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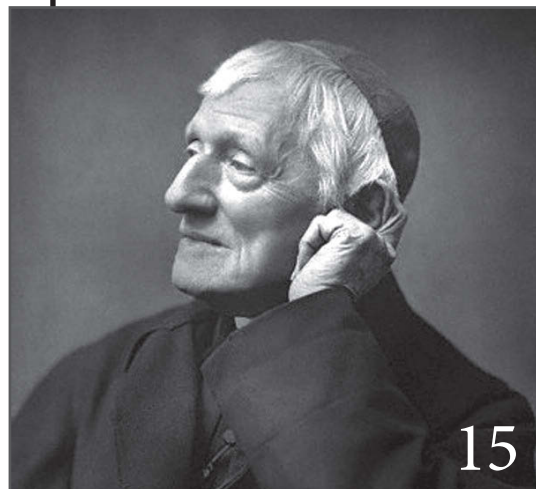
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Micah Kvidt photo



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Judge Rules on ‘Diocese of South Carolina’ Usage

By Kirk Petersen

A federal judge ruled September 19 that the name “Diocese of South Carolina” belongs to the diocese affiliated with the Episcopal Church, and that a breakaway diocese using that name has engaged in “trademark infringement, trademark dilution, and false advertising.”

The diocese affiliated with the Anglican Church in North America (ACNA) had been calling itself the Diocese of South Carolina on the strength of a state court trademark ruling soon after the 2012 schism, when Bishop Mark Lawrence and three dozen parishes left the Episcopal Church.

Within days of the latest ruling, the ACNA diocese rebranded itself the “Anglican Diocese of South Carolina,” and updated its website accordingly.

The Episcopal Church diocese describes itself as The Episcopal Church in South Carolina (TECSC).

In a 73-page decision, U.S. District Court Judge Richard M. Gergel said

the state court’s trademark ruling had been overturned by decision of the South Carolina Supreme Court, despite the ACNA diocese’s claim to the contrary.

Gergel enjoined the ACNA diocese from continuing to use Diocese of South Carolina and related names, and from using the historic diocesan seal.

TECSC Bishop Gladstone B. “Skip” Adams III said on the diocesan website: “While we are thankful, we know that this decision may be difficult for those from the disassociated diocese, and our hope remains that we can all find a path to true reconciliation and restoration of our diocese.”

A message posted on the website of the ACNA diocese said, “Lawyers for the diocese are reviewing the ruling and will be discussing next steps with Bishop Mark Lawrence and the Standing Committee.”

The state Supreme Court ruling in August 2017 was a tangled mess of five opinions by the five justices, leading to two 3-2 decisions for different parts of

the case, with different majorities. The justices held that the ACNA diocese must turn over the property occupied by 29 parishes to the TEC diocese, and deferred to the federal court case for the trademark matter.

No property has yet changed hands, and the ACNA parishes have claimed under the state “betterments” statute that they must be reimbursed for any improvements that have been made to the properties — some of which date to colonial times. In late August the trial judge declined to dismiss the betterments claim.

The parties met in court-ordered mediation on September 26, and at the end of the day the mediator declared an impasse.

Primates Elected for Nigeria, South East Asia

By Mark Michael

Two provinces of the Anglican Communion elected new primates within hours of each other September 24, choosing in each case a leader poised to continue the orthodox traditions of those provinces.

In the Church of Nigeria, the Anglican Communion’s largest province aside from the Church of England, the House of Bishops chose the Most Rev. Henry Chukwudum Ndukuba, 60, as the new primate during a meeting at Saint Peter’s Cathedral in Asaba on September 24. Ndukuba will succeed the Most Rev. Nicholas Okoh, Primate of All Nigeria in 2020, when Okoh’s ten-year term expires.

In the much-smaller Church of the Province of South East Asia, the Rt. Rev. Datuk Melter Jiki Tais, 54, Bishop

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Ndukuba

of Sabah was elected archbishop and primate on September 24 in Kuching, Malaysia. Melter will serve a four-year term of office, beginning in February 2020. He succeeds the Most Rev. Datuk Ng Moon Hing as archbishop and primate. In accordance with provincial custom, Melter will continue as diocesan bishop of Sabah.



Tais

For most of his ordained ministry, Ndukuba has been a pioneering missionary in the majority Muslim northern region of the country. He was consecrated in 1999 as the first bishop of Gombe and in 2017 also became Archbishop of Jos, with oversight of the dioceses in the northeastern part of the country.

Tensions between Christians and Muslims have intensified in recent years in Northeastern Nigeria. There were three assassination attempts on the life of Ndukuba's predecessor as Archbishop of Jos, Ben Kwashi, whose home was also raided during fighting between Christian farmers and Muslim Fulani herdsmen in 2018.

The Church of Nigeria reports it has 18 million members, and has expanded rapidly in recent decades, growing from 91 dioceses in 2002 to 161 dioceses in 2017. The church has also played a prominent role in the Anglican realignment over the past two decades.

The church notably redefined the Anglican Communion in its constitution in 2005 as "all Anglican Churches, Dioceses and Provinces that hold and maintain the 'Historic Faith, Doctrine, Sacrament and Discipline of the one Holy, Catholic, and Apostolic Church.'"

Melter also has had extensive experience with Islamic neighbors, as three of the province's four dioceses, including Sabah, are in Malaysia, a majority-Muslim nation. The province's largest diocese, Singapore, has launched vigorous missionary efforts over the last several decades, and now has deaneries in Cambodia, Laos, Indonesia, Nepal, Thailand and Vietnam. The province has at least 98,000 members.

Melter is a native of Sabah, a

Malaysian state in the northern portion of the island of Borneo. He is from the Kazadan ethnic group, the state's largest, and is the first indigenous person from Sabah to serve as an Anglican bishop. He was born at Kg Nangoh, one of nine children in a family of subsistence farmers. After being educated in church boarding schools, he earned theology degrees from Malaysia Evangelical College and Malaysia Bible Seminary.

The bishops of the province,

including Melter, have been active in the GAFCON Movement. However, Melter also serves on the Lambeth Design Group, which is preparing the program for the conference of Anglican bishops scheduled for summer, 2020. Unlike several other GAFCON-affiliated provinces, South East Asia has not yet announced whether it plans to participate in the important Communion-wide gathering. In Nigeria, church leaders announced late last year that they would not attend Lambeth.

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Bishop of Southern Ohio
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Liza Anderson
College of St. Scholastica

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Bishops Consider Lambeth Attendance

By Len Freeman

Much of the fall meeting of the House of Bishops in Minneapolis was devoted to considering Archbishop of Canterbury Justin Welby's decision not to invite the spouses of bishops in same-sex marriages to the 2020 Lambeth Conference.

On the final day of the four-day meeting, a majority of the bishops approved a statement, entitled *A Message of Love and Solidarity from the Bishops and Spouses to The Episcopal Church*, emphasizing that Welby's invitation decision had been hurtful.

It reads, in part, "The Lambeth Conference 2020 intentionally recognizes and underscores the important role bishops' spouses play in the ministry of the episcopate. And yet, spouses of bishops in same-gender marriages have received no invitation to participate. Their exclusion wounds those who are excluded, their spouses, and their friends within and beyond the House of Bishops."

The statement also referenced the different ways bishops are discerning how to express their concern about the decision. "After faithful soul-searching," the message says, "each bishop and spouse will arrive at a decision about how best to respond in the name of Christ. Some will attend and offer loving witness. Some will opt to stay at home as a different way to offer loving witness." The text adds that "the community of bishops and spouses supports and stands together in solidarity" with these differing responses. Many bishops said they plan to attend, but will mark their disagreement with the decision in some way.

Presiding Bishop Michael Curry spoke directly to the strong opposition voiced by many bishops about the Lambeth invitations. "Some can't go, some won't go," Curry noted. He urged bishops to honor each other's decisions for the sake of mutual love and respect. Fourteen new bishops and bishops-elect were in attendance, including two

(Thomas Brown of Maine and Bonnie Perry of Michigan) who have same-sex spouses. New York Assistant Bishop Mary Glasspool, consecrated in 2010, also has a same-sex spouse.

Brown said he is still deciding whether to attend with his husband the Rev. Tom Mousin. "To only remain silent potentially misses an opportunity for the rest of the communion to hear our reality. Part of the blessing of Lambeth is for us all to share and learn from each other's realities ... as I would be able to learn or be reminded of their realities," he said.

Some bishops questioned the wisdom of a further message. "The call is for us to listen ... this sounds like preemptive talking," said Andrew Waldo of Upper South Carolina. Bishop Greg Brewer of Central Florida warned, "it will be seen by others in the Communion as another official statement, whether it is called a letter or message."

After amendments clarifying that the document was not a statement of the entire group, but a message from the majority of bishops and their spouses, the motion passed 60-17, with 3 abstentions.

Eight of the more conservative Episcopal Communion Partner bishops issued a statement on October 1 expressing their own grief at the "anticipated absence of a great number of bishops from the Global South on account of invitations extended to the bishops of the Episcopal Church." They also said they hoped to approach next summer's Lambeth Conference "in all humility, as listeners and learners with our brothers and sisters across the Anglican Communion."

Bishop Roundup

The Diocese of **Southern Virginia** elected the Rev. Susan B. Haynes as its 11th Bishop at its Special Council in Dinwiddie on September 21.

One of six nominees, Haynes was elected on the eighth ballot. Haynes, the rector of St. Paul's Episcopal Church

in Mishawaka, Indiana, received 94 votes in the clergy order and 148 votes in the lay order. Seventy-four clergy votes and 128 lay votes were necessary for election on that ballot.

Haynes earned her Master of Divinity degree at Vanderbilt Divinity School. She is married to the Rev. Thomas Haynes, and they have two grown daughters.

The other nominees were:

- The Rev. Harold J. Cobb, rector of Grace Episcopal Church in Norfolk, VA
- The Rev. J. Derek Harbin, rector of St. John's Episcopal Church in Portsmouth, Va.
- The Rev. Canon John T. W. Harmon, rector of Trinity Episcopal Church in Washington, D.C.
- The Rev. Canon Victoria Heard, rector of Redeemer Episcopal Church in Irving, Texas
- The Rev. Sven vanBaars, rector of Abingdon Episcopal Church in White Marsh, Va.

Pending consent of a majority of the church's bishops with jurisdiction and the diocesan standing committees,

Haynes will be ordained and consecrated on February 1, 2020.

The Diocese of **Oklahoma** has announced a slate of three nominees to become the sixth bishop of the Diocese of Oklahoma: the Rev. Scott Gunn, the Rev. Greg Methvin and the Rev. Poulson C. Reed.

Gunn is currently the executive director of Forward Movement, based in Cincinnati, Ohio. Methvin is currently the rector of St. Philip's Episcopal Church in Frisco, Texas. And the Reed is currently the rector of All Saint's Episcopal Church and Day School in Phoenix, Arizona.

The election will take place Dec. 14, and consecration as bishop coadjutor is scheduled for April 18. Current Bishop of Oklahoma Edward J. Konieczny will retire on January 1, 2021.

The Rt. Rev. Shannon MacVean-Brown is now the 1,122nd bishop of The Episcopal Church and the first African-American to serve as **Bishop of Vermont**. Presiding Bishop Michael

B. Curry served as chief consecrator. Among the co-consecrating bishops were the Rt. Rev. Thomas C. Ely, tenth bishop of Vermont.

MacVean-Brown was accompanied by her husband Phil, daughters Annalise and Indira, and family and friends from all over the country.

The Diocese of **West Texas** announced that the Rt. Rev. Jennifer Brooke-Davidson has resigned as bishop suffragan to accept a call to serve as assistant bishop in the Diocese of **Virginia** and will leave West Texas in early October.

The Rt. Rev. David Reed, bishop of West Texas, said the diocese will not rush to select a successor at the upcoming February 2020 diocesan council. "We could not accomplish this task well in the few months between today and February 2020. Further, we believe that waiting will allow the diocese to be fully attentive to the Holy Spirit's guidance and to 'wait upon the Lord' when we seek a second bishop," he said.

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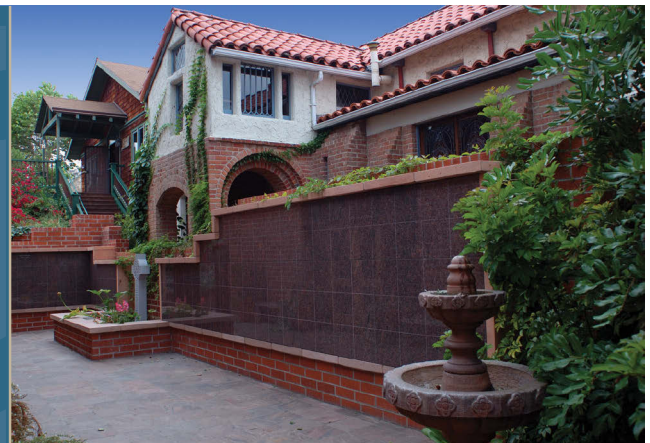
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Trust Seeks Millions to Save Britain's Last Large Bell Foundry

By Mark Michael

The Loughborough Foundry, Britain's last remaining large bell foundry, is in danger of closing if it fails to raise nearly five million pounds to restore its deteriorating 19th century buildings. The firm, also called John Taylor & Company, dates back to the 14th century, and the current foundry was built in the Leicestershire town of Loughborough in 1859.

The foundry has cast over 25,000 bells, including "Great Paul," Britain's largest bell, which hangs in the tower of St. Paul's Cathedral in London; the carillon bells of Washington National Cathedral and the carillon bells of many American universities, including Yale, Duke, and UC-Berkeley. The foundry is the world's largest, and since the closing of London's Whitechapel

Foundry two years ago, it is the only establishment in Britain capable of casting, repairing and rehangng large sets of bells.

The foundry continues to use traditional casting methods, including the burying of each bell in a specially dug pit in the earth of the foundry floor, where it cools for several days after casting. All bells are also hand-tuned. However, the firm also uses state-of-the-art digital modelling that allows it to cast identical copies of older bells, including models produced by its former competitors in the trade. The firm employs 31 people, including four apprentices.

The potential closure is especially worrisome to English change-ringers, who continue the national tradition of ringing "changes" of differently pitched bells in mathematical pat-

terns, producing the peals deeply associated with festive occasions. The Taylor Foundry played an important role in the development of change-ringing, pioneering the five-tone standard system of bell tuning in the nineteenth century that prevails universally today.

In 2016, the Loughborough Bell Foundry Trust was established to safeguard its future.

John Taylor & Company had experienced major financial pressure in the early 2000's and was taken under administration in 2008 to prevent financial insolvency. In 2016, the Loughborough Bell Foundry Trust was established to safeguard its future, and the trust holds title to the Foundry buildings, which include Britain's only museum of bellringing and bell casting and a large bell tower that is more widely used for ringing than any other in the country. The company has relied on funding from historic preservation grantors in the past to repair these unique buildings.


The Trust is hoping to secure a 3.7 million pound grant from Britain's Heritage Lottery Fund, but it must secure donations of a million pounds to qualify. Andrew Wilby, a trustee, told *The Church Times*, "At least 20 million people in Britain and hundreds of millions worldwide hear a Taylor bell every day, with generations experiencing a ring of Taylor bells to mark significant events such as weddings, funerals, and moments of national importance. Our vision is for Loughborough Bell Foundry to become the global center for the art of bell-making and learning, and to secure the legacy of its bells to make sure future generations on every continent can be brought together by a 'ring of Taylor bells.' ... We have already lost one bell foundry within the last two years — let's not lose the last."

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Lift Up Your Heads, O Ye Gates

I noticed the man bending low in the pew and whispering to his dark-eyed children, their eyes following his hands as he pointed to different spots in the chancel. I began to approach, but paused when they closed their eyes. When he had finished praying, they all made the sign of the cross, right to left, and he rose from the pew and moved toward me with a broad smile.

He introduced himself to me, relating a tale I had heard, in parts, many times. Ten years earlier, our parish was renovating our Victorian church interior, and he was a novice monk at the Monastery of the Holy Trinity nearby, a colony of Old Russia on the steppes of Central New York. He was studying with the master iconographer there, a link in the chain that led back to the days of the tsars and the wonder-working staretzes.

Brother Constantine, as he had been then, had learned all about writing icons and painting murals. But his particular gift was in working with gold foil, precious and fragile, ever so thinner than paper. He had trained his big fingers to move with thrilling deftness, widening the arcs of haloes, picking out the rays of glory that shone from majestic Pantocrators and Transfiguration sunbursts.

But this had been his greatest work, the tall Gothic arch that marked the divide between the chancel and the nave; intertwined grapevines and fleurs-de-lis, crowned with the diocesan arms. Peering up from two and half stories below, the beaver and cross beneath the Gothic mitre were unmistakable. Because it was the real thing — true gold — it glittered as brightly as the day he had begun to trace the stencil lines and apply it ever so carefully to the old plaster.

“Lift up your heads, O ye gates,” sings the angelic chorus, “and be ye lift up, ye everlasting doors, and the King of glory shall come in” (Ps. 24:7). “This is the gate of the Lord,” the psalmist proclaimed, “the righteous shall enter into it” (Ps. 118:20). Christ Church’s chancel arch was meant to evoke *that* gate, the one thrust open by our ascended King, and flung wide for all who follow in his grace-shedding train. As in the Jerusalem above, where the gates are wrought of a single pearl (Rev. 21:21), the way is open: the communicants pass beneath the rood to kneel before the Lamb who reigns from his throne.

Surely a graced imagination could see it in a spare hall as well, for he also reigns amid the pine boards and the daubed whitewash. But there is something fitting about using rare materials and delicate craftsmanship to praise him who is beautiful above all. As it was for the builders of the ancient temple and the Apocalypse’s city of peace, the sacrifice of praise and thanksgiving is wrought in Lebanese cedar and embroidered damask, polyphonic voices, frankincense beat fine, and sheets of golden foil.

St. Benedict providentially allowed the artists a place among his monks, warning only that they should “work at their art in all humility” (*Rule* LVII). The regular discipline of the monastic life has long seemed especially suited to the kind of time, concentration, and steady apprenticeship that such rare crafts demand.

Is there not also a certain monkishness in those who dedicate themselves to such projects outside the cloister, as several of this issue’s pieces reveal? What could be more self-effacingly humble than digging a new pit in the foundry floor for each new bell, as they still do at Taylor and Sons? What an act of ministry it is to recover a set of *Lamentations* from a single manuscript in the library of an Aragonese village cathedral, and then record them for us all to enjoy again, as New York Polyphony does on their latest album? What of the perennial task of casting ancient themes and texts in fresh musical idioms, as the Cranmer Anthem Book and a series of dedicated contemporary worship leaders are doing?

Those who take up such work rarely win wealth and glory by it, for all the sacrifice it demands. The things they produce, the art that serves the liturgy of God’s people, is a common work of praise, an expression of love. “Not unto us, O Lord, not unto us, but unto thy Name be the praise” (Ps. 115:1).

For all the personal humility of its creators, such work is certainly marvelous to the rest of us, who see through it to the majesty it reveals. The former Brother Constantine said he knew the monastic life wasn’t right for him, that he was grateful for his normal name and his wonderful family and his new, respectable job in the forward-looking city. But he had to bring those children miles off the highway to see this arch just once, for he knew he would never do anything like this again. He was almost in tears telling me how grateful he was to have created this thing, this testimony to the glory of God.

—Mark Michael



Vicar Kathy Pfister (left) at Good Shepherd on the Hill, with musicians Sam Hensley (guitar), Amy Gaines (vocals), Phil Pfister (bass).

Patricia Adams photo

Old Hymns, Fresh Grooves

By G. Jeffrey MacDonald

For a half century, congregations across denominations have tried to liven up worship with nontraditional styles of music, sweepingly known as “contemporary.” And for just as long, results have been mixed as worshipers find themselves deeply moved, heartily annoyed and everything in between.

Now a quiet movement among some Episcopal music leaders is gaining traction by offering a third way. Rather than jettison familiar songs in favor of newer praise fare, they’re singing traditional hymns to new arrangements and using instruments that offer more than a pipe organ can deliver on its own.

Congregations from Texas to Virginia are finding that fresh grooves can draw people who wouldn’t otherwise be in church, while still appealing to those of a traditional bent.

“People who grew up hearing those hymns ... get to hear those hymns for the first time again,” said Charles

Milling, director of contemporary music at St. Joseph’s Church in Boynton Beach, Fla. “It’s a wholly new experience to sing ‘All Creatures of Our God and King’ with a reggae pop band.”

New survey data show average Sunday attendance in Episcopal congregations fell by 4.5 percent last year, nearly doubling the rate of the prior year. Though many factors affect growth, researchers have found correlations between nontraditional music and improved worship attendance. For example, a 2014 report found that 40 percent of growing Episcopal congregations always have drums in worship and 47 percent often do.

Musicians who’ve been retooling old hymns have this year been taking new steps to help other congregations follow suit. Retooling the old was a focus of the Episcopal Musicians Conference, which drew about 40 church music leaders from around the country to the Kanuga Conference Center in North Carolina last April.

“There’s not a resource for this except going and learning from other people,” said Sam Hensley, director of music and mission at Good Shepherd on the Hill in East Austin, Texas, a three-year-old congregation that draws 60 on an average Sunday. “The Hill” draws almost exclusively from *The Hymnal 1982*, *Wonder, Love and Praise*, and *Lift Every Voice and Sing II* to create fresh arrangements for guitar, piano, bass, hand drum and vocals.

Growing interest in making old hymns more upbeat and up-to-date has coalesced into a small-scale movement in North America, according to Marilyn Haskel, president of the Hymn Society in the United States and Canada and former program manager for liturgical arts at Trinity Wall Street in New York City. Congregations are finding they can do more than they’d thought possible with just *The Hymnal 1982* and other Episcopal hymnbooks.

“You can do pretty much any kind of music if it is well-chosen and suited to

the context in which the worship is happening in terms of the culture of the community,” said Haskel, editor of *What Would Jesus Sing?* and *As We Gather To Pray: An Episcopal Guide to Worship*. “If you can assess that as a leader successfully, then you’re going to begin to pick music that will speak to people theologically, spiritually, musically and, from a worship standpoint, help people express why it is that they’ve come there on Sunday morning.”

Equipping congregations with resources for retooling hymns is at this point a grassroots affair. Milling does it through publishing. Each time his band, Live Hymnal, churns out a new album, an accompanying lead sheet is sold separately for those who’d like to play what they’re hearing. Kate Eaton of Miami does it through her consultancy, Mishkhah. Having helped establish The Wilderness, a 12-year-old contemporary worship service at St. John’s Cathedral in Denver, she now draws on that experience among others in guiding Episcopal congregations in crafting worship experiences that feel up-to-date and feature hymns refashioned for today.

When these hymn-retooling musicians share insights, one theme looms large: any congregation can give hymns a fresh sound as long as a few parameters are followed. And formats can vary widely. A closer look can shed light on what’s working and how it’s done.

At St. Joseph’s Church in Boynton Beach, remakes of old hymns don’t show up in standard Rite I or Rite II services. They’re concentrated instead

in a separate 11:45 a.m. service called St. Joe’s Unplugged. Milling’s Live Hymnal band leads about 80 worshipers on average. They experience what is essentially Rite II with a few tweaks and twists, such as passing the peace after the closing hymn. Musicians support two vocalists, one female and one male. They play guitar, drums, percussion (e.g., bongo or conga), saxophone, bass, and keyboard. More than 100 local musicians have played with Live Hymnal since the Unplugged service began 14 years ago, and many continue to take a turn when they’re needed.

What emerges at St. Joe’s Unplugged is a eucharistic service with a world music vibe. Hymns reflect the players’ backgrounds, which might be Brazilian, Jamaican, or quintessentially New Orleans, depending on the day.

Though rhythms wander widely from a hymn’s original construction, melodies and lyrics stay true to their original casting. That formula is by design. Before launching St. Joe’s Unplugged, Milling noticed that the growing evangelical congregations in South Florida were using a lot of new, celebratory praise music with a heavy motif of sin-atonement-salvation displayed on giant electronic screens. He chose to give the old hymns a new groove instead. In his estimation, the theological depth in the old hymns’ lyrics was a better fit with Episcopal architecture and church culture. With an updated sound, the hymns could be an evangelistic tool.

(Continued on next page)



Photo courtesy of Christ Church

Keith Tan (piano), and other musicians at Christ Church in Richmond, Va.

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Fresh Grooves

(Continued from previous page)

“It’s making room at the table for more walks of life because the Episcopal Church, on a social level, is the church for people who really want to put Jesus’ love at the top of their theology,” Milling said. “They need a church to be welcome at — one where they don’t need to change in order to be welcome.” The fact that they don’t need to change their musical tastes on Sunday morning helps witness to an immanent God who loves them as they are, he said.

Meanwhile at Christ Church in Richmond, Va., the project of recasting well-known hymns comes in a very different package. It can be part of a contemporary service on Saturday evenings, when much of the other music sounds like catchy praise music that one might hear on Christian radio. Or the retooled old hymns might show up on Sunday mornings in the traditional Rite II service.

“Sometimes we would take a hymn and groove it up — maybe put a drum-

beat to it, maybe I’ll throw a line of chorus to it, and it sounds like a contemporary praise song,” said Music Minister Keith Tan.

Other times, Christ Church will do the opposite: play a new praise song such as, “Lord, I lift your name on high,” but with a traditional spin, such as having the youth choir sing a classic descant over it. Tan will sometimes even tell the keyboardist on the last verse, “hey, throw the pipe organ in!”

“Immediately you get the sense of timeless tradition that’s mixed together with what’s current and modern,” Tan said.

By doing as Christ Church does on Sundays and blending contemporary sounds with more traditional ones in the same service, a congregation avoids “separating the family” along the lines of musical taste, according to William Roberts, professor of church music and director of chapel music at Virginia Theological Seminary. Worship leaders just need to plan carefully, making sure all elements flow together well and don’t give rise to what Roberts calls a “hash.”

Even the best intentions for livening up services don’t get far when congregants resist the change. But even congregations that put a premium on traditional sounds can often accept new ones, the Rev. Roberts said, when they’re given advance notice as a courtesy. Another tip: let changes be on a trial basis at first.

“People will endure almost anything for a season,” Roberts said. “So if you say, ‘for the next number of weeks or for the upcoming liturgical season we’re going to try something and then we’re going to stop it after that...’ people will tolerate change if they think there’s going to be an end to it and you’re going to take a look at it again.”

Wherever a church decides to integrate its freshened-up hymns, success is apt to depend in large measure upon having a few key pieces in place, practitioners say. Some essentials:

Respect organists as partners. A highly trained organist or music director can often feel unappreciated or threatened by new musicians with a different style, Hensley said. Communicate respect for an organist’s training and craft, he suggests. Frame the new style as part of an expanded partnership, not a competition.

Focus on essential instruments. A multipiece band isn’t always necessary, Milling said, and too large a group can be overwhelming for a small congregation. With as little as one guitar and box drum, a congregation can begin singing to new arrangements and bring a whole new sound to its worship.

Look for gig musicians, not just church-trained music professionals. “We feel like they can bring another element of surprise,” Eaton said.

However the process unfolds, the introduction of reimagined hymns into a congregation’s life can get people singing them with fresh verve and intentionality, Henley said. That stirring of impassioned participation can be a barometer of success.

“Singing in our church is not something that needs to be done with perfection. It needs to be done with joy because that’s what the psalms say,” Hensley said. “The idea that it’s more relaxed, I think, gets people feeling better about the singing. And they’re willing to try it.” □



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Zeal and Nuance in Performing Church Music

“There’s nothing quite as frightening as someone who knows they are right.”

~Michael Faraday

By David Palmer

In my early years of work as an organist and choir director, I learned several lessons that I applied with the zeal of the recently enlightened. I was told and accepted that the text of music presented in church was primary, that our musical offerings were not performances, and that the goal of all of our music — or our best music, at least — was to praise God. In the decades leading up to today, my experiences have caused my views to become more nuanced.

In reading slowly Andrew Wilson-Dickson’s excellent book, *The Story of Christian Music*, I have been reminded that the history of Christianity reveals varying positions on the primacy of text. Motets from the early Renaissance might have three texts being sung at the same time; two of them would be juxtaposed Latin texts, and one could be secular. Reformers like Wycliffe and Hus and, later, Luther and Calvin, saw the primary means of spiritual edification as hearing and understanding the word of God. A Latin text, not being understood by the masses, was an obstacle to this, especially when juxtaposed with two other texts. Calvin and, to a lesser extent, Luther came to see instruments in worship as obstacles to hearing the text. Even the Roman Catholic Church, after Vatican II, began to move away from Latin-only masses, and contemporary Catholic writers downplay the role of instrumental music in liturgy.

In my experience, the primacy of text has meant more than just coaching the choir to clearly articulate the words. It has meant that the organ and/or instruments must never overpower the voices, and that the text or a translation of it may need to be



David Palmer at the console

included in the bulletin. When using amplification, it requires that the voices need be “up in the mix.” The same is true when recording and mixing Christian music.

But I have had to admit, I am sometimes moved to embrace the transcendent just as much or more through the

musical content, my mind almost bypassing the lyrics. As a teenager, I experienced exhilaration while listening to all kinds of vocal music, even when barely aware of its verbal content. (Did you really understand every word that Elton John was singing on

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Zeal and Nuance

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those early albums?) Later I learned that language is a function of the left brain and that music stimulates both hemispheres. My hunch is that the syntactical aspects of music like cadence and phrase are understood by the left brain and that the right brain responds more to timbre, rhythm, flow, and energy. It is as if the left brain responds

to a piece of music by saying, “That is a flute”; it likes giving a word to things. Meanwhile, the right brain responds more viscerally, generating a smile or tear or dance or yawn.

If there is truth in what I’m saying, then we should not denigrate the non-verbal aspects of music in worship, lest we approach God by “left-brain only.” If someone experiences a worshipful moment in spite of the choir’s unintelligibility, who are we to say that their

experience is wrong?

This would suggest, controversially, that all instrumental music is potentially useful in worship. “Do you mean that *The William Tell Overture* could be used in worship?” one might ask. Well, I’m not sure I would feel my heart drawn toward God upon hearing the Rossini piece, but I wouldn’t want to pronounce limits on what the Holy Spirit can do. In the end, do we really know how every individual in a congregation is connecting with God, let alone perceiving God?

It is also easy to criticize someone who slips and calls the congregation “the audience,” or speaks of “performing” the anthem. Aside from the fact that such criticisms can be judgmental, I believe that “perform” and “execute” are pretty good words to describe what we do as church musicians. We do have to exert ourselves. Playing and singing in church can be joyful, but also nerve-racking. Certainly, all our exertions should be in praise of God, but most of us have to plan and practice. We have to study technique, literature, history, and theory.

In addition, many of our hymns that seem to praise God don’t actually address God at all. They might discuss the reasons we should praise God or they exhort the hearer to do it. “Praise to the Lord, the Almighty” and “Praise, My Soul, the King of Heaven” *talk about* praising God but don’t praise God directly. I don’t think that this should cause us to put down any hymn that doesn’t directly address God. Doing so would suggest that what we call a worship service can only have actual worship in it (which would eliminate preaching!), and that there is no place for hymns that instruct, proclaim, or exhort.

Claims about liturgical principles should be appraised with a realistic and honest eye, not applied with an intolerant zeal. Liturgy, the work of people, is necessarily nuanced, because people are nuanced.

David Palmer is a music teacher, performer, and composer, currently serving as music director at Trinity Episcopal Church in Hamilton, Ohio.



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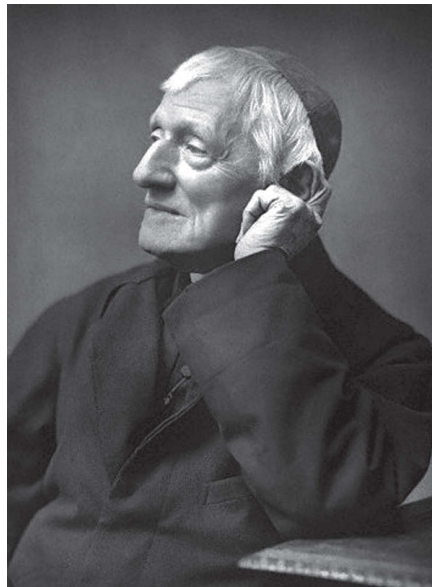
St. John Henry Newman, a Shared Legacy

By John Bauerschmidt

The canonization of John Henry Newman this year provides an opportunity for Anglicans to look back on his legacy in our own church. Newman was a priest of the Church of England before he was a cardinal of the Roman Catholic Church. In many ways, his contribution to both Anglicanism and Roman Catholicism is a legacy shared between the traditions. Newman's *Essay on the Development of Christian Doctrine*, written at the point of his conversion, is a seminal work that takes seriously the claims of Christian tradition as well as the notion of development over time. His influence has been significant in both churches, though it's fair to say that both evidenced some suspicion of him as a thinker and theologian.

Newman was a leader of the Oxford Movement in the Church of England. Sparked by the unilateral suppression by the government of a number of Irish bishoprics of the established church, the movement looked to the apostolic foundation of the church rather than its established nature as the true title deed for its ministry. Newman himself counted John Keble's sermon on "National Apostasy" in the summer of 1833 as the beginning of the movement. A series of *Tracts for the Times* by Newman, Keble, and later Edward Pusey, the influential Regius Professor of Hebrew at Oxford, as well as others, helped to focus the project of reclamation and recovery.

Newman himself came under an increasing cloud, as time went on, as some viewed the attempt to promote the principles of "apostolic succession" (Tract 1, written by Newman) and the principles and practices of the early



Newman

Wikimedia Commons

church as enshrined in the prayer book, as in reality a revival of "popery" and an overthrow of Protestantism. Tract 90, the last in the series, written by Newman in 1841, attempted to demonstrate the consonance of the 39 Articles of Religion with traditional Catholic faith. The ensuing furor of popular outrage and episcopal condemnation was felt by Newman to undercut his position. Sometime after Newman was received into the Roman Catholic Church in 1845, Charles Kingsley accused him of dissembling, the implication being that he had all along been a Roman wolf in Anglican sheep's clothing. This prompted what is perhaps Newman's best-known work, his own *Apologia Pro Vita Sua*, the book that chronicled the history of his religious opinions and defended the integrity of his journey to the Catholic Church.

On the other hand, Newman's accession to the Church of Rome was not necessarily greeted enthusiastically by the "old Catholic" minority in England.

Early on, he received important support from the Vicar Apostolic, Nicholas Wiseman; but when later asked to lead the foundation of a Catholic University in Ireland, Newman found his plans to form an educated laity opposed by members of the Irish hierarchy. Projects such as a new English translation of the Bible were undercut, seemingly by the same influential leaders who commissioned the work. Asked to take up the editorship of the Catholic periodical, *The Rambler*, after it had been criticized for liberal tendencies, Newman then came under the same suspicion. He was theologically suspect (often by other converts from Anglicanism!) as a not quite enthusiastic enough supporter of papal prerogatives and authority in the church. His creation as a cardinal in 1879 by Pope Leo XIII finally laid to rest, at the highest level, any notion that the pope shared this suspicion.

In looking at his legacy, Anglicans should not make the mistake of understanding his conversion as a benign event, a seamless move from one tradition to another. He certainly did not understand it that way. It is clear from reading his 1850 lectures, *Certain Difficulties felt by Anglicans in Catholic Teaching*, that Newman could present in retrospect a most unflattering public picture of his former church. In 1877, Newman reissued his *Lectures on the Prophetic Office of the Church*, originally published in 1837, as *The Via Media of the Anglican Church*, with additional notes, pointing out that eventually his earlier work would be reissued, and that it was best if his former arguments were met by their author's own considered response!

If the *Prophetic Office of the Church* was an attempt to find a via

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Newman

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media between Romanism and Protestantism, Newman later glossed his work in the newly prepared "Preface" for *The Via Media* as the construction of an artificial and ideal Church of England that never had any real existence. Newman is the best guide to his own intentions, of course, but another way of seeing Newman's project is as an exercise in religious navigation beset by the perils of early 19th century religious liberalism and skepticism on the one hand, and sectarian Protestant "enthusiasm" on the other. Newman's project, from first to last, was a Catholic one, rather than a search for a compromise between opposing Roman and Protestant positions. Others continue to share this project without reaching Newman's conclusions about the unstable claims of Anglicanism to a Catholic calling.

Canonization, of course, is concerned not only with a theological legacy but more fundamentally with sanctity. Louis Bouyer, also a convert and Oratorian priest like Newman, wrote that if he were ever canonized it would be on account of Newman's "persistence" in "his fundamental principles" (Louis Bouyer, *Newman: His Life and Spirituality*. New York: Meridian Books, 1960, p. 133). Bouyer acknowledges that at times this quality of character could be perceived as austere and severe, but also points out Newman's capacity for fellow-feeling, for friendship and love. To my mind, what Bouyer describes in Newman could well be called moral seriousness, a capacity for seeing the true weight and potential of our actions for good or ill. This is something beyond a mere Victorian sensibility about things; rather, it is a grace shaped clarity of spirit that manifests itself in commitment to the apostolic life. In Newman's case it is a mark of sanctity.

An Anglican appreciation of Newman rightly ends with his *Parochial and Plain Sermons*, the sermons preached by him as vicar of the University Church of St. Mary the Virgin in Oxford between the years 1825 and 1843. The sermons illustrate

not only Newman's moral seriousness, but also his qualities as a writer and spiritual guide.

In truth, do what he will, Satan cannot quench or darken the light of the Church. He may encrust it with his own evil creations, but even opaque bodies transmit rays, and Truth shines with its own heavenly lustre, though "under a bushel." The Holy Spirit has vouchsafed to take up His abode in the Church, and the Church will ever bear, on its front, the visible signs of its hidden privilege. Viewed at a little distance, its whole surface will be illuminated, though the light really streams from apertures which will be numbered. The scattered witnesses thus become, in the language of the text, "a cloud," like the Milky Way in the heavens ("The Visible Church an Encouragement to Faith," in *Parochial and Plain Sermons*, San Francisco: Ignatius Press, 1997, p.637).

Or this:

Let us feel what we really are — sinners attempting great things, and succeeding at best only so far as to show that we do attempt them. Let us simply obey God's will, whatever may befall; whether it tend to elate us or to depress us, what is that to us? He can turn all things to our eternal good. He can bless and sanctify even our infirmities ("Reliance on Religious Observances," p.783).

The sermons were reprinted first in 1868, under the editorship of Newman's friend and former curate, W.J. Copeland, without any emendation or additional comment. They stand as an enduring witness to a religious pilgrimage, no doubt; as a compendium of Anglican divinity, as well, and an enduring testimony to the effect of Newman's ministry within the Church of England and the power of the movement that he fostered.

The Rt. Rev. John Bauerschmidt is Bishop of Tennessee and president of the board of directors of the Living Church Foundation.

Cranmer Anthem Book Aims at New Settings for All 92 Prayer Book Collects

By Mark Michael

Like most church musicians, Matthew Owens has his favorite choral selections. The director of music at the Cathedral Church of St. Anne in Belfast, Northern Ireland, says that for him, few can surpass Orlando Gibbons' 1641 anthem, "Almighty and Everlasting God."

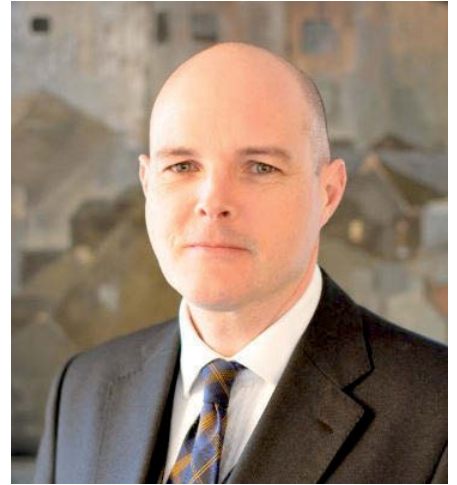
"It's basically a piece you can do anywhere," Owens said. "It's relatively straightforward, suitable for choirs of all abilities. You can use it as an introit or an anthem, and it's scored so that it can be accompanied with an organ doubling the voices or sung *a cappella*. It could be performed by a group as small as four people as well as by large choirs. It's amazingly versatile."

And, Owens noticed, it's also a set-

ting of a liturgical text, the traditional Anglican collect for the Third Sunday after the Epiphany. But why, he wondered, should it be the only anthem of its kind?

"I don't know why it hasn't been done before," Owens noted. "It just needs someone to take it up and run with it."

For the past several years, Owens has been working with friends on both sides of the Atlantic to begin a project called the Cranmer Anthem Book. The eventual goal is to commission anthems in a variety of musical styles for all 92 Sunday and holy day collects in the 1662 Book of Common Prayer. Owens has asked all the composers to take Gibbons' model as a guideline — relatively short, usable with or without organ — "as flexible as possible."



Owens

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That can be a challenge for some composers, Owens admitted. "Some people may say, 'I can't write anything

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Cranmer Anthem Book

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that simple ... Many have written complex music for professional choirs, but we're asking them to also write for more amateur choirs, while staying within their signature style."

British composer Howard Skempton, whose anthem on the collect for the 18th Sunday after Trinity was the second to be commissioned,

said that he enjoyed the challenge of the Gibbons model. "What I really like is to write a piece that can be done by amateurs but that enormously benefits when done by professionals."

Skempton's oeuvre has been wide ranging — he recently completed a Viking song cycle and a famous piece from the past was a concerto for hurdy-gurdy and percussion. But he was grateful for the invitation to return to choral music, having sung daily services in school chapel as a teenager.

"I was an outsider to begin with," he said, "but I felt I was coming home."

Gary Davison, an American composer, whose anthem on the collect for the fifth Sunday after Trinity was premiered last summer by the Wells Cathedral Choir, echoed Skempton's praise. "The most enjoyable part of writing this anthem was the challenge of the constraints: four voices only, unaccompanied, and a text of a specific form. While those disciplines might seem restrictive, they can be quite freeing, as well."

Owens said that Cranmer's texts have been very appealing to the composers he has invited to participate in the project. "The language is very beautiful, lyrical in its own way. It lends itself to music in a way that more modern texts do not."

Skempton agreed. "Even within these texts," he said, "without the setting, there is a marriage of music and meaning." Davison, who has composed musical settings for a number of collect texts, said, "I've always thought the collects from the BCP (both English and American) represent a very underused treasure trove of prayers longing to be set to music, and none better than those by Cranmer."

British composer Judith Bingham, whose anthem for the Feast of the Epiphany will be premiered in Belfast next January, described composing her anthem as a way to honor language with deep cultural significance. "Cranmer's words are almost as important to English culture as is Shakespeare, though without people realizing — the Book of Common Prayer has many phrases that have entered the vocabulary. It's extremely poetic writing, with a wonderful internal rhythm all of its own."

"I do try to remember that Cranmer was someone who sent people to their deaths for their faith and then was burned at the stake himself," Bingham added. "I try to keep the times he wrote in at the back of my mind, otherwise settings can become inappropriately anodyne."

Owens admitted that commissioning 92 individual works will be a daunting task, and he expects the project will take 10-15 years. He prom-



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ises to make the collection complete, and will even seek a composer for the infamous Good Friday collect “for the Conversion of Jews, Turks and Infidels,” though he admits, “I don’t know if it will be performed much.” Someone will even have to take up the text Gibbons used for the piece that inspired the entire venture.

Bingham says she hopes that the large number of pieces will make some experimentation possible. “I hope it will be useful, but also that it will encourage people to move away from more formulaic choices, and try something new. I also hope that Matthew reaches out to composers around the world, and that there might be some folk or jazz settings in there. That would be interesting.”

So far, nine anthems have been written for the project. The first was by Francis Jackson, director of music at York Minister for over 30 years, for St. Luke’s Day in 2017, when he celebrated his 100th birthday. Gary Davison’s anthem premiered on BBC Radio Three on the fourth of July last year.

The anthems’ scores are being released independently as they are premiered, but Owens says that the eventual plan is to publish them in a series of volumes, perhaps in 10-15 years, when the project is complete. A website should be live soon with links to the pieces that have already been published and notes about those that are planned for the future.

He aims for the collection to follow in the footsteps of definitive sacred choral collections like the Eton Choir Book and the 2012 Choir Book for the Queen. Owens is currently working on establishing the project as a charity and recruiting patrons who can serve as ambassadors for the work in the church and the music world.

Davison said he believes the project should be a gift to the wider church. “I hope this collection will give choirs of varying sizes and abilities the opportunity to expand their repertoire with well-written settings of these 16th-century gems. It will also be a great opportunity for people to rediscover the brilliance of the entire Cranmer catalogue of collects, and their continuing relevance for today!”

CULTURES

A Rich Feast of Choral Music

Review by Stephen Platten

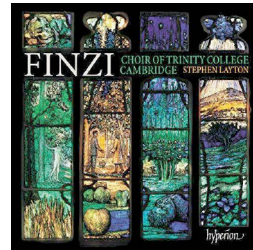
In his introduction to the program notes accompanying this disc, Francis Pott makes a fascinating point about Finzi and others writing in the first half of the 20th century whose music is often seen as quintessentially English. Frederick Delius, Gustav Holst and Gerald Finzi would all have seen themselves as outsiders; Holst’s forebears were German and Scandinavian, Delius’ German and Dutch, and Gerald Finzi himself was descended from an Italian Jewish family. Neither Delius nor Finzi had any religion, even though Finzi wrote some celebrated church music.

This disc brings together seven sacred pieces, seven songs based on nature poems by Robert Bridges and then the madrigal, “White Flowering Days,” written at the time of the accession of Queen Elizabeth II, to words by poet Edmund Blunden. The disc is a rich feast of choral music beginning with a *Magnificat* written for the celebration of Christmas Vespers at a college in Massachusetts. The *Magnificat* begins with an expansive organ prelude exhibiting the instrument’s depth and breadth. The following choral work opens up into the ethereal framework and tonality for which Finzi is known; there is a lightness to the structure here as with many of the other pieces included on the disc.

The following two items are equally fresh and light in feeling, but then follows what is undoubtedly Finzi’s most famous piece of sacred music, “God is gone up.” There are echoes of Psalm 47 in the anthem, but it is formally based on two stanzas of one of Edward Taylor’s “Sacramental Meditations,” as indeed is the previous piece, “My Lovely One.” Stephen Layton’s setting introduces ceremonial brass, which further captures the strength of the music, a facet

of Layton’s handling of the music throughout this collection. It would be worth having the disc for this setting alone.

Finzi handles Bridges’ poetry with equal sensitivity, using almost lace-like qualities to frame the verses, which are largely set in the first person singular, not making things easier for the composer. The col-



Finzi: Choral Works

Choir of Trinity College, Cambridge

Directed by Stephen Layton

Hyperion, Run Time: 74:16, \$16.99.

lecting together of the set is arguably artificial, but in the context of a recording this works — often the songs might be set in concert performance individually or perhaps in pairs.

Finzi studied originally under Edward Bairstow at York Minister, as a private student. Later he was taken under the wing of Ralph Vaughan Williams who helped him land his first teaching post. Not all his writing, however, stands in that same choral tradition. An example is “Lo, the Full, Final Sacrifice,” which had been commissioned by Walter Hussey, that great patron of the arts who had commissioned John Piper, Graham Sutherland and others in the visual arts. This anthem was written for the patronal festival of St. Matthew’s Church, Northampton, in England’s East Midlands.

This disc, under Layton’s direction, is a splendid introduction to Finzi’s repertoire, which is perhaps most famous for its musical interpretation of the poems of Thomas Hardy. A further collection of those works would make a fine second collection!

Stephen Platten is honorary assistant bishop in the Dioceses of London, Newcastle, and Southwark.

Breathtaking Polyphony

Review by Walker Robinson

Critically-acclaimed and Grammy-nominated choral ensemble New York Polyphony has released its fifth recording, entitled *Francisco de Peñalosa: Lamentationes*, highlighting sacred music from the late-15th- and early-16th century Iberian Peninsula. With breathtaking clarity of tone and superb ensemble, New York Polyphony brings the listener into the world of early Spanish polyphony — bringing together multiple simultaneous melodies to produce a richer sound. New York Polyphony's artistic director Geoffrey Williams is also the new professor of church music at Nashotah House.

This recording centers on the work of Francisco de Peñalosa, a composer at the Court of Aragon in the 1510s and 1520s, particularly showcasing two of his Lamentations, as well as a Gloria and Agnus Dei from his *Missa L'homme armé* (one of six extant mass settings by the composer). His work was likely inspired by the leading Franco-Flemish composers of the previous generation (especially Josquin des Pres), and echoes both sacred plainsong as well as popular secular melodies such as the tune *L'homme armé*. Peñalosa gives his listeners stunningly beautiful, yet often quite simple, choral compositions of lasting quality. Made up of only four voices (countertenor, tenor, baritone, bass), New York Polyphony sings these gems with their characteristic piercing precision, yet also with full and rich sonorities.

The Lamentations of Jeremiah were an oft-set text for sung services during Holy Week of the Catholic liturgy, featuring particularly in the *Tenebrae*, the dramatic settings of matins for Maundy Thursday, Good Friday, and Holy Saturday. Focusing on these texts of lament and desperation during the lead-up to the glory of Easter resurrection served as a means through which Christians

could join Christ along their own *via dolorosa* — the path to crucifixion.

Numerous Renaissance composers wrote Lamentations settings for the cathedrals and courts of Europe. Peñalosa's Lamentations are definitely simpler than those of many of his



Francisco de Peñalosa: Lamentationes

New York Polyphony

BIS Records. Run Time: 56:36. \$19.99.

successors, such as Tomas Luis de Victoria. But within this simplicity lies a varied layering of voicings that is quite moving, alternating homophonic settings with two-, three-, and four-part polyphony. The stunning melismatic acrostics (Aleph, Beth, and Ghimel) between the scriptural verses are definite highlights of this recording.

In addition to these and other works by Peñalosa, the disc features music by his near contemporary Pedro de Escobar, and by the later Spanish composer Francisco Guerrero. A particular highlight of this recording is Guerrero's *Antes que comáis a Dios*, a spritely triple-time choral reflection upon the worshipper's meditations before receiving the eucharistic host. Covering a lesser-known generation of Iberian composers around the turn of the early sixteenth century, New York Polyphony provides the contemporary listener with a recording of superb quality and thoughtful programming that would be a welcome addition to any music collection.

Walker Robinson is a pediatrician and a member of the Chapel and Evensong Choirs at Duke Chapel, Durham, N.C.

Charting a Community's Worship Voice

Review by David Heetderks

A classically trained composer, seated at a grand piano, nodded to two musicians hunched over a banjo and guitar, and they began picking and strumming over his hymn-like chords. An electric guitarist inserted a few blues riffs. A drummer, ensconced in a sound-absorbing plexiglass cage, launched into an excited, rollicking beat. Two singers, standing on a raised platform, began singing a nineteenth-century hymn:

*The sands of time are sinking;
the dawn of heaven breaks;
the summer morn I've sighed for,
the fair sweet morn awakes.*

This communion song, which I heard at a North Carolina church I visited, combined elements that an outsider would have said do not belong under the same roof: a contemporary reinterpretation of folk and bluegrass, a rock drumbeat, and antiquated poetic language. But as soon as the congregation began singing, there was no question that these elements belonged together. The congregation raised their hands and gave a full-throated affirmation of the text — expressing their desire to live in God's kingdom in the future and honor his eternity and glory in the present — and seemed unaware of how strange and beautiful was the sound they had created.

Some of us may have experienced similar moments of transcendent worship when a community unites in praise and is, in turn, formed and edified by the experience. Such moments are as elusive as they are powerful. They cannot be manufactured; instead, churches must form and nurture a musical environment over time, freeing worshipers to use songs in ways that often exceed the musicians' original intent.

Constance Cherry's *The Music*

The Music Architect

Blueprints for Engaging Worshipers in Song

By Constance M. Cherry. Baker Academic. Pp. 272. \$25

the **MUSIC**
architect

Blueprints for Engaging
Worshippers in Song

Constance M. Cherry

author of *The Worship Architect*

Architect: Blueprints for Engaging Worshipers in Song, provides a set of theological and musical guidelines for creating

these musical environments. The book roughly divides into three large parts: the first deals with the foundation and impetus for worship, the second with the role of song in worship, and the third with more specific advice on engaging the congregation. But there is plenty of overlap among these ideas, and each individual chapter typically ranges across discussion of songs, liberal quotations from other authors, practical suggestions, and biblical exegesis.

A few unifying concepts emerge from this wealth of content: a metaphor of worship music as *architecture*, the importance of recognizing a service's *liturgy*, and the *worship voice* of a community. Worship music as *architecture* is book's overarching concept. Like a building, worship music is set on the foundation of God's revelation of himself and his love in Christ and the administration of grace by the Holy Spirit (20). Worship music, at its heart, is not meant to engage or please the congregation; rather, it creates a space that is appropriate to a community and facilitates the proclamation and celebration of God's story (11, 41).

Cherry's metaphor may force church musicians to re-examine many of their fundamental concepts and practices. For example, she rejects the term *worship leader* for a person who selects and performs music during a service. It is Christ who both leads and receives our worship (27–31) and provides the foundation for music in church. Instead, she advocates for the term *pastoral musician* — since one who plays music is “not a musician who happens to serve in a church but a vocational minister who happens to be a musician” (8). Pastoral musicians, she says, must cast their gaze both outward, listening to the worship performed by the whole community (8), and heaven-

ward, listening for the movement of God's spirit and understanding how their worship contributes to the universal worship of the church (13).

Liturgy provides another central concept of her book. In contrast to those who distinguish between “liturgical” and “non-liturgical” services, Cherry asserts that “every worshiping

community has a liturgy — even those who think they do not” (22). The term describes the entire collection of actions that a community engages in to respond to God's revelation. Liturgy proclaims and celebrates the story of God in the community and encompasses the God-initiated dialogue that

(Continued on next page)



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A Limiting Listicle for Liturgy

Review by Christopher Yoder

Thomas O’Loughlin has written a stimulating little book on the question of what makes for good liturgy. O’Loughlin is an historical theologian and Catholic priest who has written prolifically on a wide range of topics: scholarly studies on, for example, the Eucharist, the *Didache*, and the sixth-century British theologian St. Gildas—as well as pastoral guides to the lectionary and church year. He also has a series of videos on YouTube. *The Rites and Wrongs of Liturgy* is very much in the latter style. Short, conversational, and quotable, it reads almost like an expanded listicle. In it, O’Loughlin puts forward ten principles as a set of criteria for evaluating liturgical celebration. Good liturgy, he argues, (1) “is honest”, (2) “is joyful”, (3) “celebrates community and expresses our identities”, (4) “facilitates

engagement”, (5) “is inclusive”, (6) “is based in the creation”, (7) “prioritizes the marginalized”, (8) “avoids clutter”, (9) “follows the pattern of the Incarnation”, and (10) “is open”.

It’s an approach inspired by the ten principles for good design put forward by Dieter Rams, the influential German industrial designer behind some of the most iconic consumer electronics designs of the 20th century, the Steve Jobs of a previous generation. O’Loughlin argues that his set of interlocking principles is a better way to assess a liturgical celebration (and evaluate liturgical revision) than other criteria. The liturgy could be done perfectly correctly according to the rubrics but leave the people unengaged and be devoid of the spirit of prayer. Or it may be aesthetically flawless but lack the beauty of holiness. Or you might judge the liturgy by how closely it accords with the Bible or with a reconstructed

The Music Architect

(Continued from previous page)

occurs between God and the community and within the community (39–59). Music accompanies and enhances any of the primary worship actions, as well as the different stages of dialogue: from God to humanity, from humanity to God, and from worshiper to worshiper (42–50). The songs create a flow and direction that will either reinforce or impede the “worship order” — that is, the “deep structure” that animates an entire liturgy. Cherry reviews several types of worship order, concluding that the most effective is the fourfold “gospel model,” consisting of gathering, the word, the table, and the sending (80–86).

Cherry’s theological emphasis does not mean that she believes that musical skill, creativity, and discernment have no role in the vocation of the pastoral musician. Rather, by re-focusing the act of worship on its primary

impetus and recipient, Cherry provides pastoral musicians with insight as they face innumerable practical questions related to their ministry: Should we allow soloists to perform (60)? How often should we introduce new songs (178–189)? What types of styles and arrangements should we use (202–212)? Is our congregation fully engaged (216–234)?

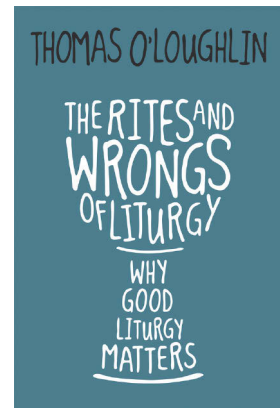
Cherry often addresses these questions by re-framing the problem, reminding readers that while musical style conveys content, it is not the only aspect of worship. What is more important is that the music enables the community to find its *worship voice* — that is, its distinctive vocabulary, service tone, and beliefs, in addition to its musical style (183). Cherry urges readers to aim for a voice that is both contextual (taking place in its local culture) and counter- and cross-cultural.

The book’s vision also raises questions that pastoral musicians may have not considered before: Does our

worship have a balance of songs related to revelation and response? Of praise and lament (108–114)? Does the content of our song support the flow of the worship’s deep structure (90–93)? Readers will admire the wide range of songs discussed throughout the book, written by authors as ancient as Francis of Assisi (45) and as modern as Matt Redman (48).

The primary strength of *The Worship Architect* is that, for all of the range of topics it covers, it never loses sight of the primary object of worship or the necessity for a pastoral musician to learn to nurture and love the voice of their congregation. A pastoral musician can dip into any chapter and find material for reflection, wise words from multiple authors, and encouragement.

David Heetderks is assistant professor of music theory at the University of North Texas and a member of St. David’s Episcopal Church in Denton, Texas.



The Rites and Wrongs of Liturgy

Why Good Liturgy Matters

By Thomas O’Loughlin

Liturgical Press. pp.109.

liturgy of the early Church, but, as he puts it, this approach is not “an automatic route to a better future.” Or it might suit your personal preferences, but the liturgy is about drawing us into a loving relationship with the Lord and “we do not consume such a relationship.” Compared to these criteria, O’Loughlin wants us to see that his approach is more flexible and more sensitive to the aims, the *telos*, of the liturgy.

What does O’Loughlin think the

point of the liturgy is? His basic assumption is the following dictum (put forward in the 1970s by the American Catholic Bishops' Committee on the Liturgy): "Good celebrations foster and nourish faith. Poor celebrations weaken and destroy it." O'Loughlin develops this notion in a decidedly subjective manner. That is, his underlying assumption seems to be that what matters most about the liturgy is how worshippers experience it. What determines a good liturgy is how it affects me. It is, ultimately, about *us*. "The primary task of the liturgy," he says, "is to express where *we* as participants are..." (my emphasis). The liturgy is "where the people of God celebrate *who they are* in God's presence" (my emphasis). Going to church should be as completely engaging as going to a football game, where you are caught up along with the crowd, singing and cheering and jumping up and down—and it is this collective experience that makes the game worth going to. Or so he says.

But what about the game itself? Isn't *that* why the crowd gathers in the first place? That is, in so emphasizing how the liturgy affects the faithful, O'Loughlin risks losing sight of the Object of that faith, the Triune Lord who is the beginning and the end of Christian worship.

A further problem with O'Loughlin's approach is that it makes the liturgy bear too much weight. For example, in discussing his second principle ("Good liturgy is joyful"), he says—rightly—that "the true emotional tone of a Christian assembly" is joy. (He also rightly insists that solemnity is not the same thing as sanctity.)

But then he goes on to say that "we should always leave the assembly with a new pep in our step; we should have encountered joy there." Perhaps. Even a funeral liturgy under the most tragic circumstances should witness to our joyful hope in the resurrection. But should joy *always* be the criteria for a good liturgy? What about Ash Wednesday or Good Friday? And, moreover, if I do not leave church with a new pep in my step, is it the liturgy's fault? Might not my emotional response to the liturgy witness more to my own circumstances or character or

Christian formation (or lack thereof) than to the quality of the liturgy?

A more telling example of the way in which O'Loughlin overburdens the liturgy is his bizarre suggestion that a congregation engage in a Q&A session (!) in order to plan a liturgy that will express the needs and concerns of this community on this occasion. He acknowledges that such an approach presents "a set of challenges that go way beyond what most people think of as preparation for the liturgy, and actually putting it into effect may often be beyond what can be done in a large gathering on a Sunday morning." I'll say!

It's not only impractical (aside, perhaps, from pastoral services like weddings and funerals); it's also wrong-headed. Isn't one of the gifts of the liturgy that it is something that we receive, something given to us? At least for me, coming from a free church tradition, one of the great attractions of the liturgy is precisely that it gives us what to say and do — "at all times and in all places." We do not have to make it up. It draws us beyond our limited resources and concerns. I worry that O'Loughlin's approach would produce an anemic liturgy that cannot do the work of lifting up our hearts beyond our own needs and concerns.

There are other problems with this book—especially O'Loughlin's rather ham-fisted treatment of the tension between divine transcendence and immanence. But he is to be credited for his pastoral concern that the liturgy be a source of transformation and renewal. "Liturgy is there to tune us in to the real," he says; "worship should ... open us up to mystery." And again, "The liturgy is rooted in the ordinariness of the lives we live, so that every moment in those lives can be grasped as a moment of encounter, of discipleship, of grace." It's a desire to instill a thoroughgoing sacramental vision, to help Christians see and know, as Gerard Manley Hopkins did, that "the world is charged with the grandeur of God." That's a project I can get behind—even if O'Loughlin goes about it in an unhelpful way.

Christopher Yoder is rector of All Souls', Oklahoma City.

PEOPLE & PLACES

Appointments

The Rev. **Peter Ackerman** is rector of St. John the Baptist, Lodi, Calif.

The Rev. **Colin Ambrose** is vice rector of St. George's, Nashville, Tenn.

The Rev. **Lennel Anderson** is rector of St. George, Bradenton, Fla.

The Rev. **Carol Anthony** is vicar of St. Alexis, Jackson, Miss.

The Rev. **Peter Antoci** is rector of St. Thomas, Croom and Chapel of the Incarnation, Brandywine, Md.

The Rev. **Stephen Applegate** is interim priest of St. John's, Worthington, Ohio.

The Rev. **Keri Aubert** is rector of St. Thomas, New Haven, Conn.

The Rev. **Matt Babcock** is curate of Trinity, Newtown, Conn.

The Rev. **Martin Bagay** is interim rector of St. Aidan's, Virginia Beach, Va.

The Rev. **Joie Baker** is chaplain at St. Margaret's School, Tappahannock, Va.

The Rev. **Judy Baldwin** is interim priest at Holy Nativity, Westchester, Calif.

The Rev. Canon **Valerie Balling** is priest-in-charge of St. Peter's, Medford, N.J.

The Rev. **Kat Banakis** is rector of St. Luke's, Evanston, Ill.

The Rev. **Mary Bargiel** is rector of St. David's, Bean Blossom, Ind.

The Rev. **David Barr** is associate rector of St. George's, Nashville, Tenn.

The Rev. **Brad Bates** is rector of St. Michael's, Cookeville, Tenn.

The Rev. **Rebecca Black** is interim priest at St. John's, Charlestown, Mass.

The Rev. **Mac Brown** is rector of St. James, Taos, N. M.

The Rev. **Joan Conley** is rector of St. Mark's, Teaneck, N.J.

The Rev. **Pamela "Pan" Conrad** is rector of St. Alban's, Glen Burnie, Md.

The Rev. Canon **Victor Conrado** is canon for congregational vitality and formation in the Diocese of New York.

The Rev. **Phil Cooke** is rector of St. Mary's, Ramona, Calif.

The Rev. **Hannah Cornthwaite** is priest-in-charge of St. Cyprian's, San Francisco.

The Rev. **Zeke Couglin** is vicar of Our Saviour, DuBois, Pa.

The Rev. **Ryan Currie** is assistant rector of Holy Cross Faith Memorial, Pawleys Island, S.C.

The Rev. Canon **William Lee Curtiss, III** is canon to the ordinary in the Diocese of the Rio Grande.

The Rev. **David Dalzell** is rector of Trinity, Saco, Maine.

The Rev. **Carlos de la Torre** is rector of St. John's, Bellefonte, Pa.

The Rev. **Robin Denney** is rector of St. Mary's, Napa, Calif.

The Rev. **Bonnie Deyo** is priest at St. Andrew's, Atlantic City, Wyo.

The Rev. **Ann Dieterle** is assistant rector for pastoral care and Christian formation of

(Continued on next page)

PEOPLE & PLACES

(Continued from previous page)

St. Thomas, Snell Isle, Fla.

The Rev. **Kathleen Door** is missional priest-in-charge of St. Gabriel's, East Berlin, Conn.

The Rev. **Rachel Field** is priest-in-partnership of St. Thomas and Grace, Brandon, Vt.

The Rev. **Nancy Goff** is rector of Zion, Hudson Falls, N.Y.

The Rev. **Kevin Goodman** is interim rector of St. Elisabeth's, Glencoe, Ill.

The Rev. **Billie Mae Gordon** is interim priest at All Saints, Whitman, Mass.

The Rev. **David Gortner** is rector of St. Luke's, Coeur D'Alene, Idaho.

The Rev. **Bob Hennagin** is priest-in-charge of Trinity, Midland, Texas.

The Rev. **B. J. Heyboer** is rector of St. Mark's, Newaygo, Mich.

The Rev. **Eric Hillegas** is rector of St. John the Baptist, York, Pa.

The Rev. **Robert Hoekstra** is rector of Grace, Jamestown, N.D.

The Rev. **Philip Hooper** is curate of Trinity, Fort Wayne, Ind.

The Rev. **Kapya Kaoma** is rector of Christ, Waltham, Mass.

The Rev. **Benita Keene-Johnson** is interim vicar of Guardian Angel, Baltimore.

The Rev. **Amanda Knouse** is rector of St. John's, Lancaster, Pa.

The Rev. **Terry Lipscomb** is priest-in-charge of St. Paul's, Leavenworth, Kan.

The Rev. **James Lively** is rector of St. John's, Sturgis, Mich.

The Rev. **Myron Lockey** is assistant vicar at St. Alexis, Jackson; St. Luke's, Brandon; and Good Shepherd, Terry, Miss.

The Rev. **Galen Mirate** is priest-in-charge of St. John and St. Mark's, Albany, Ga.

The Rev. **Jenny Montgomery** is interim priest-in-charge of Trinity, Newtown, Conn.

The Rev. **Helen Moore** is interim priest of St. Chrysostom's, Quincy, Mass.

The Rev. **Michael Muller** is rector of St. Peter's, Mountain Lakes, N.J.

The Rev. **James Pashturro** is rector of St. Stephen's, Hamburg and St. John's, Howell, Mich.

The Rev. **Michael Paul** is rector of St. Thomas, Wharton, Tex.

The Rev. **Jennifer Pavia** is priest-in-charge of Holy Faith, Inglewood, Calif.

The Rev. **Brian Pavlak** is priest-in-charge of St. James and St. George, Jerymn, Pa.

The Rev. **Molly Payne-Hardin** is rector of Trinity, Watertown, N.Y.

The Rev. **Jenn Pillat** is Chaplain at Seabury Lifecare Community, Bloomfield, Conn.

The Rev. **Kristin Tossell Pitts** is chaplain of Washington Episcopal School, Bethesda, Md.

The Rev. **Ronald Pogue** is interim rector of St. Martin-in-the Fields, Keller, Texas.

The Rev. **Rita Powell** is Episcopal chaplain at Harvard University, Cambridge, Mass.

The Rev. **Brian Prall** is rector of Grace, Freeport, Ill.

The Rev. **Sarah Kye Price** is priest associate of St. Mark's, Richmond, Va.

The Rev. Canon **Raggs Ragan** is canon liturgist of the Diocese of Oregon.

The Rev. **Michael Ralph** is rector of St. Luke's, Granville, Ohio.

The Rev. **Michael Reardon** is curate of St. John's, Waterbury, Conn.

The Rev. **Holladay Sanderson** is dean of the High Desert School for Ministry, Cove, Ore.

The Rev. **Kevin Schmidt** is vicar of St. Francis, Overland Park, Kan.

The Rev. **Kim Seidman** is vicar and executive director of Cathedral Ridge, Woodland Park, Colo.

Chad Senuta is chaplain of Canterbury House, Northwestern University, Evanston, Ill.

The Rev. **Christian Senyoni** is priest-in-charge of Grace, Rice Lake, Wisc.

The Rev. **Marco Serrano** is rector of St. Margaret's, Lawrence, Kan.

The Rev. **Ricardo Sheppard** is rector of Atonement, Washington, D. C.

The Rev. **Minerva Camarena Skeith** is curate at St. Michael's, Austin, Texas.

The Rev. **Mary Slenski** is interim dean of Christ Church Cathedral, Indianapolis, Ind.

The Rev. Canon **Aaron Smith** is priest-in-charge of Grace, Orange Park, Fla.

The Rev. **Aidan Smith** is provost of Trinity Cathedral, Pittsburgh.

The Rev. **Jessie Smith** is rector of St. Ambrose, Claremont, Calif.

The Rev. **Stephen Smith** is associate rector for formation at St. Cross, Hermosa Beach, Calif.

The Very Rev. **Virginia Tyler Smith** is dean for transitions of the Diocese of Rochester.

The Rev. **Whitney Smith** is rector of St. Thomas, Franklin, Ind.

The Rev. **Zachary Mark Smith** is priest-in-charge of St. Paul's, Camden, N.J.

The Rev. **Ajung Sojwal** is rector of St. George's, Hempstead, N.Y.

The Rev. **Linda Spiers** is interim priest-in-charge of St. John's, Essex, Conn.

The Rev. **Derek Stefanovsky** is curate of St. Luke's, Darien, Conn.

The Rev. **John Stonesifer** is interim rector of St. Anne's, Reston, Va.

The Rev. **Shawn Strout** is assistant to the associate dean of chapel at Virginia Theological Seminary, Alexandria, Va.

The Rev. **Edward E. B. Thompson** is rector of Trinity, Swarthmore, Pa.

The Rev. **Jeffrey Thornberg** is rector of Our Saviour, San Gabriel, Calif.

The Rev. **Liz Tichenor** is rector of Resurrection, Pleasant Hill, Calif.

The Rev. **Mafi Vakameilalo** is priest associate of St. Elizabeth's, Honolulu, Hawaii.

The Rev. **Sarah van Gulden** is priest-in-charge of Trinity, Haverhill, Mass.

The Rev. **Natalie Van Kirk** is rector of Good Shepherd, Brentwood, Tenn.

The Rev. **Mark Van Wassenhove** is interim rector of St. Andrew's, Greencastle, Ind.

The Rev. **Jeff Wallace** is chaplain for the Charleston Port and Seafarers Society, Charleston, S.C.

The Rev. **Seth Walley** is assistant rector at Christ, Bay St. Louis, Miss.

The Rev. **Josh Walter** is rector of St. John's, McLean, Va.

The Rev. **David Wantland** is associate rector of Palmer Memorial, Houston.

The Rev. **William Watson, Jr.** is priest-in-charge of The Episcopal Church in Okatie, S.C.

The Rev. **John Weatherly** is interim rector of Our Saviour, Hillandale, Md.

The Rev. Canon **Hal Weidman** is priest-in-charge of St. George's, Bismark, N.D. and canon for mission for the Diocese of North Dakota

The Rev. **Gregory Welin** is rector of Mt. Calvary, Camp Hill, Pa.

The Very Rev. Dr. **Amy Welin** is dean of St. Stephen's Cathedral, Harrisburg, Pa.

The Rev. **Dena Whalen** is vicar of Advocate, Asheville, N.C.

The Rev. **Alon White** is provisional priest-in-charge of Christ, Pomfret, Conn.

The Rev. **Mary Robinson White** is priest-in-partnership of St. James, Arlington, Vt.

Ordinations

Diaconate

Western Louisiana: **Michael Parham**
Wyoming: **Nancy Fees, Lisa Gomez, George Harty, Jennie Ketner, Kristin Lee, Keni Lowe.**

Priesthood

Dallas: **Jonathan Jordan** (serving at Incarnation North, Dallas, Tex.)

Western Michigan: **Daniel Snyder**

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Retirements

The Rev. **Gaye Brown** as vicar of Galloway Memorial, Elkin, N.C.

The Rev. **Dana Campbell** as priest-in-charge of Holy Trinity, Middletown, Conn.

The Rev. **John Coil** as rector of St. Luke's, Excelsior Springs, Mo.

The Rev. **Deborah Meister** as rector of St. Luke's, South Glastonbury, Conn.

The Rev. **Roger White** as rector of St. Andrew's, Kent, Conn.

Deaths

Judith Pallett Kaestner, a noted iconographer, died at Angel's Grace Hospice in Oconomowoc, Wisconsin on August 26, aged 84.

She was born in Waukesha, Wisconsin, into a clerical family and lived nearly all her life in Southern Wisconsin. She worked as a teacher and guidance counselor, founded a children's community theater and wrote and directed many plays for children.

In 1999, she discovered a new vocation as a writer of icons, when she took a course at Washington National Cathedral led by Vladislav Andrejev. She worked in the Byzantine-Russian tradition of iconography, supplementing her work with visits to cathedrals and monasteries in Russia. She became a teacher of iconography as well, especially to students at Nashotah House. Her work includes the icon of St. James at St. James Cathedral in South Bend, Ind., an icon of St. Crispin at a shrine in Mexico, and pieces found in many parishes and homes around the United States and in Europe.

Kaestner is survived by her husband, the Rev. James Kaestner, three children and nine grandchildren. Funeral services were held at Zion Church, Oconomowoc and she will be buried in the cemetery at Nashotah House.

The Rev. **Edward Anthony Scully**, a professor of respiratory care who served as a parish priest in Canada, Michigan and Florida, died September 7 after a long illness.

A native of San Francisco, Scully worked as a practitioner and teacher of respiratory therapy for 57 years, only resigning his position at Concorde Career Institute in Tampa the day before his death.

Perceiving a call to ministry, he and his wife moved to Boston without diocesan sponsorship so he could attend Episcopal Divinity School from 1984-1987. A chance encounter with a Canadian bishop led to his ordination in the Diocese of Manitoba, where he served parishes in Bethany and Minnedosa. Scully moved to Michigan in 1989, and served as rector of St. Mark's, Newyago; St. John the Evangelist, Fremont; and St. James, Albion. He helped the congregation at St. James rebuild after the building was consumed by a fire started by an unextinguished Paschal Candle.

Scully moved to Florida in partial retirement in 2011, and served as priest-in-charge of St. Elizabeth, Zephyrhills for seven years, where the parish began hosting a senior meals program under his leadership. Scully is survived by his wife, Susan, and two daughters.

The Rev. **William O. Stewart**, a Cursillo and prison ministry leader who served three churches in the Diocese of Georgia, died on August 30, surrounded by his family and friends.



A native of Cordele, Ga., Stewart moved back to his hometown to serve as chief appraiser for Crip County, and became involved in a variety of lay ministries in his home parish. He helped found local chapters of Habitat for Humanity and the United Way, and became a leader in the Kairos prison ministry, saying of the program, "It was a time of an astonishing awareness of the incarnate God breaking into that broken world. I think each of us serving were continually stunned by how God used our fish and barley loaves to feed His people."

Ordained as a deacon in 2001, Stewart was subsequently prepared for the priesthood at Sewanee. After his priestly ordination in 2004, he served in the Diocese of Georgia at St. Stephen's, Leesburg and Annunciation, Vidalia, and as rector at St. John's and St. Mark's, Albany. Stewart is survived by his wife, Sharon Costello Stewart, and by a daughter and two sons.

The Rev. **Mark Waldo, Sr.**, the father of a bishop and a priest, whose long service included ministry in Montgomery, Alabama during the intense days of the Civil Rights struggle died surrounded by his family on September 9, aged 92.



Waldo was raised in a military family and interrupted his studies at William and Mary to serve in the U.S. Navy during World War II. During a short-term mission stint in Alaska in his college years, he felt a call to ministry and prepared to serve the church at Virginia Theological Seminary. He served mission parishes in Georgia and then as canon pastor at Christ Church Cathedral in Houston.

In 1961, he became rector of the Church of the Ascension in Montgomery, where the Civil Rights Movement had begun with a bus boycott six years earlier. His family noted that "having great sympathy for the movement, he pursued work as a quiet reconciler within Ascension parish and the larger community throughout the historic events in Montgomery, but lived with a deep inner doubt about whether he had done enough during those years." He was one of the founders of One Montgomery, a group dedicated to building trust between peoples of differing racial backgrounds, and was active in diocesan and civic affairs. He retired from the Church of the Ascension in 1989, and served in a number of parishes in retirement.

He was an adventurous traveler, and he and his wife, Anne, completed 10-kilometer hikes in all but nine of Alabama's 67 counties. He is survived by Anne, his wife of 69 years, by six children (including the Rev. Mark Waldo, Jr., who serves in Alabama and the Rt. Rev. Andrew Waldo, the Bishop of Upper South Carolina), and by 17 grandchildren and 13 great-grandchildren.



Diverse and Growing

The Episcopal Diocese of Oklahoma will honor the ministry and legacy of the Rt. Rev. Dr. Edward J. Konieczny at the 82nd annual diocesan convention on the first weekend of November. Bishop Ed is

retiring on January 1, 2021 after almost 13 years of service to the diocese.

Throughout 2019 the Diocese of Oklahoma was actively in a search process to elect a bishop coadjutor to work alongside Bishop Ed. The Bishop coadjutor will be elected on December 14 at St.



Paul's Cathedral and will be consecrated on April 18, 2020.

The new bishop will inherit a diverse and growing diocese with over 65 congregations and thriving ministries reaching across the entire state of Oklahoma. The St. Crispin's Conference Center + Camp will finish its second phase of building in the spring of 2020 with the construction of the new Oakerhater Lodge. St. Crispin's hosts over 5,000 guests a year, including 450 campers each summer and remains the center of the spiritual and formational programming for the diocese including the Iona School of Formation, retreats for clergy and lay people, and numerous outside groups.

The diocese also supports two adult living centers. St. Simeon's in Tulsa recently celebrated their annual Western Days fundraiser and raised over \$800k in donations. The diocese also includes three independent Episcopal schools and supports several additional parish schools.

The Diocese of Oklahoma is committed to its mission to transform lives in the love of Jesus Christ through worship, evangelism, discipleship, nurture, and service.

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Inner Law of Christ

Judgment approaches its end; though, in truth, even the mercy of the Lord is a kind of judgment, a decree. A bitter judgment becomes the judgment of promise and hope. "The days are surely coming, says the Lord, when I will sow the house of Israel and the house of Judah with the seed of humans and the seed of animals. And just as I watched over them to pluck up and break down, to overthrow, destroy and bring evil, so I will watch over them to build and to plant, says the Lord" (Jer. 37:27-28). It is not hard to find fault with these words, to take issue with a God who brings evil and then brings good. This difficulty is reason enough to pause and contemplate.

Faith is not, in the end, advanced by seeing God only as the agency of goodness measured by human ease and pleasure. In this case, all misfortune, testing, trial, and pain, of which there is much in this fallen world, would be evidence of *where God is not*. In the world of the Bible, God addresses his people in judgment against unrighteousness. God does this by a righteous and correcting love. God is present and speaking in every moment, mysteriously embedded in human sorrow and human joy, human loss and human hope. In all this work, God is sowing the divine presence more deeply into the human heart. "I will make a new covenant with the house of Israel and the house of Judah . . . I will put my law within them and I will write it on their hearts; and I will be their God, and they shall be my people" (Jer. 31:31, 33).

To know the Lord Jesus Christ is to know the One and Living God, to know inwardly and in the deep chambers of one's being the truth of divine presence, grace, and energy. This is a bracing and consoling presence. Inwardly, God is plucking and breaking and destroying the Old Adam and calling into life a New Being in union with Christ.

This is the new inward law of Christ, and in Christ we presently hear all the words of sacred Scripture. "Oh, how I love your law!" (Ps. 119:97). In like manner, we are called to love Christ, and we are called to inwardly digest Scripture as the revelation of Christ. "All day long it is in my mind; it is always with me; your decrees are my study; I observe your commandments; I keep your word" (Ps. 119:97-101 — selection).

The author of 2 Timothy viewed Scripture in precisely this way. "The sacred scriptures are able to instruct you for salvation through faith in Christ Jesus" (2 Tim. 3:15). Indeed, the earliest Christians had only the Old Testament as their sacred book, and in it they espied innumerable references to Christ until every word and sentence seemed to radiate something of the Lord Jesus.

This is why the reading and study of Scripture is so vitally important. Scripture is a means of encountering the living presence of the Lord. This encounter takes time and patience, repetition and review. Ideally, Scripture is read as if in the midst of a great liturgy. Scripture lives in the Church, lives in the themes of the Church year, lives in the many who gather and the one who prays and studies alone.

Jesus asked, "When the Son of Man comes, will he find faith on earth?" (Luke 18:8) Will he find those who pray always and study often?

Look It Up

Read Jeremiah 31:33

Think About It

Jesus will write himself on your heart, and your heart will bleed and beat on.

Joel 2:23-32 [Sir. 35:12-17 or Jer. 14:7-10, 19-22]; Ps. 65 [84:1-6]; 2 Tim. 4:6-8, 16-18;
Luke 18:9-14

Home of Humility

“Two men went up to the temple to pray,” Jesus says. They could, of course, pray at home, over a meal, in the street, in the midst of business by short recollections and ceremonies. They could pray anywhere to the God who is the “hope of all the ends of the earth and of the seas that are far away” (Ps. 65:5). The womb of Mary carried Jesus from place to place, and even after his birth the Christ Child was often held by his mother, cheek to cheek, in an image of lovingkindness. Where Mary is, her Son is. Together, they are a temple of holiness and beauty. The sons and daughters of God are temples also in whom Christ dwells. Christ-bearers are walking in the world. In a sense, there is no fixed temple, for the center of the universe is the home of Christ and Christ is at home everywhere.

And yet, “You are to be praised, O God, in Zion; to you shall vows be performed in Jerusalem” (Ps. 65:1). We may pray anywhere, but in the temple of Zion, in the body of a Church, *we do nothing but pray*. “To you that hear prayers shall all flesh come, because of their transgressions” (Ps. 65:2). There are many good reasons to attend the Sunday liturgy, but one which has been somewhat eclipsed in recent years is the importance of repentance and the acknowledgement of one’s transgressions. The beauty of God’s house, the holiness of the temple, the awesome wonders recalled cast a blazing light upon sins known and unknown. (Ps. 65:4)

The Church is the home of humility. No right prayer, therefore, will sound like this: “God, I thank you that I am not like other people: thieves, rogues, adulterers, or even like this tax-collector. I fast twice a week; I give a tenth of all my income” (Luke 18:11-12). Such a person has forgotten that God resists the proud in their strength. There is another way to pray: “*God, be merciful to me, a sinner!*” “For all,” Jesus

says, “who exalt themselves will be humbled and all who humble themselves will be exalted” (Luke 18:14). The church is a confessional, a humble reckoning with oneself before God. It is a step down. It is the lowest place. It is the bowed head and the beaten breast. Repentance is a broken and contrite heart, and a broken heart is an open door.

The God of all forgiveness comes to his people. He pours out life-giving water, fills the threshing floors with grain, and overflows the vats with wine and oil. Grace upon grace come to the sinner. God is a river of goodness and plenty, of wealth and joy and singing. Forgiving, God gives God in full measure. The sinner has taken the lowest place, and God says, come up higher. Come to my side and my throne. Dip in the river of love, and walk in the pilgrim’s way. “From his fullness we have all received, grace upon grace” (John 1:16).

This is the time in which we live. “I will pour out my spirit on all flesh; your sons and your daughter shall prophesy, your old men shall dream dreams, and your young men shall see visions” (Joel 2:28). This is God’s gift to the humble. This is the sinner’s hope.

Forgiven and filled with God, there is something to do. We are each, in our own way, relative to our state and condition life, and under providential care, called to pour out our lives as a libation (2 Tim. 4:6). We hold Jesus and we give him for the life of the world.

Look It Up

Read Luke 18:13.

Think About It

Try gestures of humility in private prayer.

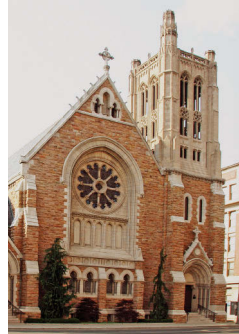
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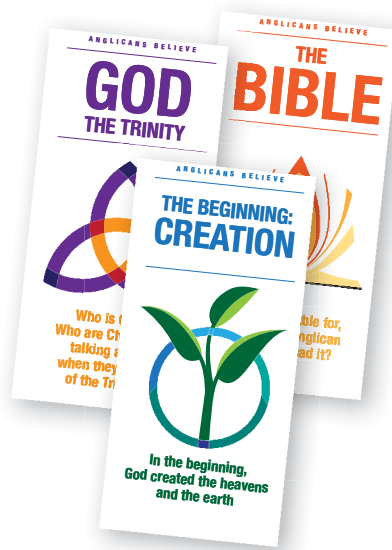
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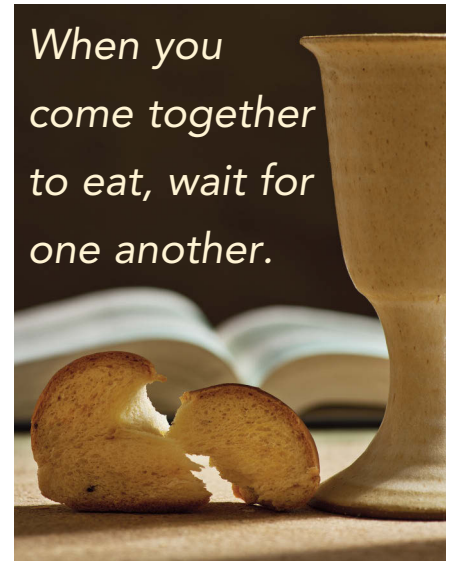
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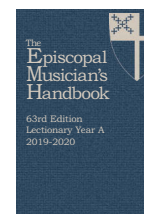
*When you
come together
to eat, wait for
one another.*



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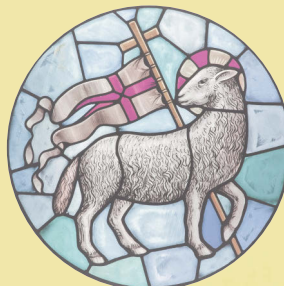
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