He was an innovative bishop and developed a penchant for collaborative ministry and collegial practice among fellow bishops, particularly when he chaired the committee that produced the pastoral letter *Economic Justice for All* (1986).

He gave Milwaukee an architectural wonder in renovating the Cathedral of St. John the Evangelist, to the displeasure of some. Weakland's prose is crisp and unadorned — dominated by short, declarative sentences. It has the appearance of a straight-shooting, almost dispassionate discourse, which is highly effective in getting his point across. This may not be history, but it is, as he says, one pilgrim's reading of the times.


*Patrick J. Hayes
Brooklyn, N.Y.*

Music and Vital Congregations

A Practical Guide for Clergy
By **William Bradley Roberts**. Church Publishing. Pp. 144. ISBN: 0898696232.

Clergy and laity alike recognize that a vibrant music department is a key resource for a vibrant congregation. "Music gives wings to worship" — an idea that William Bradley Roberts invokes twice in his introduction — describes believers' hope when they enter a church: to be drawn into the presence of the Lord, through the

(Continued on next page)



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medium of music and liturgy in the power of the Holy Spirit.

Good worship requires fulfilling certain key principles. Roberts shares with his readers a wealth of knowledge and experience gained through his 35 years as a parish musician working with 13 clergy. Roberts conveys his experience, gained in a variety of denominational and liturgical settings, in an accessible and humorous style.

Roberts addresses questions and concerns about music in the church as we encounter them today. The role of the parish musician, he believes, is that of pastor, teacher and performer (in that order), under the supervision of a priest.

Roberts offers helpful advice on successful working relationships in the church. He is excellent on the importance of a priest and musician appreciating each other's backgrounds, needs, training and lack of training.

On practical notes, Roberts deals with the steps involved in hiring a parish musician; budgets for music ministry; integrating children's music ministry with the broader church; the question of classical vs. popular music in worship; music for weddings and funerals; and the value of employing a highly qualified musician to help people share their gifts and talents.

Despite this book's clergy-centric subtitle, clergy and parish musicians should consider reading it together and discussing each chapter. Roberts has produced a sincere and sensible book that deserves to be read by all involved in the Church's worship.

Richard Haigh
Cape Town, South Africa



The Challenge of Easter

By N.T. Wright. InterVarsity Press. Pp. 64. \$6.
ISBN: 978-0-8308-3848-6.

Bishop N.T. Wright is without peer as an erudite spokesman for the significance of Easter to the Christian faith. His 2003 work, *The Resurrection of the Son of God*, is a comprehensive refutation of modern and postmodern objections to the physical resurrection of Jesus and a profound exposition of what the resurrection faith is in the New Testament and must remain for those who follow Jesus Christ in any age.

In his new small book, *The Challenge of Easter*, Wright begins with a helpful summary of those themes. He then reflects on what it means to live in the abiding faith that God has inaugurated the New Creation in Easter, using some personal examples of his own decisions and including some of his own poetry.

Wright's summary of the biblical accounts in St. Paul and the gospels likens the latter-day scoffers with those who said the disciples must have stolen Jesus' body.

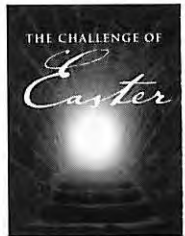
"There is no form of early Christianity known to us — though there are some that have been invented by ingenious scholars — that does not affirm at its heart that after Jesus' shameful death God raised him to life again," he writes.

He emphasizes that the central New Testament proclamation "Jesus is Lord" hinges on the physical resurrection of Jesus and his subsequent appearances for a limited time to those who believed in him. This event was not a resuscitation of a corpse that then must die again, like Lazarus, but a New Creation, inaugurating a new era in which we all now live, whether in faith or not.

The already present but still-to-be fulfilled nature of this New Creation is the heart of the Christian life. The

(Continued on page 20)

N. T. WRIGHT



JEREMIAH 46
... shall know whose
... there.
... will; says
... this
... words

A House Without Boundaries

"Kings of the earth and all peoples ... let them praise the name of the Lord" (Psalm 148:11a, 13a).

BCP: Acts 13:44-52 or Lev. 19:1-2,9-18; Psalm 145 or 145:1-9; Rev. 19:1,4-9 or Acts 13:44-52; John 13:31-35

RCL: Acts 11:1-18; Psalm 148; Rev. 21:1-6; John 13:31-35

The early history of Israel shows the firm mandate from God that his people be separate from the nations round about them. Most significantly, their God was unique among all the gods of the nations. He claimed sovereignty that no other divinity did, and he alone could not be represented in an image. And yet a careful reading of the early books of the Old Testament shows that the barrier between Jew and pagan had a measure of porosity.

Commerce between them was permitted and even the stranger could have a place in Israel as a convert, or even as a guest. Significantly, even the line of David has Gentile blood in it, as evidenced in the last verses in the book of Ruth. And where early in their history even Levites who were not of the house of Aaron were destroyed for presuming to take on priestly duties, the Prophets

repeatedly said that a time would come when the Gentiles would be gathered into the household of God, and some of them would become priests. Even the original promise given to Abraham was that through him all nations of the earth would be blessed.

Still, it is clear in the pages of the New Testament that the admission of Gentiles to the Church without their having to become Jews first precipitated a crisis. For a long time Gentiles, even Roman soldiers, had been "God fearers" — Gentiles connected with a synagogue for its teaching and guidance but without becoming Jews. When Peter admitted uncircumcised Gentiles, almost certainly from among the "God fearers," to the fellowship of the Church, the other apostles and circumcised believers had to be convinced that this was indeed the will of God. Peter's

vision, recounted in the lesson from Acts 11, is presented as having settled the matter, but the epistles of Paul make clear that the resolution was neither so quick nor so easy.

Nevertheless, it became clear that the gospel was and is for all people. Psalm 148 is a paean from the entire creation to God which nonetheless retains the uniqueness of Israel, "the people of Israel who are close to him" (Psalm 148:14); and the lesson from Revelation presents the anticipation of the fullness of the kingdom in which the household of God is described merely as "the new Jerusalem," comprising all the redeemed. The gospel lesson, recounting a portion of Jesus' last words to his disciples before his betrayal, teaches simply and profoundly that the disciples should "have love for one another" as a testimony to "everyone."

Look It Up

Compare and contrast Jesus' firm statements that "not an iota, not a dot, will pass from the Law until all is accomplished" (Matt. 5:18) and that "new wine must be put into new wineskins" (Luke 5:38).

Think About It

Does genuine freedom demand some kind of discipline, some sort of "fences"? If not, how shall people live? If so, what kind?

Next Sunday The Sixth Sunday of Easter (Year C), May 9, 2010

BCP: Acts 14:8-18 or Joel 2:21-27; Psalm 67; Rev. 21:22-22:5 or Acts 14:8-18; John 14:23-29

RCL: Acts 16:9-15; Psalm 67; Rev. 21:10, 22-22:5; John 14:23-29 or John 5:1-9

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books

(Continued from page 18)

once and for all resurrection of Jesus should be understood as the first part of a two-stage process in which God's Kingdom will ultimately be fulfilled.

"Jesus is Lord" meant that "Jesus is Lord and not Caesar" in the New Testament, Wright stresses, and should have that purchase for us today. It seems to me, however, that the first Christians — such as Thomas, who exclaims to the Risen Christ "my Lord and my God," and Peter, who proclaims on Pentecost: "This Jesus whom you crucified God has now made both Christ and Lord" — are rather concerned with saying that Jesus is *kyrios*. *Kyrios* is the translation in the Septuagint of *adonai*, which was always pronounced instead of the *yod hay vav hay* of Hebrew Scripture, the ineffable "Name" of God — in other words, that Jesus had now been revealed to be one with the God of the Hebrew Scriptures.

Wright, in any case, sees it more as a distinction between our loyalty to earthly powers and our allegiance to the Risen Lord than as an affirmation of Jesus' divinity. The implication seems to be that Christians should find themselves at odds with the power and culture in which they live, which is true enough in any age, and may be especially salient for those serving in an established church as does Wright.

In all events, Wright does not advocate disdain for this world. In his final chapter, "Retaining and Forgiving Sins," he offers this spiritual direction for us who live simultaneously in the fallen world and in God's New Creation: "The Christian vocation is to be in prayer, in the Spirit, at the place where the world is in pain ... holding on simultaneously to the pain of the world and to the love of God," allowing our knowledge of Jesus and his of us "to inform us about what true knowing is."

(The Very Rev. Dr.) Jean McCurdy Meade
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melissa@stmarys.org For additional information,
please visit our Parish Profile at: www.stmarys-stuart.org

people & places

Appointments

The Rev. **Darren Elin** is rector of St. Thomas', 100 Miami Ave., Terrace Park, OH 45174-1175.

The Rev. **David J. Halt** is rector of St. Matthew's, 1920 E Oakland Ave., Bloomington, IL 61701

The Rev. Canon **John Johanssen** is priest-in-charge of Christ Church Cathedral, 318 E 4th St., Cincinnati, OH 45202. He continues as canon to the ordinary for the Diocese of Southern Ohio.

The Rev. **Debra Trakel** is rector of St. Christopher's, 7845 N River Rd., River Hills, WI 53217.

Change of Address

The Rev. **Dianne Andrews**, 18018 15th Ave NE Apt. 207, Shoreline, WA 98155.

Retirements

The Rev. **R. Louise Baker**, as rector of Redeemer, Kansas City, MO; add: 5901 NW 103rd St., Kansas City, MO 64154.

Deaths

The Rev. **Paul B. Miller**, 92, of Daytona Beach, FL, died Feb. 7.

Born in Watertown, NY, he received his BA degree from Hobart College, and divinity degrees from Virginia Theological Seminary. He was a U.S. Army officer in World War II, was awarded the Bronze Star, and was a chaplain in the National Guard for eight years. He was ordained deacon in 1949 and priest in 1950. Fr. Miller served St. Thomas', Syracuse, 1950-52; St. Matthew's, Liverpool, NY, 1949-53. He was chaplain of Deveaux School, Niagara Falls, 1953-56; rector of St. Paul's, Mayville, 1956-59; rector of St. John's-Grace, Buffalo, 1959-63; priest-in-charge of St. Ambrose, Groton, 1963-70; and rector of St. Matthew's, Moravia, 1963-79. In retirement he served as a supply priest in the Diocese of Central Florida. Fr. Miller is survived by two daughters, Melissa Miller and Melanie Hallauer; four grandchildren and two great-grandchildren.

Other deaths as reported by the Church Pension Fund:

James B. Trost	82	State College, PA
David M. Turner	63	Frostburg, MD
Roy S. Turner	81	Bethesda, MD

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FULL-TIME CANON PASTOR: *St. Mary's Cathedral, Memphis, TN.* Seeking an assertive, creative, organized, Spirit-led priest to oversee the work of pastoral care, Christian formation offerings and Cathedral committee structure. St. Mary's is the seat of the Bishop of West Tennessee, located in a blighted area of downtown Memphis experiencing a renaissance. ASA 210. Robust worship honoring the diverse riches of our Anglican tradition. Five years experience preferred. Must be social-justice oriented and have strong preaching and teaching skills. Submit information to Dean Andy Andrews, St. Mary's Episcopal Cathedral, 692 Poplar Ave., Memphis, TN 38104. Profile available at www.stmarysmemphis.org. Application deadline May 21.

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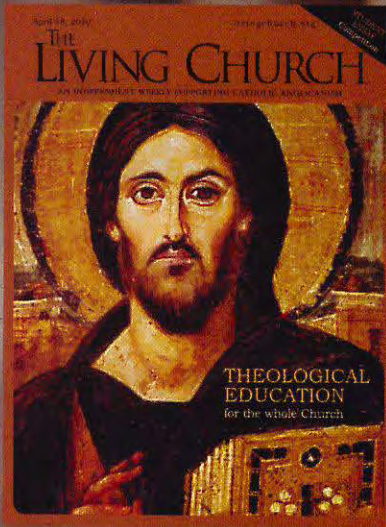
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Prove all things; hold fast that which is good.

- 1 Thessalonians 5:21

Holy Communion

The Decalogue.

GOD spake these words, and said:
I am the LORD thy God; Thou shalt have none other gods but me.

Lord, have mercy upon us, and incline our hearts to keep this law.

Thou shalt not make to thyself any graven image, nor the likeness of any thing that is in heaven above, or in the earth beneath, or in the water under the earth; thou shalt not bow down to them, nor worship them;

for I the LORD thy God am a jealous God, and visit the sins of the fathers upon the children, unto the third and fourth generation of them that hate me; and show mercy unto thousands in them that love me and keep my commandments.

Lord, have mercy upon us, and incline our hearts to keep this law.

Thou shalt not take the Name of the LORD thy God in vain;

for the LORD will not hold him guiltless, that taketh his Name in vain.

Lord, have mercy upon us, and incline our hearts to keep this law.

Remember that thou keep holy the Sabbath-day.

Six days shalt thou labour, and do all that thou hast to do; but the seventh day is the Sabbath of the LORD thy God. In it thou shalt do no manner of work; thou, and thy son, and thy daughter, thy man-servant, and thy maid-servant, thy cattle, and the stranger that is within thy gates. For in six days the LORD made heaven and earth, the sea, and all that in them is, and rested the seventh day: wherefore the LORD blessed the seventh day, and hallowed it.

Lord, have mercy upon us, and incline our hearts to keep this law.

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Holy Communion

Honour thy father and thy mother;
that thy days may be long in the land which the LORD thy God giveth thee.

Lord, have mercy upon us, and incline our hearts to keep this law.

Thou shalt do no murder.

Lord, have mercy upon us, and incline our hearts to keep this law.

Thou shalt not commit adultery.

Lord, have mercy upon us, and incline our hearts to keep this law.

Thou shalt not steal.

Lord, have mercy upon us, and incline our hearts to keep this law.

Thou shalt not bear false witness against thy neighbour.

Lord, have mercy upon us, and incline our hearts to keep this law.

Thou shalt not covet

thy neighbour's house, thou shalt not covet thy neighbour's wife, nor his servant, nor his maid, nor his ox, nor his ass, nor any thing that is his.

Lord, have mercy upon us, and write all these thy laws in our hearts, we beseech thee.

¶ Then may the Priest say,

Hear what our Lord Jesus Christ saith.

THOU shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. This is the first and great commandment. And the second is like unto it; Thou shalt love thy neighbour as thyself. On these two commandments hang all the Law and the Prophets.

¶ Here, if the Decalogue hath been omitted, shall be said,

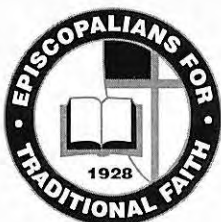
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