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Music as Creation

When we speak of human creativity, music readily comes to mind. Here human efforts perhaps come closest to making something out of nothing, to erecting complex and beautiful structures in what was empty space, to bringing into being unique and significant forms which almost have a life of their own. Music by itself speaks a language which cannot be translated into ordinary words but which can bridge the gaps and communicate across the barriers of age and class and race and nationality. For those of us who are not musicians, the act of composing or performing a complex and significant piece of music is invested with a veil of magic.

Of course human artistic creativity is "creation" only as a figure of speech. The only real creator is God. Of God alone it can be said that he made literally everything out of literally nothing. Human creativity is so called only because in some slight degree it has some likeness to the handiwork of the Maker of heaven and earth. Indeed there is such a gap between the greatest human efforts and the slightest divine efforts that to speak of human creation is really rather presumptuous.

Yet there is another way of looking at it. Is creativity a divine quality which we use metaphorically to describe notable human achievements? Or is creativity a human quality which we use metaphorically to describe the infinitely greater achievements of God? Metaphors are two-edged swords, are they not, shedding their meanings in both directions, on the thing that is spoken of and on that to which it is likened.

When we think of God creating, we too easily think of an all-powerful Being simply pressing a button to have something made. When we think of a creative musician or other artist we more likely think of a struggling soul, wrestling with the stuff of his or her craft, driven by a love for what has not yet come into being,

agonizing to bring to birth a new thing of beauty and meaning. Does not this tell us something? Has not God struggled with his creations? Has not our Creator been in travail with us?

To create is not simply to plod along at work in putting something together. To create is a wonderful (though perhaps painful) activity. It is to bring about something beautiful and original, something that exists in a new way. At first, we may perceive a very few things as being creations — in contrast to all the dull things about us. Christianity, however, calls us to move ahead in our vision and see the whole universe as a creation, a place of wonder and beauty, a place in which God himself wills to make all things new.

H. BOONE PORTER, EDITOR

On the Cover

The choir and sanctuary of St. Luke's Church, Evanston, Ill., after completion of a major restoration project. Stone walls and high altar reredos were cleansed of grime by means of a new high-pressure water process which would not harm or discolor the stone. Improvements in the nave included new flooring, new seating consisting of cathedral chairs and pews, and a corrected lighting scheme. Perhaps the most notable improvement, next to those which can be seen, is that which can be heard. The entire ceiling had been covered with eight-inch thick felt in the early 1900s; the felt has been removed, revealing the original hardwood ceiling and affording greatly enhanced acoustics which compliment the celebrated music program of St. Luke's.

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LETTERS

Groups of Missions

Your comments on the shortage of clergy for remote and/or poor areas, as opposed to the oversupply of such for more affluent and/or urban areas do identify the problem [TLC Sept. 20, 27 and Oct. 4], but I do not think that the solution which you seem to be advocating is the correct one. Perhaps I have misconstrued, but it seems as though you are suggesting that the educational standards for the clergy should be lowered.

A well-educated body of priests have been the hallmark of the Episcopal and Anglican churches for centuries. I know a woman who is a member of a fundamentalist sect, but occasionally attends her town's Episcopal Church. She says, "Fr. X's sermons often go right over my head, but that's better than being talked down to like the Rev. Y does."

I can think of two solutions for the problem. Neither is adequate to the whole problem, but in combination with one another and perhaps other schemes they might help.

On the one hand, our religious and monastic orders can found small houses in areas where there is a need, the local bishop assigning the vicarship of a group of missions for the order; as our Roman friends know, one can maintain a fairly large group of brothers/sisters on a relatively small sum. The order can make sure that there are enough priests and deacons in the houses to "cover" the services at the churches; there are many other pastoral functions that the lay brothers/sisters can fill.

On the other hand, a bishop can say to a new seminary graduate: "I have a mission — or group of missions — for you at X. The pay is Y, which I know is very low; indeed, given your great debts incurred over seven or eight years of post-secondary education it is hardly enough to live on and still make your payments. I cannot offer you a higher salary, but so long as you remain as vicar of X, the dioceses will make the payments on your education loans."

BRUCE ALAN WILSON
Heber Springs, Ark.

Value of Interim Ministry

I read with interest the letter by the Rev. F. Paul Goodland [TLC, Oct. 11], deploring interim clergy. I realize that the interim ministry is very new and that it is not understood by many clergy as well as by some bishops. Some think that it is no more than a supply priest that looks after a parish on weekends and this is simply not true.

A *trained* interim can certainly be of immense value to a parish with no shep-

herd to guide it. Not every priest who leaves a parish leaves it in excellent shape, as Fr. Goodland seems to imply. Many times a priest will leave a parish with immense problems and someone has to come in and help the congregation pick up the pieces.

As a trained interim and someone who has dealt with this process, I assure Fr. Goodland that many parishes go through a grief process when they lose their priest.

I served as an interim last year in a parish where the rector and his wife had served in a very loving relationship with the people for over 14 years. The wife, after a long bout with cancer, finally died and the rector felt it best to leave because of past memories. Please do not tell me that this parish did not go through a grief process.

(The Rev.) RICHARD N. WALKLEY
St. Stephen's Church
Miami, Fla.

• • •

Having just come as rector to a parish that had a healthy interim, I would like to take issue with the thoughts of the Rev. Paul Goodland who says interim rectors are nonsense.

My experience is that parishes who go through an interim have a much higher activity level among parishioners. During a time without a rector, leadership seems to float to the surface. Oftentimes without that interim, people seem to assume the rector will do many of the things the people really should be doing.

I personally am very grateful for the interim being used at this parish and wonder if the eagerness and liveliness exhibited here would exist had I been called immediately. Fr. Goodland seems to think lay folks can accomplish little on their own. I'd like him to look at his theology of baptism and ordination.

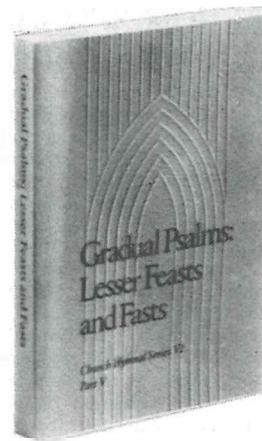
I applaud interims and am thankful I've come here following one.

(The Rev.) ROBERT C. WISNEWSKI, JR.
St. Mary's Church
Columbia, S.C.

Diocesan School

Thank you for your encouraging words in the editorial entitled "Available Clergy II" [TLC, Oct. 4], concerning diocesan training programs to prepare candidates for the priesthood, the diaconate, and roles of lay leadership. I hope that all bishops of dioceses which do not now have such training programs would read, mark, learn and inwardly digest.

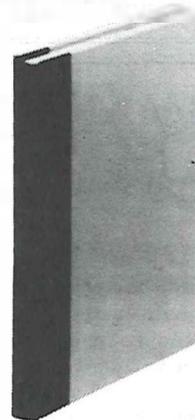
The Diocese of Central Pennsylvania has had a training program for deacons since 1974. The School of Christian Studies, founded in that year by the Rt. Rev. Dean T. Stevenson, was expanded in 1982 into a full-fledged mutual ministries program which was inaugurated under the leadership of our present diocesan bishop, the Rt. Rev. Charlie F.



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McNutt, Jr. We now provide up to a five-year program for training, instruction, and spiritual formation for aspirants to ordained ministry, and at least three years for those seeking diocesan certification in areas of specialized lay ministry.

There is first a one-year course for all seeking to discover their ministry as Christians, ordained or lay. This is followed by a year's internship in a parish, while at the same time one pursues his or her secular work.

The track divides after the first two years. Postulants for the priesthood are required to take three years in an accredited seminary and those for the distinctive diaconate a similar period of time in the diocesan school. Further training programs in 11 areas of specialized lay ministry have been or are being formulated.

Our diocese has been helped greatly by the national church's Board for Theological Education which has sponsored for the past 11 years an annual meeting of those engaged in similar diocesan programs throughout the church. By 1980 a national organization had been founded with the name, Educators and Trainers for Ministry.

(The Rev. Canon) ARTHUR M. SHERMAN
School of Christian Studies
Lancaster, Pa.

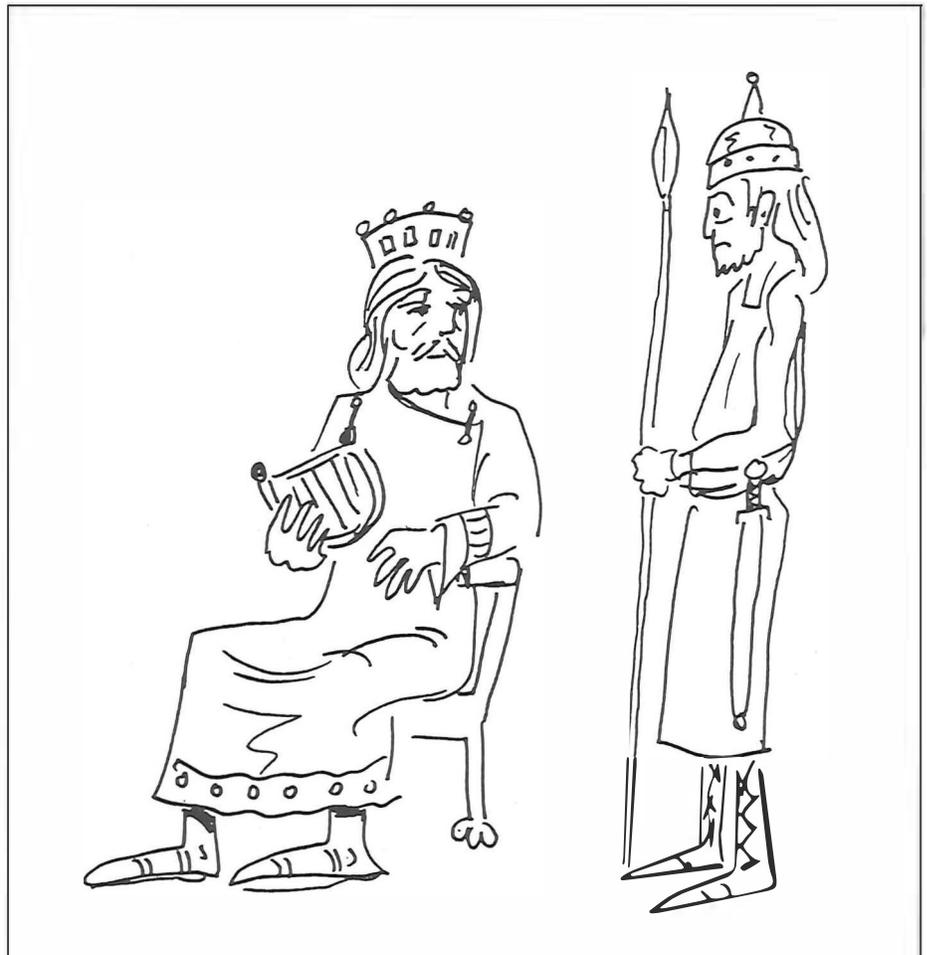
Contingent Universe

William H. Fox's article, "A Good Place to Visit" [TLC, Oct. 11], is based on a number of misconceptions . . . Einstein's professional work was firmly rooted in his belief in God, even though he was not the God of Christian revelation.

Staying within the limits of scientific controversy, however, the image of the universe which Einstein replaced was not the Ptolemaic one, but the mechanistic nature-machine of the Enlightenment, assumed to have eternal existence and to represent a necessity that overruled even God: a necessarily existing and necessarily functioning universe.

Einstein replaced it with the image of a contingent universe, space being a function of matter's attraction, space curved rather than limitless, the whole thing moving out and thus presumably having come from a common starting point.

It was the Indeterminist (Copenhagen) School which seemed to endanger this image. Still, one of the founders of that school, Heisenberg, was a devout Roman Catholic and decided to become a physicist upon reading, while still at high school, Plato's *Timaeus* (in Greek), his notice being attracted by Plato's assumption that all matter consists of little triangles.



"What rhymes with 'shepherd'?"

Today the theoretical physicists are once again open to theological insights and imagery. Above all, the astronomers discover their need to assume something in which all these grand processes of expansion, contraction, coming-to-be, and ceasing-to-be take place. One of them has predicted that in our generation astronomy will have to turn theological.

Fr. Fox also speaks of "the absolutes of history." The only one who has conceived history in absolute terms is Karl Marx, who, it is true, got his impulse from Hegel. The entire concept of history is of Christian origin, being articulated for the first time by St. Augustine in *The City of God* (426), and history saved from any attempt to absolutize it by anchoring it to the absolute of eternity, at the end of time. In other words, Augustine could find nothing in the succession of historical events that deserved the attribute of "absolute" or even of "rational," so that history could receive meaning only from its end, the end of all time.

Fr. Fox's faith seems to be shaken by the destruction of Hiroshima — "not destroyed, pulverized." What about Jerusalem, "not destroyed but pulverized," or Carthage, ditto? Again, what about St. Augustine, living in one of the most civilized parts of the great Roman empire, having witnessed, however, the three-day sack of Rome, by the invading barbarians, and writing his *City of God* within the walls of his city, Hippo, then likewise under siege by the barbarians? Fr. Fox quotes Pascal's famous lines about the "infinite spaces" terrifying him. But this same Pascal wore to the end of his life, sewed in his clothing, the *Memorial*, dated 23 November, 1654: "Fire. God of Abraham, God of Isaac, God of Jacob, not of philosophers and scholars. Certainty, certainty, heartfelt joy, peace. God of Jesus Christ. God of Jesus Christ . . . Joy, joy, joy, tears of joy. . . I will not forget thy word. Amen."

(The Rev. Canon) GERHART NIEMEYER
Cathedral of St. James
South Bend, Ind.

Letters for publication are welcomed but selections are solely at our discretion, and may be abridged (100 to 250 words are preferred). Each should be typed or clearly printed and indicated as a "Letter to the Editor." They must be signed and address and phone number are required.

Not Excluded

I would like to comment on H.E. Barber's article "Roman Catholics" [TLC, Oct. 4]. It is utterly untrue that Roman Catholics do not choose other denominations. Some do. I would venture to guess that the proportion of those who become nonpracticing versus those who change denominations is not much different in the Protestant churches.

On the issue of "breaking bread together" — Professor Barber writes, "I cannot participate . . . because I was excommunicated 400 years before I was born." What nonsense is this? What a cop-out!

I have participated in many, many services — Roman Catholic, Lutheran, and Episcopal — where Roman Catholics and Protestants shared in the Communion. These included normal Saturday and Sunday mass in the local parish; services at Trappist and Franciscan monasteries; and services during interdenominational workshops. Not once was anyone excluded. Not once was any statement made to imply anyone was excluded.

PAMELA M. BAKER

Brimfield, Mass.

• • •

The article "Roman Catholics" by H.E. Barber moves me to respond.

In the first place, Rome should not be criticized for holding to a belief that they are the only "true church." That is their privilege. Just because the rest of Christendom is wandering in a morass of doctrinal and moral eclecticism does not mean that to be a "good guy" Rome



Letters

must jump from dry land into the same puddle.

Further, anything the Roman Catholic Church does in worship, education or charity, other churches can do also. They simply and apparently don't want to. My parish runs a fine parochial school that reaches far into the non-Anglican community. And, by the way, anyone can participate in Roman Catholic worship. It is their sacraments that they hold as reserved for their own members. What is wrong with that?

The Roman Church does indeed recognize that there are "other people there." Her doors are open to all, but as is the case with many fraternal organizations

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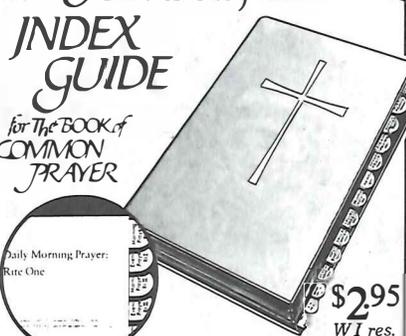
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which take their membership seriously, so Rome wants people to join before they are privileged to the benefits of membership.

It seems to me that what we forget is that there are times when we open our homes to friends. There are other times when the function is strictly a family affair.

(The Rev.) WILLIAM L. LAHEY
 St. Paul's Church
 Winter Haven, Fla.

Politics of Power

To read Anne C. Hargrove's letter [TLC, Oct. 18] was to have confirmed in writing what many of us have been insisting is the reality — that contemporary "agreements" and a thirst for power are what constitute "theology" for a large number of current Episcopal leaders.

She says it in one simple, shattering sentence: "Whether or not women are ordained is not a matter of dogma or doctrine."

So much for Evangelical truth and Catholic tradition! So much for the scriptures which are the body of truth for which the creeds are summary!

Thanks to Mrs. Hargrove for affirming what so many of us have been arguing — that politics of power, not revealed truth, is the commitment of the leadership of this declining Episcopal Church. That's the battle, folks!

(The Rev.) ROBERT A. SHACKLES
 St. Paul's Church
 Muskegon, Mich.

Sin and Redemption?

In "The Enemy Within" [TLC, Oct. 4], the anonymous priest claims to have challenged people to meet the Gospel's

preferential option for the poor, but where was his challenge to believe in the risen Christ?

A major focus in his parish was "ministry to families and support for marriages in a stressful time." But where is the belief in a Christian marriage . . . a marriage "for better or worse?" Where is his belief in sin? Where is his belief in redemption?

His adulterous relationship was "nurturing." Others of us turn to Jesus in prayer to be with us and nurture us, to show us the way to the Lord when we need help. He never once mentioned Jesus, and only supposed that "God could work with any disorientation." Perhaps he might try prayer even now.

We are all sinners. But if we truly ask for forgiveness it is freely given. Or so I have thought.

MARY S. KOHLER
 Sheboygan, Wis.

I wonder if the author of "The Enemy Within" ever thought of the effect his adultery would have on the young people of his parish? For that matter, did he ever think of anybody except himself and his wants?

Now that he has suffered enough to ask for help, he can receive it. He must accept the fact that his behavior in private must agree with the ethical values he preaches and teaches, or else his public life as a clergyman is doomed to failure. His example of following the cross and living as Jesus taught is of paramount importance to his life as a clergyman. If he will not do this, he may as well find work elsewhere.

How did this man manage to get through seminary without learning these things, which are so obvious to the rest of us in the church?

MRS. WILLIAM A. ANTHONY
 Austin, Texas

The priest who committed adultery has sinned, yet nowhere is there a sense that he is repentant. Perhaps he is; and perhaps he tried to make clear to the vestry, and others, that he was. But what he tells us is how he actually felt he was better at his job, and how he refused joint counseling with his wife because he "considered that relationship over with" — after he had declined to "do anything about" its failure. Even though he feels a lack of forgiveness, he does not show remorse.

People, no more than God, can ignore sin. People, and God, can forgive; but first there must be repentance. Perhaps this is the real lesson to be learned from the experience and the article.

GEORGE L. TRIGG
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Filling in the Gap

MUSICAL TASTE AS A RELIGIOUS QUESTION IN NINETEENTH-CENTURY AMERICA: The Development of Episcopal Church Hymnody. By Jane Rasmussen. The Edwin Muellen Press (P.O. Box 450, Lewiston, N.Y. 14092). Pp. xxvi and 603. \$69.95.

This book is the 20th volume of a continuing series titled *Studies in American Religion*. Anglican music in Colonial America has found its place in the musical history of our nation, but strangely enough the period (1800 thru 1860), which perhaps most strongly influenced the music of the Episcopal Church today, has not.

Jane Rasmussen of Minneapolis has begun the task of filling in this gap with her first book, which she considers part one of an ongoing conclusive study on Episcopal Church music in the 19th century.

She begins by setting the tone of the church in five major cities at the beginning of the 19th century with information concerning their economic and social dispositions as well as attitudes and life-styles of their churchmen. The views of Bishop Channing Moore of Virginia, comments from such early church periodicals as the *Gospel Advocate*, the *Church Register*, the *Churchman* and the *Protestant Episcopal Quarterly Review*, covering a period from 1817 thru 1861, reveal a continual desire for decency and orderliness in public worship. Strict adherence to the Book of Common Prayer, congregational participation in the services by read responses and sung psalms and hymns are just a few of the concerns noted.

The author then proceeds to explore congregational singing during this time, providing numerous critiques and opinions from various sources. The execution of the psalms and hymns was widely influenced by the secular music of the time. Establishment of church "bands" in west-end galleries, at first thought to be the answer to assisting the public at worship, became an unending source of difficulties. These unseemly performances, ranging from amateur to professional offerings, caused a good deal of controversy within the church. Dr. Rasmussen's sources clearly identify the desire for proper conduct in musical matters as the first step toward the eventual ratification of the Canon on Church Music which firmly placed authority in this regard within the domain of the rector. Originally written as a rubric in 1798, it was amended in 1832, and was changed from a resolution to Canon 24 in 1874.

Other material covered includes the selection of hymns and tunes for feasts and fasts, musical education and the

Sunday schools, the influence of the Oxford Movement in the American church, the use of boy choristers and vested choirs, and the "Rector, the Musicians and the Rubric." The latter deals with the continuing question, "Who is in charge of the music?"

Dr. Rasmussen states in her preface that much of the period's commentary is biased toward the clergy and laypeople. Many of the sources used were prepared by clergy for the clergy and lay readers. In her continuing study of this topic, she proposes to include the other side of the story implementing musical periodicals and other materials which will undoubtedly give a proper balance to this informative work.

J.A.K.

Detailed Study

THE CHURCH AT PRAYER: Volume I, Principles of the Liturgy. By Irénée Henri Dalmais, Pierre Marie Gy, Pierre Jounel and Aime Georges Martimort. The Liturgical Press. Pp. xv and 301. \$14.95 paper.

This is the first volume of a newly revised French work, *The Church at Prayer*. Originally published shortly after the Constitution on the Liturgy of Vatican II, this series seeks to highlight the spiritual and pastoral direction taken by the reforms initiated at the time. Divided into three sections, this work is an introduction to the study of the liturgy from New Testament time to Vatican II. The role of the liturgical ministers, vestments, postures, biblical and non-biblical texts, language, prayers, music, and many other aspects of the liturgy are discussed in the light of contemporary liturgical thought.

There is a full and detailed bibliography. Altogether, it is an interesting work to read, as a brief refresher course in liturgical development and as a review of contemporary developments in the Roman Catholic Church, but is of limited use for the serious liturgist and perhaps too detailed for the casual reader.

(The Rev.) A. DEAN CALCOTE
All Saints School
Beaumont, Texas

Books Received

TODAY WE CELEBRATE: The Saints and Their Message for Us. By Gerard MacGinty. Collins Liturgical Publications, dist. by Harper & Row. Pp. 400. \$14.95.

RENEWING THE JUDEO-CHRISTIAN WELLSPRINGS. By Val Ambrose McInnes. Crossroad. Pp. 150. \$16.95.

THE LIMITS OF THE PAPACY. By Patrick Granfield. Crossroad. Pp. 207. \$15.95.

BECOMING A MINISTER: Classical Pastoral Care. By Thomas C. Oden. Crossroad. Pp. 192. \$17.95.

IN THE STILLNESS DANCING: The Life of Father John Main. By Neil McKenty. Crossroad. Pp. xiii and 205. \$16.95.



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THE LIVING CHURCH

November 8, 1987
After Pentecost/Proper 27

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Ongoing Struggle in NCC

The chief executive of Church World Service, the relief and development agency of the National Council of Churches, has won the latest round of an ongoing struggle between the historically powerful agency and the leadership of the NCC.

RNS reported that a unit committee, composed of staff executives of denominations that contribute to CWS and set its policy, met in New York October 8-9 and unanimously reaffirmed its support of J. Richard Butler, the associate general secretary and executive director of CWS.

The formal endorsement followed a closed session of the committee October 8 at which the Rev. Arie Brouwer, general secretary of the NCC, reportedly reiterated his dissatisfaction with Mr. Butler. CWS committee members and officials said Dr. Brouwer claims he is dissatisfied with Mr. Butler's failure to pursue NCC policies.

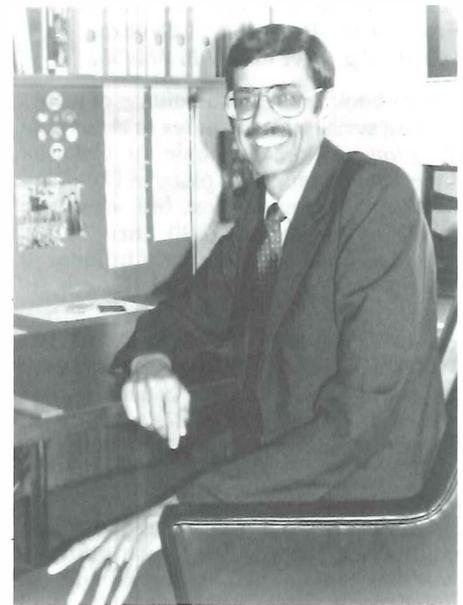
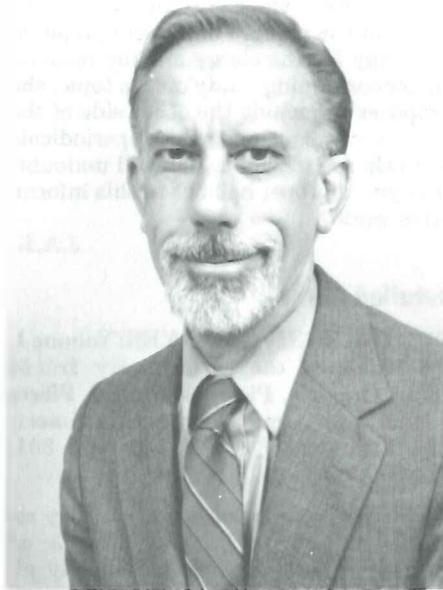
In recent months, Dr. Brouwer had publicly stated on several occasions his intention to fire Mr. Butler from CWS if the agency did not "come into line," according to the Rev. William DuVal, a Presbyterian Church (U.S.A.) official who sits on the CWS unit committee, and this was confirmed by other committee members. Mr. DuVal, Robert Marshall, the committee chairman, and Norma Kehrberg, another committee member, met with Dr. Brouwer in Columbia, S.C., on September 10 when the general secretary revealed his intentions.

Heart of Issue

At the heart of the issue between the two executives is Dr. Brouwer's desire to more fully integrate the identity and the finances of Church World Service into the overall NCC, according to a number of CWS officials and committee members. That tension is not new. Several previous CWS executives have been fired, say long-time observers, and for reasons related to the same issues.

The current controversy is the latest in a long history of disputes and ambiguities surrounding the relationship of the relief agency to the NCC. Formed in 1946, three years before the NCC was created, CWS has historically been the council's best funded agency.

During a meeting in New York September 14, Dr. Brouwer reportedly repeated his threat to fire Mr. Butler. His comments were made at a staff cabinet



Dr. Brouwer (left) and Mr. Butler (right): a dispute within the NCC.

meeting of NCC executives that CWS officials were invited to attend, said Ann Beardslee, CWS second-in-command.

An NCC spokesman, the Rev. J. Martin Bailey, said the general secretary only needs to consult an NCC unit committee to dismiss an elected staff person.

"Integration" was a key concept discussed at the October 8-9 of the CWS unit committee meeting. Chief among the concerns is what some called Dr. Brouwer's insistence that CWS more quickly merge its administration and policies functions with those of the council.

Larry Hollon, CWS director of interpretation, noted that several of the agency's departments have already been absorbed into the council's program, including the CWS public policy and global education offices.

CWS officials are worried over an NCC plan to absorb the 27 regional U.S. offices of the agency, which coordinate the well-known "Crop Walks" and form the core of CWS's domestic fundraising and educational work. Shifting the identity and oversight of the regional offices to the council "would confuse the giving public and diminish the work and image of Church World Service," said one CWS staff official who wished to remain anonymous.

"There is a misunderstanding about where final authority rests," Mr. Marshall said. "Does it reside with the CWS

Coalition Issues Statement

Some 80 bishops of the Episcopal Church, representing nearly every part of the United States, issued a 28-page statement addressing the paradox of American poverty in the midst of plenty. The paper, in preparation for two years by the Urban Bishops Coalition, is entitled, "Economic Justice and the Christian Conscience," and was received without dissenting vote by the House of Bishops at its recent meeting near Chicago.

The document was commended for study, reflection and response throughout the church suggesting that resolutions based on its insights would be appropriate for action by next year's meeting of General Convention. The statement acknowledges the substantial reality of a prosperity that is presently enjoyed by many but warns of the fragile nature of "such good times."

According to various estimates, between 32 and 33 million people in the U.S. live in poverty, with blacks, Hispanics, and Native Americans among the poorest of the poor. Unemployment continues to be high, hunger grows especially among children, and there is increased poverty in rural areas. Proper health care is often inaccessible and, according to the paper, "Most alarming is the emergence of a vast new underclass of the poor sometimes called 'throwaway people.'"

In addition to study and reflection,

Continued on page 18

the paper suggests ways by which the individual Christians in their personal activity and their church in its corporate life can witness. Such witness should include: Focusing on "God's judging word on oppression wherever we discern it"; helping to "rebuild a sense of community in all the arenas of our common life"; attempting to "enter into the pain of those who are poor or afflicted and to stand with them in their struggle for justice"; joining with others in challenging the "systemic" causes of poverty; seeking to recover in society a "renewed theology of work"; and advocating anew the responsibility of government, as an instrument of the people, in the struggle to assure economic justice for all.

TLC Foundation Meets

The annual meeting of The Living Church Foundation was held in Milwaukee in mid-October. The program began with the Holy Eucharist in All Saints' Cathedral celebrated by the Rt. Rev. Stanley Atkins, retired Bishop of Eau Claire and president of the foundation. Founders and benefactors of the magazine were commemorated, and those in whose behalf memorial gifts have been given.

New members elected to the foundation are Prof. R. William Franklin of St. John's University, Collegeville, Minn.; the Rev. Thomas A. Fraser of St. Paul's Church, Riverside, Ill.; and the Rev. Jeffrey N. Steenson of the Church of the Good Shepherd, Rosemont, Pa.

From the foundation, new directors elected to the board are Wilmot F. Wheeler, Jr., of Southport, Conn. and the Rev. H. Boone Porter, editor of the magazine.

With regret, retirement from the board was accepted for William W. Baker of Lake Quivira, Kan., who was president 1981-85, and the Rev. Murray L. Trelease of Kansas City, Mo., who was secretary 1981-87.

The guest speaker was Sarah Kahrl of Columbus, Ohio, who spoke of the importance of all foundation members and other readers being active in promoting support for the magazine through their own personal and local contacts.

AAM Elects Officers

At their recent annual conference in London, England, the Association of Anglican Musicians elected officers for the forthcoming year. Betty Jean Bartholomew, organist and choirmaster of Emmanuel Church, Mercer Island, Wash., succeeded to the presidency from the office of vice-president, as is the custom of the organization. She is well-known for her work with both the American Guild of Organists and the Royal School of Church Music.

Benjamin Hutto, who has served as secretary of the Association for the past two years, was elected vice-president

and will. He is organist-choirmaster of Christ Church, Charlotte, N.C., and has been active in the RSCM training course program in the United States.

Richard Webster, organist-choirmaster of St. Luke's, Evanston, Ill., was elected secretary. He was organ scholar at Chichester Cathedral when on a Fulbright grant in 1977-78 and has also been active in the RSCM training program. Kent McDonald was once again reelected treasurer, a post he has held since 1976. He is organist-choirmaster of St. James Church, Birmingham, Mich.

The adjunct member elected was the Rev. Carl Daw, presently vicar-chaplain of St. Mark's Chapel at the University of Connecticut in Storrs. He served on the text committee of the *Hymnal 1982* and has eight contributions included in that work. He is secretary of the Standing Commission on Church Music.

The Association of Anglican Musicians is an organization of musicians and clergy in the Episcopal Church and throughout the Anglican Communion. The association works to elevate, stimulate and support music and the allied arts in the liturgy of the church.

EDGAR BILLUPS

Gay Rights March

Representatives of a wide variety of religious groups, including members of Integrity, a gay and lesbian rights group in the Episcopal Church, were among the thousands who were in the capital October 11 for the National March on Washington for Lesbian and Gay Rights.

Roman Catholic priests in clerical colors marched under the banners of the organization Dignity. Others marched with a Lutheran organization called Affirmation. Dozens of men and women chanted "two-four-six-eight, all Mormons aren't straight" as they carried signs identifying them as members of the Church of Jesus Christ of Latter Day Saints.

The marchers, who reportedly had pledged to avoid confrontation, loudly sang, "We Shall Overcome" and waved "I thank God I'm Gay" and "God loves me, too" signs as they walked by a small group of counter-demonstrators in Lafayette Park, across from the White House.

Although the spirit of the march was joyous, a 150' x 470'-foot memorial quilt, recalling victims of AIDS, created a somber space on the lawn of the Washington mall. The quilt, bearing the names of 1,920 persons who have died of AIDS, was set near a stage where Whoopi Goldberg and Jesse Jackson addressed the crowd. Eleanor Smeal, former president of the National Organization for Women, spoke of the deaths as a "sacrifice to end oppression against gay and lesbian people."



St. Thomas' Choir School

New Choir School Home

The St. Thomas Choir School moved into its new home in New York City in mid-September. It is one of the few church-choir boarding schools in the world and now occupies a new 15-story home between Carnegie Hall and Lincoln Center. The school was previously located in a four-story structure near the City Center.

The "campus in a skyscraper" is designed for 50 students plus faculty and staff. The new building offers a 100' gym/rehearsal hall that simulates the acoustics of St. Thomas Church, New York, a sky chapel with mahogany rose window, library, recreation room, art room and more.

The \$18,000,000 facility was designed with the students in mind. The boys, from eight to 12 years of age, have been provided with high, airy spaces, skylights and color, since most of their day is spent in the building.

The Choir School was founded 68 years ago to carry on centuries-old Anglican choral traditions. "We are devoted to excellence in music, in academic achievement, and in the quality of our communal life," said headmaster Gordon Clem.

Besides ten hours of choir rehearsal a week and a few additional hours of mandatory piano lessons and practice, the boys have five academic classes a day and several hours for their favorite sports. For outdoor activities, the practice field is New York's Central Park.

The scarlet-robed choir performs regularly on television and has made numerous recordings of its music. It has performed internationally at Westminster Abbey, and at King's College and St. John's College of Cambridge University.

What Are You Going to Do?

A Letter from an Unhappy Organist

ANONYMOUS

As music editor of this magazine and editor of *The Episcopal Choirmaster's Handbook*, I receive a large quantity of mail relating to church music. Mostly there are requests for ideas in teaching hymns or anthems, organ registrations or information concerning the use of music within the liturgy. The following letter caused me to stop and sit quietly for some time. It doesn't seem to be so much about clergy/musician relationships but rather the church in general and musician relationships. I did share it with some other church musicians, members of the clergy and a few professional parishioner-types; they all felt that it touched similar circumstances which they or acquaintances have come across. The timeliness of this letter suggested its inclusion in this issue. The following is printed with some changes for brevity and to insure anonymity.

JOSEPH A. KUCHARSKI

I write this letter after months of consideration, actually more like years of confusion and frustration, if I'm to be totally honest. I just needed to tell someone and hope that it will lessen a great struggle in which I have been engaged. You may share it with your professional associates.

Here is a little of my background. My childhood was unexceptional. I did sing in a children's choir for many years and it influenced me greatly. I loved and continue to love the church. Any type of service interested me. My family belonged to a fairly high church. The ceremony was beautiful and the music always gave me that special closeness to

God. I was active in youth club and I did volunteer work. My college degree is in music and I have done some advanced work, but have had neither the time nor the money to pursue any type of advanced degree. Following the "sensible" course, I also took a degree in another more salable line of work.

I'm married and have two children. My spouse feels that in all I have to say here, I am taking too much to heart and expecting too much from others.

For some years I have been the organist for an Episcopal congregation of moderate size. We are located in a moderately well-off suburb of a moderate-sized, east coast city. Moderate is the key word here. We are neither high nor low, poor nor wealthy, right-wing nor left-wing, conservative nor liberal, but we do consider ourselves diverse.

We have Communion every Sunday. I'm not sure why. The same people who insist on it don't seem to bother reverencing the altar or praying quietly after receiving. It's quite common for them to stop and talk to people on the way back from the altar. It's also common for some of them to enter the church even as late as after the gospel reading. Some people come into church early and talk during the prelude. I don't really mind because I realize my place at that point of the morning. I do mind that if I play louder, they talk louder; or if I don't play at all on the Sundays of Lent, they still talk.

Our choir sings fairly well. We used to number 36 but over the years we've gone down to a little more than half of that. Most people who have musical training say they don't have the time to come to rehearsals. Once I decided to be more aggressive, as the rector suggested, and kindly asked what they had to do. "I work all day and I need to be home in the

evening. Two hours a week is just too much of a drain on my time." Some of the people in the choir are very involved in the parish. They belong to the vestry and any number of other groups and still have time for the choir. Different value systems I guess. One woman said that she would sing for special days like Christmas and Easter but just couldn't be bothered with every week; too much like work! (Liturgy - the work of the people. Right?) Her offer seemed unfair to the rest of the choir who can be bothered to "work" every Sunday, so I said "no thank you."

Happy Result

The congregation doesn't feel left out if they don't sing every single thing in the service now; I am happy that over the course of years this has been accomplished. Some people wanted to sing the anthem too. It was hard work getting them to understand about the anthem business and rehearsing and so on, but the rector did help. Now we can even sing some mass sections on occasion, but lately the choir isn't as strong. We use and like the new hymnal a lot. The people sing well and I am totally in favor of participation. They enjoy hearing the choir sing, also. We usually do a short anthem after communion and it seems to be fine for us. What have I got to complain about? I've been told of many other choirs that "don't sound as good as 'your' choir." I never think of it as "my" choir. I thought it was "our" choir?

Some people in the choir have become upset with the parish. The talking before the service, casual attitude (as they see it) of the clergy, lack of interest of other people to join the choir and so on have given them a "burn out" feeling for the whole business. One singer left because

she couldn't bear the sight of acolytes who wore tennis shoes, chewed gum and didn't so much as pick up a Prayer Book during the service.

Our organ fell apart last year. Well, to be truthful, it's been falling apart for years. We got a committee together and talked about it a lot. Understandably, they decided we don't have enough money to buy a new organ. So we talked about fixing it up. The organ builder, who called in to tell us the cost, was told "We don't have that much money. Can you just patch it up temporarily? He told them that it wouldn't be as good value because the patching will have to be redone again down the road. The whole thing done correctly would be [\$--,---.00] versus a patch job at [\$--,---.00].

I talked about this with the rector, the person heading the committee and some parishioners with the "means" to do something about it. I explained about our worship being the central purpose of our community. Offering one's best to God, as I have read in your articles and so on. I was told that there are other projects just as important, if not more. We got the patch job, air-conditioning for the church (which I do like during the summer), new carpeting in the parish house, and sent a contribution to the Presiding Bishop's Fund for World Relief (a noble project which I also contributed to). One parishioner told me that I better stay around for a while now that the parish spent so much money to fix "my" organ. This "my" stuff really upsets me. I keep telling them that it's "ours"; nobody says anything.

We hired a new curate. He's very good with the older folks. We hired him as a youth minister. He likes to make jokes during the sermon and sometimes during the service if he makes a mistake. He likes to "get-down," as he told me, when he preaches. He even sat on the chancel steps once during a sermon and did a comical kind of stumble when he got up. The congregation loved it.

One lady is especially friendly to the clergy. She told me that I played the hymns too slowly. At Easter we had a new frontal which she made for the altar instead of the gold one we've been using. It was made of burlap and had a butterfly and a rainbow on it. I thought it looked silly and said so to one of the choir members. He told me I should be thoughtful, that she probably put a lot of time into it and that my comment would hurt her feelings, but then he thought it looked stupid and told my spouse so.

This past year after our work was assessed by the vestry, raises were given out accordingly. The rector was given a very good raise, which I know that he deserved. The two secretaries were each received a cost of living increase as did our full-time caretaker and the part-time assistant. The Christian education direc-

tor did not get anything as he is new to the parish. The curate got half of what the rector got portioned according to his salary and I was in the same boat as the CED, although I had been in my position at the parish for over six years.

Choir items again. We traditionally have a special service on the afternoon of our patronal festival. The bishop comes for the service which is Evensong and a dinner following. We sing big hymns and the congregation sings the entire service including the psalm; the choir sings an anthem and the hymns in harmony when appropriate. I scheduled a fine anthem which we have sung before so that the choir wouldn't have extra work. They were notified at the beginning of the choir season.

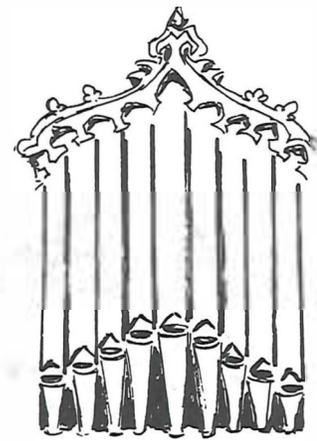
One week before the service, two choir members approached me and informed me that they were going to sing with the community choir which was doing a special concert the afternoon of our service. I mentioned that the community choir had at least a dozen tenors and even more altos but our choir only had three of each. I was assured that the remaining singers knew the music perfectly and could handle it fine on their own.

As if matters weren't distressing enough, one of the remaining tenors informed me that he and his wife decided to attend her aunt's birthday dinner instead of coming to the special service and that *he* knew the other tenors knew their line perfectly and would do fine without him. As it turns out the service went well; the tenor line was there as best as one tenor could do.

What's wrong with me? Is it their problem, "my" problem or "our" problem, as I like to think of parish matters as "our." Yes, I've talked about these matters to the rector. He tells me to be patient and understanding. Have I talked to my colleagues about this? Well, perhaps not too much. I'm very active in the American Guild of Organists and I wouldn't want them to find me out because I do feel like a loser and I don't want sympathy.

One person I did talk to, kind of, is the organist at a church which has a big music program. They have a paid quartet, an assistant organist and a big kids' choir. Their organist is full-time and is called the minister of music.

I asked him if he had any choir or church-related problems with his program, and his response was the following: "I've had to ask some of the men to stop wearing so much after-shave; it was upsetting the other members when they took breaths. And the special temperament on our new tracker is giving me some trouble on certain hymns. We decided to get the old chancel organ repaired so that I can use it for parts of the service. The music committee will only give me [\$--,---.00] for an orchestra for the Easter concert." Needless to say, I was



too embarrassed to say anything about my situation. I also found out that this organist isn't "into Jesus" very much but that he likes the people at the church and they have a good benefit package.

This letter has come out as one big list of gripes. I know that things can't be perfect, but are these concerns just personal or is it a fairly common situation in the church today? One person told me to join a different parish, suggesting that I fit in with a certain more conservative faction. But that's not true. I'm in favor of women priests and bishops, I very much like the new Prayer Book and in general I am quite a progressive thinker on social issues.

My fault is that I just would like to be a part of a community of worshipers who approach God with old-fashioned (I guess) respect and worship in a serious way and by that you may read orderly, no gimmicks, and with our "best." I always thought that the community draws its love and mission out of its worship. Maybe my parish does. But why do these actions so described speak louder to me than their words?

In closing, I should say that everything I've written to you is not done in bitterness or cynicism. Perhaps it all shouldn't concern me anymore because last month the rector asked me to resign or accept a pay cut. So I did resign and put all of my efforts into my main job. Funny that I should write that, because it was my parish work which always seemed to be my main job.

After a frank discussion with my spouse, we both decided it would be best to leave this area. We'll be moving within the next week. I finished out my time as organist with kind words and a positive spirit. There was a big party and a generous check was given to me. Everyone acted as if they had done me a favor. I will join another parish, but at the moment it's doubtful whether I'll want to take an organist position again.

P.S. I was just notified that the lady who had made the altar frontal has been offered and accepted my old job at my original salary. Should I be angry or hurt? Perhaps just continue to be confused.

A Broken Covenant?

“One of the most powerful tools we have had given to us is in grave danger of being lost . . . I speak of the noble art of church music.”

By CHARLES CALLAHAN

A wise sage once said that a person who never offended another is either an idiot or dead. Conceding that what is to follow may prove controversial, I would like to invite the reader to consider this in the spirit in which it is written: in prayerful hope that we can build a community of worshiping believers based on the faith and traditions of our fathers and mothers. One of the most powerful tools we have had given to us is in grave danger of being lost to us through ignorance, inadequacy and abuse. I speak of the noble art of church music, and of its thousands of dedicated practitioners throughout the Christian world.

We live in what has been described as an age of specialization. Surely it is a generation of highly educated people. More and more clergy seem to be in the process of becoming Doctor of this or Doctor of that — and this holds true for young musicians as well. With this plethora of degrees (to be frank, of varying degrees of worth or worthlessness) comes the specialization that seems to be a concomitant product of advanced education in the closing years of the 20th century — or does it? Certainly, few parish clergy, and even fewer parish mu-

Charles Callahan is a native of Cambridge, Mass. A graduate of the Curtis Institute and Catholic University, he is well-known as both organist and composer of choral and organ music. In the past 16 years, Dr. Callahan has served three Episcopal parishes in Philadelphia and Washington, D.C.

sicians have the luxury of devoting most of their time to any single aspect of their ministry.

These days, it seems, we are urged, even expected to fulfill many (and often, too many) different roles. Clergy are expected to be pastors, teachers and leaders, but also financial geniuses, social directors and bon vivants. Musicians are asked to have the gifts of a Bach, the Pied Piper of Hamelin, and a secretary of state. More than a little bit of Sigmund Freud seems to be needed in both callings as well. Thus it is more important than ever that the basic values — the foundations — be in place for both clergy and musicians. Only if our faith be built on a solid rock — then and only then will education and training lead to competent, effective ministry.

Let's consider in this short space three basic areas (there are many others) which affect not only clergy and musicians, but the very life of the church as a worshipping community.

FIRST, let's go all the way back to Genesis: “Remember to keep holy the Lord's Day.” As clergy and musicians, our prime motivator, our *raison d'être*, should be the Sunday liturgy. The many and so varied aspects of each week's work should have Sunday morning as goal, life-spring and governing force. God (and the hour or so we come together to worship him) should come first — not staff meetings, finance committees, diocesan elections or youth choir rehearsals. The priest who assiduously prepares a brilliant sermon complete with Latin and Greek lexicographical elucidations, but who stumbles lackadaisically through the words of the service, or reads the wrong gospel (as I wit-



Charles Callahan

nessed recently) is falling too short of our high goal and has not learned to set priorities.

Similarly inept is the organist who plays a wonderful Bach prelude and fugue for a voluntary but who grinds through the hymns of the service with no thought for the words on the same two or three general pistons he or she set “for hymns” five years ago. How many organists actually read through the words of the hymns before Sunday morning? How many organists actually practice hymn playing on a regular basis? While it is certainly true that an inadequate instrument (and there are all too many of them, old and new) limits one's scope, a much more limiting factor is lack of imagination!

SECOND, why bother with “Sacred Music” at all if it isn't *Sacred*?! If we want our services to have a secular humanistic tone, let's be honest about it and not cloak spirituality around what is essentially profane. Secular music has hundreds of legitimate, and often highly artistic functions. Only true sacred music points above and beyond this moment of time and space to that person we call God. Thus music in the context of communal worship should be played or sung to the greater glory of God — not for ourselves, not even for each other, but simply to glorify God. And, if it's “done right,” we are all uplifted by a brief glimpse of God's beauty through music which thus becomes a means of grace bringing us to God and God to us. Therefore, why offer God anything but the very best?

It is in the choice of music that the clergy and musician can actuate a most effective part of their ministry. And it is

here that a capable, conscientious church musician is called to exercise truly catholic taste. To center the musical life of a parish around a single period or composer (the Baroque, Renaissance, and Bach are all "in" today) is to deprive a congregation of many potentially deeply spiritual experiences, via the sacred music of the 19th and 20th centuries.

If in our own decade, 90 percent of what is published as "church music" is trash, as I believe it to be, it is up to the conscientious church musician to seek out that which is good, that ten percent of highly dedicated art of our own time which is worthy to be called sacred music. Are not composers of such music truly working with God's own tools, in the same way as theologians, physicists and physicians? God-centered clergy will promote God-centered sacred music, which among its many blessings, will act as an antidote to the vapid entertainments offered by the televangelists with whom we should not attempt to compete.

THIRD, and finally, we come to the all-important matter of clergy-musician relations. Seventy-five years ago, Sir Hugh Allen, then president of the Royal College of Organists and later professor of music at Oxford, proposed these thoughts on the work of organists in a lecture given in Manchester, England:

"The organist, ever since there were organs, has occupied a position involving great responsibilities calling forth many and varied activities which make great demands on him. To meet these demands with success there has always been the greatest need of long and careful preparation, artistic stimulus and mental development. There is, probably, no profession in which more things are expected of a man, or more varied things, than that of the organist, or any in which so much knowledge can only be gained in the actual exercise of it and so much experience bought at the price of many a failure" ("The Scope of an Organist's Work," a lecture by Sir Hugh P. Allen, given at Manchester, May, 1912. Privately printed.)

Now, dear reader, if you will read the above paragraph once more, only substituting the words "priest" for "organist", and "church" for "organs," you will see how many church musicians would like to view the clergy and their mission in life.

There have been notable rector-organist relationships that have been models of personal and professional excellence that have established a standard for their respective colleagues to admire and attempt to emulate: immediately I think of the most obvious examples in past years in New York City, the wonderful collegiality between Terence Finlay and Jack Ossewaarde at St.

Bartholomew's, and, earlier, the legendary friendship of Henry Sloane Coffin and Seth Bingham at Madison Avenue Presbyterian Church. Shortly after Dr. Coffin's death, his former organist penned this affectionate tribute:

"As a parish minister Dr. Coffin never neglected pastoral visitation, making more than a hundred calls a month. He called with equal fidelity on the rich and the poor, neither despising the rich nor patronizing the poor. He was tolerant of those with whom he disagreed. Everywhere he carried the contagion of his vitality, his good cheer and his faith. His people sensed his interest and never doubted his sympathy; hence they talked to him frequently about their problems. . . . He possessed the two essentials of great preaching: contact with God, contact with man. Preeminently a preacher of and from the Bible, his happy and vivid temperament seized on the fact that the 'chief end of man is to glorify God and enjoy Him forever.' Men and women of different classes and in different clothes knew the one message of the love of God was coming to them impartially through this man who knew and loved them as human souls. . . ." ("Organist's Tribute to a Minister who Proves an Ideal" by Seth Bingham, published in *The Diapason*, February 1, 1955.)

Recent actions by other ministers of this same Gospel in our own branch of the faith have deeply shaken the faith and trust placed in them by the community of church musicians. I refer to the dismissals and forced "resignations" of distinguished organists in four parishes known to me (there are doubtless many others), after ten, 12, 24 and, incredibly, 39 years of faithful, inspired, selfless service. One realizes that there is much involved in such actions that does not reach the ears of the congregants or colleagues nearby or hundreds of miles distant. If we believe the calling of church musician to be a lofty profession, we are nonetheless candid enough to admit that we have feet of clay.

Conversely, ordination to the priesthood does not confer infallibility. One is forced to ask if the rectors in question had a hidden agenda which compelled the callous treatment of dedicated professionals. Such actions are typical of the "me" generation, the "throw-away" society, but surely have no place in a Christian community based on love and respect for the individual and his or her unique contribution to the common good. The direct result of such actions is to send a message to young and potential church musicians, and that they have received the message — loudly and clearly — is no longer open to dispute; all enrollments are down in organ and church music departments of leading universities throughout America.

Clergy-Musician Relationships

Priest and musician have a mutual vocation as proclaimers of the Gospel

By H.J.M. THOMPSON

Query: What are three similes for irreconcilable differences?

Response:

- (1) like cats and dogs;
- (2) like oil and water;
- (3) like rector and organist.

The aforementioned story is, alas, not apocryphal in origin. Many such opinions are overheard at clergy conferences and at American Guild of Organists meetings. Having been on both sides of this "great gulf fixed" I have no doubt added to the rubbish in one place or another.

However, growing older (and, one prays, wiser) has helped me understand that priest and musician have a mutual vocation as proclaimers of the Gospel of Jesus Christ. In order for this vocation to bear fruit, it must be exercised in an atmosphere of mutuality and interdependence. This atmosphere does not appear because one wishes it to do so: it evolves from the grace of the Holy Spirit by means of considerable effort on the part of all concerned. It is to facilitate this process that the following checklist is offered.

Training and Expertise

A priest is, by canon and custom, a trained person, a graduate of institutions of learning. The musician in any given parish may or may not hold a degree in organ performance or church music or music education; this varies with

The Rev. Hieromonk J. Michael Thompson is instructor in Latin at Juniata College, Huntingdon, Pa., and director of the sixteen-voice Schola Cantorum at that school. He has edited practical editions of Gregorian Chant for the new Prayer Book liturgies.

the size of the parish, the ability of the parish to pay a competent person, and the availability of trained musicians in certain locations.

There are times when, despite having a degreed musician, a member of the clergy may speak disparagingly of the musician's knowledge vis-a-vis scripture, church history, and liturgy. Conversely, many musicians refer to their priest as a "musically illiterate" or portray them as barbarians with no taste beyond "I know what I like."

In comparing the catalogues of Episcopal seminaries with those of other liturgical denominations (Lutheran, Roman Catholic, Eastern Orthodox), it is apparent that the Episcopal seminaries do not place stress on required courses concerning the role of music in public worship, or the function of the priest as overseer of the liturgical music of the parish. This can be compared, for example, to the curricula at St. Vladimir (OCA) or Holy Cross (Greek Archdiocese) where this is a required part of training for an M.Div. candidate.

It must also be admitted that many church musicians, while having excellent backgrounds in music in general, and organ performance/choral conducting/music education in particular, often have had little or no college-level training in hymnody, liturgics, or chant.

Being aware of these potential limitations, and seeing in them a positive challenge, become the goals of a priest and a musician who are interested in a fruitful working relationship. Here is where staff planning meetings for liturgical seasons (several months in advance of said season!) come into play. Attending diocesan workshops on liturgy/music as a team is vital. Writing into the parish budget money for subscriptions to relevant periodicals, and for building up a library of useful reference materials is a very constructive step.

Especially in the crucial time when a new hymnal is becoming part of a parish's worship life, the coordination of priest as worship leader/educator and

musician as precentor/educator is vital. Without this coordination and advance planning, the parish will not have adequate resources to assimilate a new hymnal.

Support and Respect

The basic conduct between two committed Christians is also the basic conduct between priest and organist. Because these two vocations attract people of strong will and sensitive nature, it is essential that Christian charity be the foundation for all the interplay between them. Certain practical suggestions for implementing this would include:

1) Never surprise your coworker with last-minute changes! It is true that these are sometimes inevitable, but they should be kept to a minimum.

2) Only compliments should be given immediately after a worship service. If there were problems in the service that need to be discussed (and there often are), then write them down and save them for the next day. Both priest and organist have too much invested in the service just finished to need a detailed critique at that moment.

3) Should a difficulty arise between coworkers, go to the person with whom one has the problem, and discuss it with them. Never with someone else first! Not only is this a scriptural admonition (St. Matthew 18), it saves innumerable heartaches in the parish.

4) If someone comes to you and has a complaint against your coworker, listen long enough to understand what the person is saying, and then respectfully ask them to carry their complaint to the person it concerns. Again, this is St. Matthew 18 in action.

These may seem such simple, obvious truths that it seems rather like belaboring the obvious. Sadly, it has been my experience that this sort of Christian behavior is often lacking in the very place it needs to start: on the parish staff. If we seek God's blessings on our work in his Name, then we must operate according to his guidelines.

Creativity

A comment often heard from parish priests is "My people will not go for that." It has been the interesting observation of years of work with parish priests that this comment is far more often a reflection of *their* taste, rather than that of their congregation. We live in an age where we are richly blessed by a diversity of means of expression. None of us will appreciate them all; it should not follow, however, that our parish should have worship and music in the image and likeness of the priest and the organist! This becomes a serious problem where there is a conflict between priest and musician vis-a-vis musical style (e.g., the priest loves the Fisherfolk and the musician studied Gregorian Chant at Solesmes). With the options contained within the *Book of Common Prayer* and the *Hymnal 1982*, it should be possible to give a parish a diversified view of the musical heritage of the church, even while functioning within a particular tradition. We need to encourage each other to grow, to learn new hymns and settings of the Eucharist, to try services that have never been done in our parish before (especially the Order of Worship for the Evening from the BCP, or Tenebrae of the Stations of the Cross or the Advent Lessons and carols from the *Book of Occasional Services*.) to make ventures into musical areas with the choir that we have never attempted before. The priest, too, needs to try things not before done — perhaps chanting the Preface, or the Words of Institution from the *Altar Service Book*. Possibilities are endless. The Holy Spirit is always teaching the church to sing a *new* song (Psalm 96); be open to follow!

Prayer

Above all else, the priest and the organist need to be in each other's prayers and intercessions. Of all the people in a parish, priest and musician are most aware of the needs and stresses that occur in their lives. They are always being called upon to give of themselves. In this regard, it is important to hear the advice of St. Bernard of Clairvaux, who wrote, "You cannot give away what you do not have. If you would be an aqueduct, you must first be a reservoir."

It is not possible to be a worship leader without being a person of prayer. And prayer, like everything else good in our lives, needs support. Each priest and musician, if not already doing so, should add their coworker to their daily prayers, asking God's richest blessings on them and their work. "If the Lord does not build the house, in vain do the builders labor," says Psalm 127. In this way, with our work for the Lord beginning and ending with him, we are certain to "walk in his ways to the glory of his Name."





Anglican Musicians Convene in England

By EDGAR BILLUPS

Like so many pilgrims on their way to Canterbury, some 140 members of the Association of Anglican Musicians descended on London for their 22nd conference this past summer.

A sizable contingent arrived before the conference in time to make an excursion to Cambridge on Saturday (June 13) for Evensongs at King's and St. John's. At King's the new alarm went off during the Stanford *Magnificat in C* and, if there was anything fortuitous about the situation, the pitch was near enough the dominant to lend a somewhat Cagey effect. It was later disclosed that the engineers were actually testing this new unit during Evensong!

The pre-conference Sunday (June 14) began, for many, at St. Paul's Cathedral. In his introductory remarks to the membership seated in choir, the dean advised us of the distinct advantage of our location, as we would hear the music more clearly and the sermon, perhaps, not at all. The highlight of the service, if indeed not the day, was the impeccable performance of the Kodaly *Missa Brevis*. The treble trios in the *Kyrie* and *Agnus Dei* were flawless in blend and intonation and imparted an ethereal aura. The simplicity of the liturgy, carried out with

Edgar Billups is organist-choirmaster of the Cathedral Church of St. Paul, San Diego, Calif. He has been a member of the Association of Anglican Musicians since 1970, has served as membership chair and president, and has just completed a term as adjunct member of the executive board.

great care, was unobtrusive yet serenely beautiful. Evensong at the abbey afforded some of us the last opportunity of hearing the choir under Simon Preston, as he leaves this post this fall. The accuracy and precision of the choir was enhanced by a full, rich treble sound as they ably negotiated the Howells Gloucester Service and a Hymn to the Trinity Rachmaninov. Other pre-conference events included Southwark Cathedral, All Saints', Margaret Street and All Souls', Langham Place, where the BBC was in process of recording.

The official opening service of the conference took place on Monday at St. George's Church, Hanover Square. Built in the Georgian manner in the 1720s, with the organ possessing a splendid facade by Father Smith [Bernard Schmidt], this is the church where Handel was a regular worshiper during his years in London. [Bernard Schmidt moved from Germany to England during the 17th century. He was an organ builder of considerable merit and was commonly called "Father Smith" out of respect for his abilities and to distinguish him from his two nephews who served as assistants.]

While the conference espoused no specific central concept, the tone of the week was set by the preacher, Lionel Dakers, director of the Royal School of Church Music when he declaimed, "The worldwide language of music is a unifying force in worship" and, as he continued, never more than in the music of the people — especially hymn singing.

What began during this service became an important unifying element in our week: that of singing a hymn or hymns from the *Hymnal 1982* which were particularly appropriate not only to the moment, but also to the space as well. In Handel's parish church, for example, we sang his tune *Gopsal* to the text "Rejoice the Lord is King."

At the conclusion of the service, Stephen Cleobury, choirmaster of King's

College, Cambridge, in his lecture stressed the importance of uncompromising professionalism of the church musician and the church in maintaining our great traditions as well as fostering new music, with particular emphasis on music for the continually emerging innovative and refined liturgies.

After lunching at various pubs near St. George's, our next appointment was the Tower of London, the repository of the crown jewels along with collections of armor and instruments of torture, reflecting as they do the regality, power and past malevolence of the Crown. Here, in the Chapel of St. Peter ad Vincula, accompanied by an organ whose conception was also the handiwork of Father Smith, we sang *King's Lynn*: "O God of earth and altar" reminding us poignantly of the vanity and futility of temporal power. Moving on to the Temple Church, that great bastion of Victorian musical tradition, the hymn chosen was "When in our music God is glorified" to the tune of *Engelberg* by C. V. Stanford. The day concluded with a sumptuous dinner in Middle Temple Hall, the scene of the first performance of Shakespeare's "Midsummer Night's Dream." Singing for our supper were the men of the Temple Church Choir whose unparagoned performance ranged from Wilbye an Weelkes to Glenn Miller's "Moonlight Serenade" in scintillating harmonies.

The second day began early with coaches speeding us to Winchester, where we were treated to a video synopsis of Jonathan Harvey's *Passion and Resurrection*, a contemporary adaptation of medieval mystery plays, with commentary by the composer. We were then invited to the Cathedral Choir where Martin Neary conducted a treble rehearsal of Green's "Lord, let me know mine end," Messiaen "O sacrum convivium" and the Blair *Magnificat in B Minor*.

Evensong at Salisbury

After lunch, we boarded the coaches for Salisbury where our assemblage provided Evensong. Of discerning interest was the use of three styles of psalmody for those appointed for the day. The office concluded with Sir C. Hubert H. Parry's *Repton* to Whittier's "Dear Lord and Father of Mankind." Betty Jean Bartholomew and David Lowry, incoming and outgoing presidents respectively, directed the choir and Murray Somerville was organist. Our group, both as a whole and the small select choir, acquitted themselves admirably in this auspicious setting. Sherry and a finger buffet preceded our return to London.

The third day, a bit more leisurely, commenced with a business meeting in the hotel, the chief tenor reflecting on our continuing resolve in the field of pro-

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EDITORIALS

Music Issue Anniversary

This is the tenth anniversary of our annual Music Number. The first issue of this series appeared on December 11, 1977. We are all grateful to Mr. Kucharski, the music editor, and to the many others who have made this an outstanding feature of the magazine each fall.

In the meantime, the commitment of THE LIVING CHURCH to the church's music was deepened when Dr. J. C. Grant, originator and editor of *The Episcopal Choirmaster's Handbook*, entrusted this annual publication to THE LIVING CHURCH prior to his death in 1984.

This issue will be of particular interest to church musicians, but this year's theme, the relation between musicians, clergy, and others, obviously concerns all of us. How the rest of us regard church musicians, how we esteem and honor their work, how we respect their authority within their field, all this will have much to do with the sort of music we will have. The church must have music: the question is whether it is to be good music or bad music; music which cheapens or which enhances worship; music which distracts and confuses or which draws and uplifts the hearts of worshipers toward God.

Proclaimers of the Word

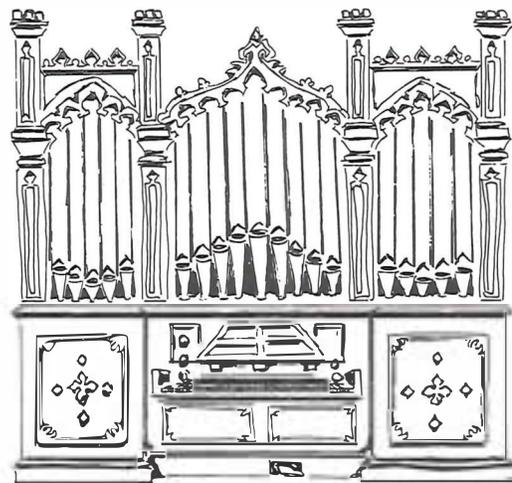
This tenth anniversary edition of the Music Issue draws attention to a serious topic: the relationship between the church's clergy and its musicians. It is a relationship differing in many ways from those between the clergy and other staff members.

Very often the musician is the only lay employee to share in the leadership of worship. Both ordained minister and the musician have active, visible roles before their congregation each week, employing their skills to the best of their abilities. Clergy prepare sermons and review liturgical matters; musicians practice at the organ and rehearse choirs. All work is done to inspire, lead, teach and proclaim the Word of God.

Are these two roles within the context of the liturgy different? The Holy Bible and Book of Common Prayer, often referred to as the "daughter of the Bible," provide the essential texts in our worship; from them the ordained minister officiates and receives inspiration for preaching. Likewise, the Bible and the Prayer Book are the major sources of canticles, psalms, hymns, anthems and service music — the texts which the musician weds with music.

Both clergy and musician strive to instill and inspire the congregation to share in proclaiming the Word. Our liturgy is instructional and devotional in format. We offer praise and thanksgiving while we receive the Good News and the Holy Communion. Music in our liturgy parallels this by affording us a vehicle for praise and thanksgiving, responding to the Good News and uniting us in song.

It seems that the liturgy and the music are on the same track; thus, so should be the priest and the musician, but unfortunately this is not the case. Perhaps it



is a matter of personalities which so often causes difficulties between the two. This past year has seen the dismissal of a large number of musicians, many of whom have been serving faithfully for a good number of years and others who were recently appointed to their positions.

Is it a fair practice to remove someone because of a personality conflict? Should a musician who has established an effective and flourishing musical program be expected to resign because the rector has chosen to accept a call to another parish, or prefers the work of another individual or has chosen to reduce the musician to a mere paid employee, someone to simply play or conduct as told? What has happened to job security?

The Episcopal Church is one denomination which gives full authority over matters musical to the rector. There are instances where the rector and the musician understand their roles and respect each other's opinions. These are happy situations from which the entire parish benefits.

But there have been too many instances where authority has been abused this past year. Churches in other denominations hire musicians through a committee and it is the committee which has the authority to retain or dismiss. The departing of one pastor and the arrival of another in no way affect the musician. It is possible for the musicians to have a sense of security and develop the parish's music program following the principles which have been agreed upon. This provides a continuity in the parish's worship.

Having agreed-upon principles also protects the musician and the musical tradition of the parish from a new minister's personal preferences. Should changes be requested by the minister, it is the whole committee, reflecting the congregation, which will consider the proposal and act accordingly. Thus, the musician, whose work is known and understood by that committee, has the opportunity to have his opinions considered as well.

The canon on the authority of the rector with regard to music was produced at a time when the church in general was trying to stabilize itself. Liturgy and music were not always conducted accordingly. Musicians were not properly educated in the liturgy, and "light and unseemly music" was prevalent.

Today, however, many church musicians receive excellent training in music and liturgy. It is often the musician who wishes to suppress "light and unseemly

music" but does not receive the support of the rector. College or diocesan workshops, the American Guild of Organists, the Royal School of Church Music, the Association of Anglican Musicians, and countless publications by the Church Hymnal Corporation as well as an abundance of published quality church music assure dignified worship in our church. Clergy and musicians have an opportunity to share in the greatest of purposes, the proclamation of the Word. By mutual respect for each other's skills, that proclamation can not only be heard but experienced. J.A.K.

Notable Board Members

The recent annual meeting of The Living Church Foundation marked the retirement of two very notable members from the board of directors. The Rev. Murray L. Trelease was elected to the foundation in 1975, and was elected to the board in 1979. At that time he was rector of St. Paul's Church in Milwaukee. Two years later he was chosen as secretary of the board, although in the meantime he had moved to become rector of St. Paul's Church in Kansas City, Mo.

William W. Baker was elected to The Living Church Foundation in 1978 and to the board the next year. He had a long career as a leading layman in our church,

having at that time already been a deputy at five General Conventions (he was thereafter to go to two more!) and as a distinguished journalist. He had been editor and president of the *Kansas City Star*, and after retirement taught journalism at the University of Kansas. In 1981, following the retirement of Robert L. Hall, Mr. Baker became president, a post in which he served four years before retiring.

The editor wishes to express his personal gratitude to both of these gentlemen for the support, counsel, and assistance that they have given during these past years. Our "Kansas City Connection" has been of great importance to this magazine and of great benefit to THE LIVING CHURCH family as a whole.

For readers who are not familiar with the organization, The Living Church Foundation is the tax exempt non-profit corporation which publishes this magazine and the *Episcopal Choirmaster's Handbook*. Each year, the members of the foundation elect from their members approximately a dozen persons to serve as the board of directors, which in turn employs the editor and supervises the business aspects of the operation. The foundation is not an independent source of funding, but assumes responsibility for the income of the two publications and the tax-exempt voluntary contributions which are received.

MUSICIANS CONVENE

Continued from page 15

fessional concerns. The remainder of the day was divided between Chartwell, the home of Sir Winston Churchill and the RSCM headquarters in Addington Palace.

Chartwell, in its typical English manner setting, provided a welcome, historically oriented, yet nonmusical link with our English heritage. The lived-in look of the home is liberally appointed with Churchill's paintings and such wartime memorabilia as Franklin Roosevelt's famous letter quoting Longfellow, "Sail on, O ship of state" addressed to the "Former Naval Person."

At Addington, Lionel Dakers spoke to us of the RSCM's work both at home and abroad, followed by a most entertaining and informative session on training boys' voices led by Martin How. A group of 12 boys, with whom Martin works regularly, served as a sounding board for his inimitable style. Janette Cooper closed the presentations with an interesting discussion of her work on a program for "The Reluctant Organist," a method by which pianists and other performers of limited technical skills can be encouraged to take up the organ so as to be of help in smaller parish situations as well as for their own amazement.

Following tea we adjourned to the chapel, originally the conservatory during Addington's days as the summer residence of the Archbishop of Canterbury, to sing our hymn. The selection of *Crucifer* by Sir Sidney Nicholson, founder of the RSCM, was obvious and left the

vault ringing with, perhaps, as lusty singing as it had ever encountered. That evening was free, enabling us to prepare for the most strenuous, yet not the least rewarding day of our week.

We left by bus in the early morning for a day at Wells. Shortly after passing through Bath we arrived at the cathedral close where we were luncheon guests of the Bishop of Bath and Wells in the Bishop's Palace. The afternoon was spent, in the ubiquitous rain, variously touring the school, the cathedral, attending choir rehearsal and culminating in Evensong featuring the Second Service of Leighton, Byrd's *Ave verum corpus* and "Blessed city, heavenly Salem" of Bairstow. Our joining in the final hymn "Praise to the Lord" created a mild sensation among the choir, unaccustomed to such congregational participation; and with the organist, who, as if to get in the last word, employed full organ on the final verse. At sherry in the chapter house one of the lay clerks toasted our singing and this sentiment was seconded by the charming and gracious dean, Patrick Mitchell. A short walk in the rain brought us to a lovely dinner in the Town Hall before our return to London.

Final Day

The final day was brief, concluding with luncheon at the Royal Overseas League. Our day began on a propitious note as we were greeted by Alan Luff, Canon Precentor of Westminster, in the Jerusalem Chamber of the Abbey. It was here that most of the work on the King

James and the New English Bibles was undertaken and whose walls also looked down on the drafting of the Westminster Confession. Our group united in the choir to sing the tune *Westminster Abbey* by Henry Purcell, who in the words of the precentor, was "sometime organist of this church."

We walked next door to St. Margaret's Church for our final service and installation of officers. This was, indeed, an emotional moment for many of us as it culminated a truly moving week. Among the highlights of hymnody were the Dowland *faux-bourbons* on *Old Hundredth*, *Abbot's Leigh* and *Parry's Jerusalem*. Canon Donald Gray of Westminster, and newly appointed vicar of St. Margaret's, preached. And what a sermon it was! He first apologized for preaching on the *Corpus Christi* propers on the day following the feast and, secondly, gently chided us for not incorporating that feast in our new Prayer Book calendar. As if he had designed the conference and decreed its central theme, he charged us to take the body of Christ into the world through our ministry of music. In an eloquent paraphrase of a prayer by Teresa of Avila, he concluded: "You are the hands . . . you are the feet . . . use them . . . now!" Amen.

For a stimulating postscript to the conference, almost half of the membership returned to London the next week for the 60th Anniversary Jubilee of the RSCM celebrated in Royal Albert Hall by a festival choir of 850 voices under the direction of Lionel Dakers and in the presence of Her Majesty Queen Elizabeth II and the Duke of Edinburgh.

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unit committee or the NCC governing board?"

NCC spokesman Martin Bailey sought to deflect criticism of Mr. Brouwer's actions, saying that he "is only carrying out the directives of the Governing Board and Implementation Committee" of the NCC. That committee carries on the work of the Presidential Panel, which in 1984 recommended that the relationship of CWS and the NCC be reevaluated.

Among the implementation committee's first recommendations in 1985 was that the policies and administration of CWS and the council be more fully integrated, and Dr. Brouwer, according to Mr. DuVal and others, is impatient with the pace of that integration.

Yet the CWS unit committee is challenging the legitimacy not only of Dr. Brouwer's threats to fire Mr. Butler, but also the integration concept itself.

"We're talking about the conscience and integrity of the donor dollar," Mr. DuVal said. Integration threatens to undermine the confidence of CWS donors, he said. "The CROP walkers go out to walk for Church World Service, not the National Council of Churches," he said.

Currently, CWS pays \$1.3 million yearly for "common services" — or daily operating expenses — of the NCC. This CWS payment comprises 65 percent of the NCC total cost of those services and amounts to what some CWS critics call "a tax." Mr. Hollon said the CWS share of common services is projected to rise to more than \$3 million by 1991.

Under a new and controversial proposal by the implementation committee, the NCC would also derive as much as \$1 million annually from interest on deposits held by CWS from other cooperating church relief agencies. Mr. Bailey said this plan has not gone into effect yet.

At a September 18 NCC executive committee meeting, a 17-member church leaders panel was appointed to explore the NCC-CWS controversy.

Publicly, the executives involved are pledging their desire to cooperate and heal any wounds from the skirmishing. Dr. Brouwer urged the CWS unit committee to join him and the council for extended conversations about the unity of the two bodies. Mr. Butler, in responding to his committee's motion of support, said there should be "no question about my commitment to the National Council of Churches."

He also pledged "to work with integrity with Arie (Brouwer) and the officers of the council in building a strong, viable NCC and CWS." Mr. Butler also expressed the hope that the dispute could be addressed as a structural rather than personnel problem.

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PEOPLE and places

Appointments

The Rev. Kathleen Adams-Shepherd is now rector of Christ Church, Clayton and St. John's, Cape Vincent, N.Y.

The Rev. Harry E. Allen is interim rector of St. Paul's, 711 S. Saginaw St., Flint, Mich. 48502.

The Rev. Robert Atwood is interim priest-in-charge of St. Andrew's, 1922 Iowa Ave., Flint, Mich. 48506.

The Rev. James R. Bocchino is now rector of All Saints' Memorial, Providence, R. I. Add: 20 Wendy Drive, Bristol, R. I. 02809.

The Rev. Michael C. Boss is rector of St. Paul's, 5536 Atlantic Blvd., Jacksonville, Fla. 32207.

The Very Rev. Jay W. Breisch is resident director of St. Francis Home - Salina, 5047 W. Cloud, Salina, Kan. 67401.

The Rev. Harold Henry Card, Jr. is rector of St. Paul's, Box 1018, Winslow, Ariz. 86047.

The Rev. John Chane is rector of St. Mark's, 27 Main St., Southboro, Mass 01772.

The Rev. Charles E. Colby is rector of St. Matthew's, 1501 N. Center Rd., Saginaw, Mich. 48603.

The Rev. Stephen Fregeau is priest-in-charge of Trinity Church, 2 Goddard Ave., Rockland, Mass. 02370.

The Rev. John Goddard is rector of Trinity Church, 229 Highland St., Marshfield Hills, Mass. 02051.

The Rev. Roger Stewart Green is assistant of Trinity Church, Copley Square, Boston 02116.

The Rev. John Griswold is rector of St. Paul's, 903 Main St., Millis, Mass. 02054.

The Rev. Margaret Brown Guinness is assistant of Trinity Church, Copley Square, Boston, Mass. 02116.

The Rev. Starr F. Kline is rector of Trinity Church, West Branch and vicar of St. Andrew's, Rose City, Mich. Add: Box 83, West Branch, 48661.

The Rev. Trevor C. H. Lewis is rector of St. John's, Box 1051, Globe, Ariz. 85502.

The Rev. James Low is rector of Epiphany, 62 Front St., Walpole, Mass. 02081.

The Rev. Michael J. Marrone is rector of St. John the Evangelist, 410 Washington St., Duxbury, Mass. 02332.

The Rev. Alan Mead is now serving Holy Nativity, 110 County St., Seekonk, Mass. 02771.

Resignations

The Rev. Susan Geissler, as assistant of Our Redeemer, Lexington, Mass.

The Rev. William Murdock, as assistant of Christ Church, South Hamilton, Mass.

Correction

TLC recently received erroneous information which appeared under the heading "Address Change" in the October 18 issue. It was not the Rev. Canon Churchill Pinder, as reported to us, but the Rev. Bernard Poppe, who may be addressed at St. Ann and Holy Trinity Church, 122 Pierrepont St., Brooklyn, N.Y. 11201. Canon Pinder remains at St. Stephen's Cathedral, Harrisburg, Pa.

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POSITIONS OFFERED

SMALL PARISH in suburban Alaska looking for part-time worker priest to help it grow. Salary and benefits to \$18,000. Send resumé with three references to: Nancy Wegmuller, P.O. Box 2924, Palmer, Alaska 99645 (Phone: 907/745-6536) by December 10.

DIOCESAN COORDINATOR for Children's and Youth Ministries — Diocese of Tennessee seeks an imaginative person, lay or clergy, to serve full-time as a consultant to missions and parishes to train adults in the development of congregation-based children's and youth programs. Position demands strong skills in consultation, education, communication and administration. Advanced training in ministry or Christian education beyond college level, or its equivalent in experience, required. Send inquires and resumé to: The Rev. John Talbott, P.O. Box 274, Shelbyville, Tenn. 37160.

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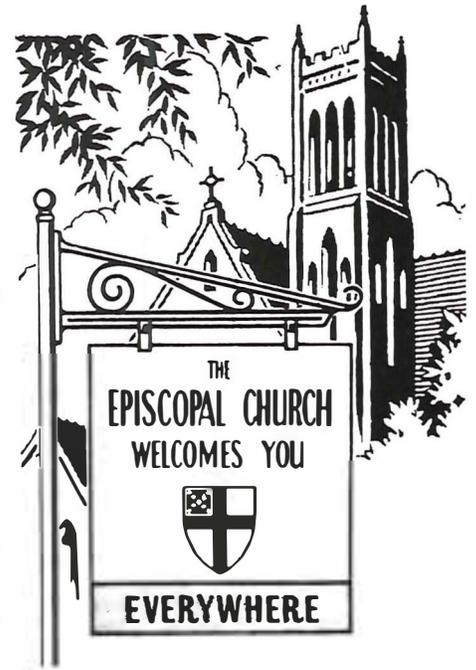
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CATHEDRAL CHURCH OF ST. PETER AND ST. PAUL
Massachusetts & Wisconsin Aves., N.W.
Sun H Eu 8, 9, 10, 11; Ev 4. Mon-Sat H Eu 7:30, Int 12 noon,
EP 4. Tours: Mon-Sat 10:30-15, Sun 12:30 & 2. Hours 10:40-4:30
Mon to Sat; 8-6 Sun

ST. PAUL'S 2430 K St., N.W.
The Rev. Canon James R. Daughtry, r
Sun Masses 7:45, 9, 11:15; Sol Ev & B 8. Masses Daily 7; also
Tues & Sat 9:30; Wed 6:15; Thurs 12 noon HS; HD 12 noon &
6:15; MP 6:45, EP 6; C Sat 5-6

COCONUT GROVE, MIAMI, FLA.

ST. STEPHEN'S 2750 McFarlane Road
Sun MP & HC 8, HC 10 & 5; Daily 7:15

ORLANDO, FLA.

CATHEDRAL CHURCH OF ST. LUKE 130 N. Magnolia Ave.
William H. Folwell, bishop; Harry B. Sherman, dean; Robert
J. Vanderau, Jr., Everett P. Walk, canons; Ronald F. Man-
ning, Gloria E. Wheeler, Ashmun N. Brown, deacons
H Eu 8, 10, 6 & 7:30 (Spanish). H Eu Mon 7, Sat 8. Mon-Fri
12:05

SARASOTA, FLA.

ST. BONIFACE, Siesta Key 5615 Midnight Pass Rd.
The Rev. W. D. McLean, III, r; the Rt. Rev. G. F. Burrill,
Episcopal Assistant; the Rev. Reid Farrell, Jr., assoc r; the
Rev. Richard A. Nelson, ass't r; the Rev. Welles Bliss, pr
ass't; the Rev. John Lisle, d; the Rev. Karen Dakan, d
Sun Eu 7:45, 9 & 11. Daily MP 8:45, Eu 9, EP 5. Thurs H Eu &
Healing 10

WEST PALM BEACH, FLA.

ST. DAVID'S IN-THE-PINES, Wellington
465 W. Forest Hill Blvd. 33411
The Very Rev. John F. Mangrum, D.H.L., S.T.D.
Sun HC 8 & 9:30, MP & HC 11; Wed HC 8

ATLANTA, GA.

CHURCH OF OUR SAVIOUR Midtown
Fr. Thad B. Rudd, r; Fr. Roy Pettway, r-em; Fr. Bryan
Hatchett, c; Fr. Wm. Garrison, III, & Fr. John Griffith, ass'ts
For daily Mass schedule call 404-872-4169

HONOLULU, HAWAII

ST. PETER'S 1317 Queen Emma
The Rev. James E. Furman, r;
Sun Eu: 7, 9:30. Wed: Eu & HS 10

INDIANAPOLIS, IND.

CHRIST CHURCH CATHEDRAL
Monument Circle, Downtown
The Very Rev. Roger Scott Gray, dean & r
Sun Eu 8, 9 (Sung), 11 (Cho). Mon & Fri 7. Tues-Wed-Thurs
12:05. Sat 8

BOSTON, MASS.

CHURCH OF THE ADVENT 30 Brimmer St.
The Rev. Andrew C. Mead, r
Sun Masses, 8, 9 (Sung), 11 (Sol). Daily as anno

ALL SAINTS 209 Ashmont St., Ashmont, Dorchester
At Ashmont Station on the Red Line (436-6370; 825-8456)
The Rev. J.F. Titus Oates, r; the Rev. Jay James, c
Sun 7:30 Low Mass, 10 Solemn Mass. Daily Mass 7

BOSTON, MASS. (Cont'd.)

ST. JOHN THE EVANGELIST 35 Bowdoin St.
The Rev. Emmett Jarrett, v; the Rev. Margaret Rose, c
Sun Sol Eu 10:30. Daily as announced

KANSAS CITY, MO.

ST. PAUL'S CHURCH & Day School 40th & Main Sts.
The Rev. Murray L. Trelease, r; the Rev. Marion W.
Stodghill, the Rev. Stephen L. McKee, the Rev. Donald D.
Hoffman, d
Sun 8 HC, 9:15 H Eu, 10:30 H Eu (1S, 3S, 5S), MP/H Eu (2S,
4S). Fri 12 noon H Eu & Healing

ST. LOUIS, MO.

CHURCH OF ST. MICHAEL & ST. GEORGE Clayton
The Rev. Edward L. Salmon, Jr., r; the Rev. C. Frederick
Barbee; the Rev. William K. Christian, III; the Rt. Rev. Mi-
chael Marshall, Director, Anglican Institute
Sun 8, 9:15, 11:15 & 5:30, Ch S 9:15 & 11:15. MP HC EP daily

OMAHA, NEB.

ST. BARNABAS 129 N. 40th St.
The Rev. T. H. Brouillard, SSC, r; the Rev. M. V. Minister
Sun Masses 8 & 10:45 (Sol). Daily: Low Mass 7, also Wed 9:15.
Matins 6:45, EP 5:30; C Sat 5

BURLINGTON, N.J.

ST. BARNABAS' E. Broad & St. Mary Sts. 08016
The Rev. James E. Lloyd, r 386-9119
Sun Masses 8, 10. Tues 9, Thurs 9 LOH, Wed 6

NEWARK, N.J.

GRACE CHURCH 950 Broad St., at Federal Sq.
The Rev. George H. Bowen, r
Sun Masses 8 & 10 (Sol); Mon-Fri 12:10 Sat 10; C Sat 11-12

ALBUQUERQUE, N.M.

ST. MATTHEW'S 7920 Claremont, N.E. (at Texas)
The Rev. Thomas C. Wand, r
Sun H Eu 7:30, 9, 11:15. Wed HU & H Eu 9:30, 7

NEW YORK, N.Y.

CATHEDRAL CHURCH OF ST. JOHN THE DIVINE
112th St. and Amsterdam Ave.
Sun: 8 Mat & HC; 9 HC & Homily; 9:30 Misa Santa En Espanol;
11 HC & Sermon; 7 Cho V & Organ Meditation. Mon-Sat: 7:15
Mat & HC; 12:15 HC; 4 EP

EPIPHANY 1393 York Ave. at 74th St.
The Rev. Ernest E. Hunt, D. Min., r; J. K. Johannson, c; J.
Fisher, J. Johnson, J. Kimmey, associates
8 HC, 9:15 HC, 11 MP (HC 1S & 3S), 12:15 HC; Wed HC 6:30

EPISCOPAL CHURCH CENTER
CHAPEL OF CHRIST THE LORD 2nd Ave. & 43d St.
The Rev. Donald A. Nickerson, Jr., chap
Daily Morning Prayer 8:45; H Eu 12:10

ST. MARY THE VIRGIN (212) 869-5830
145 W. 46th St. (between 6th and 7th Aves.) 10036
The Rev. Edgar F. Wells, r; the Rev. Andrew L. Sloane, c
Sun Masses 9, 10, 11 (Sol & Ser) 5, MP 8:40, EP & B 4. Daily:
MP 8:30 (ex Sat), noonday Office 12, Masses: 12:15 & 6:15 (ex
Sat). Sat only 12:15, EP 6 (ex Sat), Sat only 5:30; C Sat 11:30-
12, 1-1:30, Sun 10:30-10:50, Maj HD 5:30-5:50. Organ recital,
1st Wed of mo. 12:45-1:15

PARISH OF TRINITY CHURCH
The Rev. Daniel P. Matthews, D.D., Rector
The Rev. Richard L. May, Vicar

TRINITY Broadway at Wall
Sun H Eu 9 & 11:15; HS (2S, 4S, 5S). Daily H Eu (ex Sat) 8, 12;
MP 7:45; EP 5:15. Sat H Eu 9. Thurs HS 12:30

ST. PAUL'S Broadway at Fulton
Sun H Eu 8; HS 5:30 (1S & 3S). Mon-Fri H Eu 1:05

SUNNYSIDE, N.Y.

ALL SAINTS' 43-12 46th St.
The Rev. Robert A. Wagenseil, Jr., r (718) 784-8031
The Rev. Richard C. Mushorn, M.Div., ass't
Sun Masses: 8 & 10 (Sung). Daily Office: MP 7:30, EP 5:30;
Daily Mass 6, Tues & Thurs 10; Sat MP/Eu 9:30. Anointing of
the Sick: Sun 11

SYRACUSE, N.Y.

CHURCH OF THE SAVIOUR 437 James St.
The Rev. Andrew A. Barasda, Jr., r
Sun Cho Eu 11. Low Mass Tues 7, Wed 7. Sol Ev last Sun Oct-
April, 5. C 1st Sat 4-5

WATERTOWN, N.Y.

CHURCH OF THE REDEEMER 265 E. Main St.
The Rev. Robert W. Offerle, CSSS, r
Sun 9:15 Sung Mass & Ch S, Sat 5 Vigil Mass, Daily 12 noon

ASHEVILLE, N.C.

ST. MARY'S 337 Charlotte St.
The Rev. Edward Gettys Meeks, S.S.C., r
Sun Mass 8, 11. Tues-Sat Mass 5:30. Sat C 4

CHARLEROI, PA.

ST. MARY'S 6th and Lookout (off Interstate 70)
The Rev. Keith L. Ackerman, SSC, r; the Rev. Kenneth G.
Kocharhook c; the Rev. Jack V. Dolan, d; the Rev. Edward
M. Wood, assoc
Sun Masses 8:30, 11 Daily Mass. Parochial Chapel: St. Eliza-
beth's, Bentleyville, Pa. Sat night Mass 7

DALLAS, TEXAS

INCARNATION 3966 McKinney Ave.
The Rev. Paul Waddell Pritchard, r; the Rev. Joseph W.
Arps, Jr.; the Rev. C. V. Westapher; the Rev. Nelson W.
Koscheski, Jr.; the Rev. Joseph N. Davis
Sun Eu 7:30, 9, 11:15; Daily Eu at several times; Daily MP 8:30
& EP 5:30 (ex Sat & Sun 12:40)

FORT WORTH, TEXAS

ALL SAINTS CATHEDRAL 5001 Crestline Rd.
The Very Rev. William D. Nix, Jr., dean 732-1424
Sun Eu 7:45, 9, 11, 5. Ch S 10. MP & H Eu daily 6:30 (Sat 7:45),
EP daily 5:30. H Eu Wed & HD 10

MILWAUKEE, WIS.

ALL SAINTS CATHEDRAL 818 E. Juneau
The Very Rev. Frederick F. Powers, Jr., dean 271-7719
Sun Masses 8, 10 (Sol High), Ev & B 6. Daily as anno

ST. JAMES 833 W. Wisconsin Ave.
The Rev. George T. Cobbett, priest-in-charge
Sun Masses 8, 10:30; Mon, Thurs, Fri 12:10, Wed 5:15. EP
daily ex Wed 5:15

KEY — Light face type denotes AM, black face PM; add,
address; anno, announced; A-C, Ante-Communion; appt,
appointment; B, Benediction; C, Confessions; Cho, Cho-
ral; Ch S, Church School; c, curate; d, deacon, d.r.e.,
director of religious education; EP, Evening Prayer; Eu,
Eucharist; Ev, Evensong; EYC, Episcopal Young Church-
men; ex, except; 1S, 1st Sunday; hol, holiday; HC, Holy
Communion; HD, Holy Days; HH, Holy Hour; HS, Healing
Service; HU, Holy Unction; Instr, Instructions; Int, Interces-
sions; LOH, Laying On of Hands; Lit, Litany; Mat, Matins;
MP, Morning Prayer; MW, Morning Worship; P, Penance; r,
rector; r-em, rector emeritus; Ser, Sermon; SM, Service of
Music; Sol, Solemn; Sta, Stations; V, Vespers; v, vicar;
YFP, Young People's Fellowship.

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