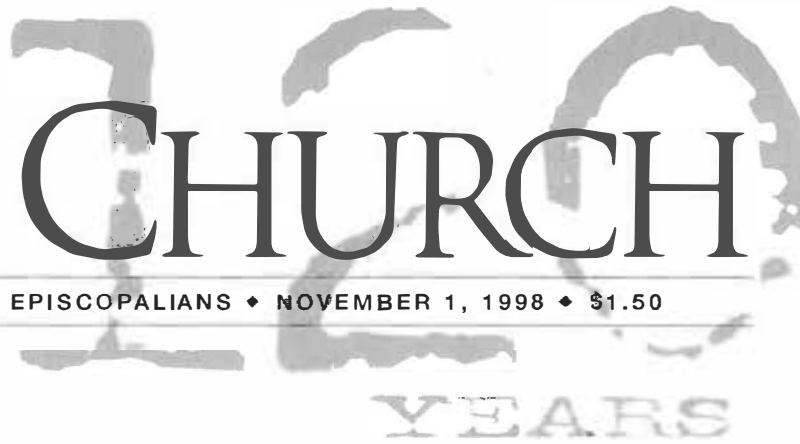


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Volume 217 Number 18

THIS WEEK

COMPOSERS



Features

- 11 Composers
Giving Gifts Back to God
BY PATRICIA NAKAMURA
- 14 We'll Do It Which Way?
Questions About the Life to Come
BY HAROLD BRUMBAUM



Illustration on the cover of *The Sewanee Composers' Project Vol. 4*

Opinion

- 15 From the Editor
Robust and Blossoming
- 16 Editorials
A Principal Feast
- 17 Viewpoint
Music and Worship
BY JEAN HARMON
- 19 Letters
Not a Fact

News

- 8 Women at CDSP Conference Urged to 'Know Your History'
- 8 Risen Lord or Dead Prophet?

Other Departments

- 4 Readings
- 5 Sharps, Flats & Naturals
- 23 Short & Sharp
- 26 People & Places

The Cover

A few examples of changes in the magazine logo design of THE LIVING CHURCH over the past 120 years.

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SUNDAY'S READINGS

Sainthood for All the Redeemed

... that you may know what is the hope to which [God] has called you, what are the riches of his glorious inheritance in the saints' (Eph. 1:18).

All Saints' Day

Ecclus. 44:1-10, 13-14; Ps. 149; Rev. 7:2-4, 9-17; Matt. 5:1-12
or Ecclus. 2:(1-6) 7-11; Ps. 149; Eph. 1:(11-14) 15-23; Luke 6:20-26 (27-36)

On All Saints' Day, it is right to sing the praises of the heroes of the faith we profess. The first reading begins, "Let us now praise famous men, and our fathers in their generations." There are more than 4,000 saints known by name, and nearly 200 listed in the calendar of the Episcopal Church. On All Saints' Day, along with those who are known to us, we also honor those uncounted thousands upon thousands of every place and time who are known only to God.

But if we stop at praising these great ones of God, our observance of the day is off center and incomplete. The lessons make it clear that vital to the day's observance is our recognition that we are called to Christian heroism, to sanctity. Sainthood is not only for the "cream of the Christian crop," but for all the redeemed. In fact, that is the definition of saint-

hood: to be numbered among those whose end is, in the words from Revelation, to be "before the throne of God, and serve him day and night within his temple."

Both of the lessons from the gospel present the Beatitudes — the list of those who are blessed with which Jesus began the Sermon on the Mount. The list describes all the faithful, for the various virtues are those commanded for all believers.

Those who "hunger and thirst for righteousness" know that, apart from God, they cannot be righteous; "peacemakers" are those who live in a place of conflict but choose godly standards and act to bring others to those standards; the "pure in heart" choose God's standards, knowing that apart from him they are impure.

Personal sanctity, to be "blessed," is the calling and promise of every Christian.

Look It Up

According to the reading from Ephesians, where is "the immeasurable greatness of God's power" for believers located?

Think About It

Is your personal goal as a Christian anything less or anything other than sanctity?

Next Sunday

Pentecost 23, Proper 27

Job 19:23-27a; Ps. 17 or 17:1-8; 2 Thess. 2:13-3:5; Luke 20:27 (28-33), 34-38

**SHARPS, FLATS
& NATURALS**

By Patricia Nakamura



Absolutely Pure

THE BEAUTY OF HOLINESS

The Girls' Choir of St. Paul's Cathedral, Buffalo, New York

Dale Adelman, conductor
Daniel Fortune, organist
Pro Organo

Anyone still tempted to attach the adjective "simple" to unison or parts treble music, or, heaven forbid, to the work of girls' choirs, will reconsider upon hearing this CD. The 25 girls' unison is absolutely pure. The complex harmonies and shadings in works such as Benjamin Britten's *Missa brevis* are handled masterfully (mistressfully?). Add Daniel Fortune's terrific organ work, and a one-word summation of this recording comes to mind: WOW!



Unique Treatment

PRAISE TO THE HOLIEST

Hymns from Saint Paul's Parish, K Street, Washington, D.C.

*The Parish Choirs
The Washington Symphonic Brass*
Bruce Neswick, Organist
Jeffrey Smith, Music Director
Pro Organo

St. Paul's Church, K Street, Washington, D.C., is astonishing. The first-time visitor might easily walk right past the building. Inside, it's smaller than expected. But the music! The Parish Choir sings for Solemn Mass, the Girls' Choir for the Sung Mass, and the Choir of Men and Boys sings Solemn Evensong and Benediction each Sunday. The Schoenstein organ was specifically designed to facilitate congregational singing. And sing they all do beautifully, on this recording of hymns mainly from the 1940 and the 1982 hymnals (the exception is "I vow

"Lord, teach us to pray..."

The Saint Francis Academy is best known for its residential campuses that provide therapy for boys and girls with behavior disorders, but our continuum of care includes prevention and intervention programs designed to keep children at home and families together.

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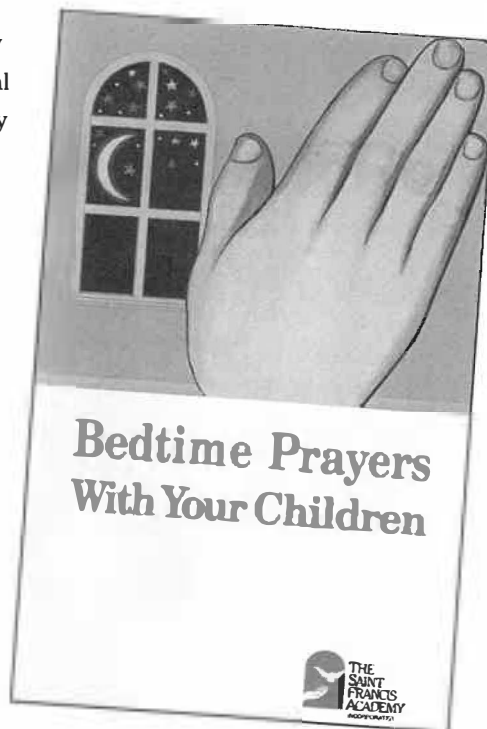
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Mother Teresa
Calcutta, 1979



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to thee, my country," from *Hymns Ancient and Modern*). With Jeffrey Smith, director, and Bruce Neswick, organist, both AGO Fellows, and the symphonic brass, such lovely favorites as "Abide with me" and "The strife is o'er" are given new depth. The cut I want to play over and over is the gently-lilting Irish tune *St. Columba*, "The king of love my shepherd is." Each verse is given its unique treatment, the organ prominent at times, quietly supporting at others.

I visited St. Paul's the day after the high drama of the Presiding Bishop's installation. And this is why.



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This and That




MELI MELO
Port-au-Prince, Haiti
Morehouse

"We dare to dream" is the motto of this chorus of nine young Haitian men. They had all sung in *Les Petits Chanteurs* at Holy Trinity Episcopal School before Catherine Parrill, director of the office of development for the Episcopal Diocese of Haiti, formed the ensemble in 1997.


The group's name means "a little of this and a little of that," and this delightful recording samples the music of William Byrd, Maurice Durufle, Jester Hairston and the ubiquitous Anonymous. They sing in English, French, Haitian, and a beautiful, round-toned Latin. The blend of voices from countertenor to bass is rich and resonant.

Following "*Noel Ayisyen*" - "Back then, if we'd been there, we'd have offered him music of the best Haitian kind...drums, manniboulas, vaccins, maracas... We'd have charmed little Jesus" - each singer introduces himself.

They charm us, too.



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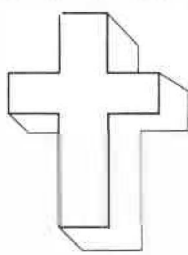
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In Plain English

One of the constant joys of worship at All Saints' Church, Margaret Street, London, remains the plainsong psalms sung by the parish's splendid professional choir at the weekly 6 p.m. Sunday Solemn Evensong and Benediction (with sermon). Although American parishes may have only limited occasions for using psalms from the 1662 Book of Common Prayer, anyone seeking to sing those translations to plainsong will want quickly to acquire a copy of *The All Saints Plainsong Psalter*, newly printed on high quality paper and handsomely bound in red buckram (\$25 plus shipping costs). Harry Bamma, recently retired director of the Royal School of Church Music and director of music and organist at the historic All Saints', Margaret Street, has overseen the reissue (actually a new edition) of Walter

Vale's *Plainsong Psalter*, in use at All Saints' for the past 65 years.

Mr. Vale, organist and director of the choir at All Saints' from 1907 to 1939, produced this plainsong psalter in 1934, based on what the preface accurately calls "his meticulous and radical researches of the Benedictines at Solesmes."

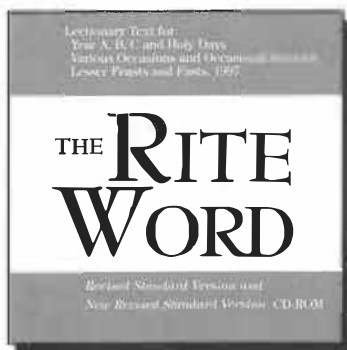
His Psalter includes a table of the tones (1-8 plus *Tonus Peregrinus*) with all the possible Roman endings as used at Solesmes (eight for Tone 1 alone), a list and explanation of the signs used in the music and the text, as well as Mr. Vale's foreword to the 1934 edition, with detailed interpretation and performance instructions. Mhairi Ellis and Corinne Orde have corrected the few errors of spelling and omissions of pointing in his original, typewritten edition. The result is

remarkably easy to read and, with a modicum of study, entirely practical for singing. One wishes only that all purchasers could actually hear the All Saints' choir sing these psalms, with their superb clarity of diction, exemplary pacing, and (increasingly rare, at least in the States) studious observances of the half-verse pauses that honor the fundamentals of Hebrew poetry.

The Psalter is available for purchase from the All Saints' Sunday Shop after Sunday services or from the parish office [7, Margaret St., London WIN 8JQ; FAX (0171) 436-4470]; copies are also available by post from RSCM Supplies [Cleveland Lodge, Westhumble, Dorking, Surrey, RH5 6BW; tel (01306) 877-676].

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Ms. Burke:

Progress made by women in the church has come through a struggle that has been 'collective, shared and sustained.'

Women Urged to 'Know Your History'

"The . . . history of women in leadership in the church will make you alternately sad, mad and glad." So began Marjorie A. Burke, chair of the Committee on the Status of Women in the Episcopal Church, in her keynote address to the Conference on Women in Church Leadership Oct. 3 at the Church Divinity School of the Pacific in Berkeley, Calif.

Citing Pam Darling's book, *New Wine*, Ms. Burke pointed out that the progress made by women in attaining both position and influence in the church has come through a struggle that has been "collective, shared and sustained." Her admonishment to the group: Know your history, tell your stories.

Almost 90 women and men from across the West gathered to consider the issues of women's ministries in the church: lay and ordained, past, present and future. Sponsored by the Center for Anglican Learning and Life and the Office of Field Education of CDSP, the conference provided a place for women and men to hear and tell their stories of pain and hope, to share wisdom and strategies for transformation, and celebrate "a glass half full."

Workshops included "Women's Leadership Across Cultures," "Towards Authentic Litur-

gical Prayer," and "What Are We Teaching Our Children?" These and others brought participants into dialogue around the nuts-and-bolts issues of building a new model for leadership in the church.

Costly Dreams

The closing Eucharist followed the rite from the Supplemental Liturgical Materials prepared by the Standing Liturgical Commission and united participants in song and prayer. In the words of hymn writer Elizabeth Smith, the liturgy spoke of the immensity of God's grace found in "daring to go into dreams and dangers on a path unknown."

Such dreams can be costly. During her sermon, the Rev. J. Rebecca Lyman, a member of the CDSP faculty, reminded those assembled not to forget the weary ones, the ones who have given up.

Recalling a time when the struggle for abolition and women's suffrage was not going well and Frederick Douglas was ready to call it quits because the obstacles seemed too great, Sojourner Truth leveled her gaze at him and said, "Frederick, is God dead? Frederick! Is God dead? God is with us in this struggle and that's the one necessary thing."

Susan Rebecca Michelfelder

Who Is Jesus?

Anglican Institute Conference in Paris Surveys Christological Thought

Is Christ Jesus the Risen Lord or a dead prophet? An international group of 135 participants gathered Sept. 29 through Oct. 1, at the American Cathedral in Paris, France, to answer this question at the Anglican Institute's Fall Conference on Christology and the church, entitled "Who do you say that I am?"

Six speakers and a featured preacher highlighted the three-day event. The speakers were Alan Crippen of the Witherspoon Foundation; the Rev. Christopher Hancock, vicar, Holy Trinity, Cambridge, England; the Rev. Richard Reid, former dean and professor of New Testament studies at Virginia Theological Seminary; the

Rev. Alister McGrath, principal, Wycliffe Hall, Oxford; the Very Rev. N.T. Wright, dean of Lichfield Cathedral in England; and the Most Rev. George L. Carey, Archbishop of Canterbury. Bishop Alpha Mohamed of the Rift Valley in Tanzania, who converted from Islam to Christianity, preached at Solemn Evensong, Matins and the Holy Eucharist.

'The' Problem

Fr. Hancock's survey of the Christological problem mapped many issues and approaches addressed during the conference.

"Christology is not a theological problem, but the problem," Fr. Han-

cock said. "It both asks the supreme question and provides the supreme answer." Fr. Reid followed with a lecture on the necessity of a biblical Christology.

On the second day of the conference, Fr. McGrath's lecture, "A History of Christological Thought," spoke to the church's need to safeguard the significance of Christ Jesus' full identity. "We must have a willingness to be challenged and corrected by the faith and theology of the past," he said.

After a call to corporate accountability within the church, Fr. McGrath said, "We need to trust Christ Jesus, we need to trust that as the Christ he

(Continued on page 10)



Trent Kleinkopf photos

Bishop Thornton gives his staff to Rebecca Chandler, the youngest participant, who allows the bishop to ride her bicycle.

Idaho Bishop and His Wife Walk Through Diocese to Say Farewell

The Rt. Rev. John Stuart Thornton, Bishop of Idaho, and his wife, Jan, spent portions of September and October on pilgrimages in order to say farewell to the diocese.

Bishop Thornton is retired Oct. 31. In three separate pilgrimages, the Thorntons walked along highways, by-ways and bike trails — through farms, fields, a desert, small towns and big cities — to touch the land and the people who have been a part of their lives for eight years.

Surrounded by the prayers and good wishes of “their people,” Bishop and Mrs. Thornton embarked upon their “Walk in Love,” visiting parishes, celebrating liturgies, joining in fellowship and reflection. People from parishes and passers-by joined the pilgrimage for a time.

Each day began with Morning Prayer. Bishop Thornton offered a reflection and meditation after breakfast and then the journey began. For each stage of the jour-

ney, walkers received a thought to ponder.

Planned stops at parks or farms provided walkers with places to share refreshments or eat lunch. Each day’s walk ended at another church. In the evening, after dinner, Bishop Thornton shared slides and stories of his experiences at the Lambeth Conference this summer. Many of the songs used during liturgies and prayer services came from Lambeth as well.

At Trinity Church, Pocatello, the Rt. Rev. Harry B. Bainbridge III, then bishop coadjutor, joined the evening worship service and was asked to kneel at the center of the church. Those present laid hands on him in blessing as they welcomed him into the eastern part of the diocese.

Volunteers are videotaping the pilgrimage as it passes through their area for Bishop Thornton’s use in making a documentary of the couple’s “Walk in Love.”



Bishop Thornton speaks at one of the stops for meditation and reflection.

AROUND THE DIOCESES

The 32nd annual convention of the **Diocese of Wyoming** convened Oct. 1-4 in Torrington, hosted by All Saints' parish.

This was the first full convention under the oversight of Bishop Bruce Caldwell, who was consecrated during last year's convention.

In his address, Bishop Caldwell introduced the theme for the convention, based on the baptismal covenant, to "Proclaim, by word and example, the good news of God in Christ," and his intention to organize the planning process for diocesan ministries around the themes of the covenant, extending one promise per year for the next five years.

The Rev. Canon Kevin Martin, congregation development officer for the Diocese of Texas, was the keynote speaker on Friday morning, using the covenant theme to address the ministry of evangelism within the life of each member of the church.

The commission on ministry and the bishop are moving forward in the development of "mutual

ministry" in this diocese of ultra-rural churches, where it has become difficult to support seminary-trained clergy in many towns. The process has inspired the diocese to continue an already strong lay ministry, with training programs to raise up local priests.

The diocese approved a budget of \$891,134, which includes a 5 percent raise for all diocesan staff, and an increased emphasis on youth ministry. The diocesan youth coordinator position was increased from a part-time to a full-time position.

At last year's convention a committee was charged with reviewing the process and rates of congregation assessments to the diocese. The committee brought a resolution to simplify the assessment process and reduce the percentage scale over a period of several years, which passed and was sent to the diocesan council for implementation.

(The Rev.) David Duprey



Canon Martin

Conference Surveys Christological Thought

(Continued from page 8)

is relevant. We don't need to make him relevant or attractive. He already is! We just need to translate his truth into the idioms of our age."

Jewish Monotheism

Dean Wright addressed the biblical formation of a doctrine of Christ. By viewing St. Paul's letters against the classic Jewish categories of divine meditation (Word, Spirit, Wisdom, Torah and Shekinah), he demonstrated that high Christology grew out of Jewish monotheism, not out of Hellenistic polytheism.

He concluded that "Jesus believed he had to do and be what in scripture only God does and is." Thus, a high Christology agrees with biblical accounts and Jesus' apparent self-understanding.

"Christology is looking at God through the lens of Jesus," Fr. Wright said. "In the human Jesus the biblical Yahweh comes to life. The church's mission is to reflect the glory of God

that is in the face of Christ Jesus."

Mr. Crippen's lecture, "The Biblical Christ in a Pagan Culture," focused on the relationships between family and faith and between cult and culture. Mr. Crippen argued that society is a body, and it needs true ideas and faith to bear the weight of reality.

Noting that language of the family predominates in scriptural accounts of divine salvation and restoration, he said that the Christian family, being a school of the eternal virtue of love, is uniquely able to counter and redirect the pressures of our modern, hell-bent culture.

"If the church wavers on the meaning and significance of family, it will render the story of salvation incomprehensible."

'Indivisible'

Introduced by the Rt. Rev. Jeffery Rowthorn, Bishop of the Convocation of American Churches in Europe, Archbishop Carey gave the final address. He spoke about the positive indivisibility

of Christ Jesus and his church.

"Christology is the foundation of ecclesiology," he said. By examining the three dynamics of service and status, holiness and legalism, and spirit and structure, Archbishop Carey profiled the church as a sacrament, as a society with Jesus' cross and Resurrection at its heart, and as a community of mutual gift, not mutual threat.

"This conference is the first time in my life that I have had the opportunity to examine the presuppositions and to deal with the real reason why we are Christians," said Mrs. Ruth Eldridge, attendee from Philadelphia, Pa.

Echoing her enthusiasm, Polly Hodgins, of Paris, said, "After 18 years as a committed Christian, I still feel like a newcomer to Christianity. The opportunity to focus on the focus of our faith was an invaluable privilege."

The Rev. Donald Armstrong of the institute and the Very Rev. Ernest Hunt, dean of the American Cathedral, coordinated the event.

(The Rev. Canon) Nicholas T. Porter

COMPOSERS

Giving Gifts Back to God

By Patricia Nakamura

The church today has a wealth of composers continuing and enlarging our tradition of superlative music. We'd like to introduce a few:



Craig Phillips grew up Baptist in Nashville; later, he said, "a lot of us ended up in the Episcopal Church for the music." He holds performance degrees, master's and doctorate from Eastman School of Music in Rochester, N.Y. For the last 10 years,

he has been music associate at All Saints' Church, Beverly Hills.

He's played piano since he was 7 years old, and composed "mainly church music" since he was 13. He writes choral, chamber, and concertos for organ and for harpsichord. He has set three of Walt Whitman's songs: "When I heard the learn'd astronomer," "On the beach at night alone," and "Darest thou now O soul."

Mr. Phillips' latest project, *Dies Gratiae*, "a companion to the Fauré *Requiem*," was premiered at Christ Church, Tyler, Texas. It has the same orchestration, on a text by Texas poet John Thornburg, with low strings, horns, and organ and a solo violin. And, he said, it's full of "exuberant movements."

He composes his music by hand, at the piano, and goes to the computer for later details. His ideas frequently occur away from the keyboard. "At the beach," he said. "That's one of my favorite places."



David Ashley White is the ideal composer in residence. A conference choir reading through his hymns and anthems receives a beaming "thank you!" after each. Musicians who bring their work, sometimes hesi-

tantly, for critique are complimented immediately for beautiful phrasing, imaginative progressions, fresh interpretation of text. Mr. White points out weak spots which often are those which nagged the work's composer. He asks for ideas and suggests his own. Finally, he encourages and praises again.

Mr. White is a native Texan, with a performance degree in oboe and a master's in composition from the University of Houston and a doctorate in composition from the University of Texas at Austin. He is presently director of graduate studies and professor of composition and theory at his first alma mater. His first published work, he said, was for flute and piano. In the 1970s, "I was a typical university composer ... composing for other composers. It's a game." And, he said, he got bored with it.

Now his anthems and hymns are most often written on commission. "I have contact with people. I have to know if they like their commissioned piece." One of his hymns, "Brewer," to Patricia Clark's "A Song of Wisdom," appears in *Wonder, Love, and Praise*. His hymn tunes are often named for friends or occasions; in his collection *Sing My Soul* he tells the story of each. He is working on a piece for the fifth edition of the *Sewanee Composers' Project*, and on an organ work for "an old friend's 50th birthday," he said.

He is not a computerized composer. "That seems like skipping a step. I don't hear it as well — in my head or on the keyboard." He writes most often at the piano, with paper and pencil.





As a child, *Arlen Clarke* said, “music came easy — it just came.” He has been singing since his eighth-grade year as an “Army brat” in the Panama Canal Zone, and composing choral music since his own stretch as an intelligence officer. He recently followed Horace Greeley’s advice and left the northern neck of Virginia for Idaho Falls. He serves the First Presbyterian Church as interim music director, but, he said, “I miss the Episcopal liturgy. It reflects who I am.” In choral music, Mr. Clarke said, “Text drives everything. Not just the writing, the whole creative

‘Text drives everything. Not just the writing, the whole creative process, percolating in the ether of the mind.’



— Arlen Clarke

process, percolating in the ether of the mind.” In addition, the composer must have a feel for the physical space where the work is to be sung, and a knowledge of the limitations of the intended performer.

He knows the stage atmosphere intimately; at one point during graduate work, he said, “I took a break and sang opera.” His newest love is conducting. “It’s where I belong!” he said. He produced and conducted the 1998 Virginia Summer Choral Festival, and will be the featured conductor for the December performance of Vivaldi’s *Gloria* by the Idaho Falls Symphony Orchestra and Chorale.

His most recent composition, *Requiem: A Mass for All Saints*, was premiered this spring in Mississippi by the Delta State University chorale and orchestra. The computer, he said, is wonderful for orchestration, but composing with pencil and paper is “more soulful, creative.”

“The *Pie Jesu* came first,” he said. “It didn’t have a home.” Elements of the Mass, in particular, reflect “a sensitivity to keys and their relation to the texts. Each key has a different character.”



“I had to turn my life upside down to honor my calling ... to give my gifts back to God.” In her metamorphosis from Sharon Hershey to *Marion*, the composer-in-residence of Philadelphia’s Lady Chapel Singers made “a total break with academic music.” During and after her training at the universities of Michigan and Pennsylvania, Tanglewood, and Aspen Music School, she composed choral and orchestral works which were played around the world. In 1991, she was teaching theory and composition at West Chester University. “I just never had time for church music.” She felt the call “to abandon the self to let God come through,” and took the pen name Marion and began to write the hymns, anthems, and organ meditations published by Harvestcross Press. “Academic music doesn’t communicate with people,” she said. “It has different values from congregational song (which needs) an accessible tonal style.” She writes in various styles. Some hymns or psalm settings are “more pop sounding; others are more high church.”

Since she works from others’ texts, she said, “I imagine the rhythm, and write it out. Later, I flesh it out at the piano. Sometimes I sing along.” A computer may be used for polishing or adding descants and other parts.

In high school, 'I tried my hand at composing.
I was enamored of the Anglican Missal;
I wanted to set the Advent propers.'



— Bruce Neswick



He is never still. Watching *Bruce Neswick* conduct, improvise at the organ, or cheer on his girls' choir at Washington National Cathedral, one has the impression of constant kinetic energy. He is a cradle Epis-

copolitan from western Washington, and took his degree in organ performance from Pacific Lutheran University, "the best music department in the Northwest," he said. His master's in organ performance is from Yale.

In high school, "I tried my hand at composing. I was enamored of the Anglican Missal; I wanted to set the Advent propers." He began "in earnest" when he served at St. Paul's Cathedral, Buffalo.

He composes organ and choral music, and has written incidental instrumental music for two chancel dramas. His latest publication, from St. James' Music Press in Hopkinsville, Ky., is *A Liturgical Miscellany*, a delicious collection of alternate hymn harmonizations with and without descants, original hymn tunes, and Anglican chants. He's presently working on an anthem for the installation of the dean of St. Philip's Cathedral, Atlanta, and on three settings of hymn tunes for organ.

Mr. Neswick's concert schedule appears exhausting, too, with upcoming concerts in Maryland and the state of Washington. During summer "vacations," he conducts RSCM workshops in the United States and Canada.

At the organ, "I'm always improvising." At one memorable concert, he was given the "The Syncopated Clock" as theme. He carried it off dramatically. Mr. Neswick, too, is an at-the-piano composer. "I do a pencil manuscript, then an ink manuscript. It's active!" Of course!



Richard Webster, organist/choirmaster of St. Luke's Church in Evanston, Ill., and musical director of the city's Bach Week Festival, became a composer "out of necessity.

When a piece of liturgical music doesn't exist, or you need something fresh — write it yourself." He has arranged more than 35 hymns for brass, organ, tympani and choir, and has composed choral, organ and liturgical music, including two settings for Rite II, *Mass in the Lydian Mode* and *Missa Dorica*. He is on the faculty of his alma mater, Northwestern University.

His musical style, he said, is "challenging and accessible. Music has to be singable, not fussy or precious but sturdy. The last thing we need is another pretty tune.

"Music needs to make people sit up and work." Working at making good music is necessary. Congregational music that is "dumbed down" does not wear well. Mr. Webster is presently working on a commissioned anthem setting of George Herbert's "The Dawning." He has no intention, he said, of branching out into other areas of composition. "Church music is my life."

His music is written by hand, the themes generally away from the keyboard. Inspiration frequently comes on the run — literally. He ran his fourth Chicago Marathon in October. Training is a good time for meditation and musical ideas.





We'll Do It Which Way?

Questions About the Life to Come

By Harold R. Brumbaum

In heaven, is Frank Sinatra
actually doing "My Way"
backed by harps?

We know pretty well from sci-fi movies what they look like, those androids from other worlds: not much to prompt us to turn on the porch light and put out the welcome mat. And fair enough, since these bodies of ours, well suited though they generally are for three — OK, four — score years of residence on planet Earth, might themselves give rise to shudders or guffaws among the natives elsewhere in the universe — as they have been known to do even here. But what sort of structure will house their current occupants after time runs out, after the "ashes to ashes and dust to dust"? Just what do they look like, and what might they be up to, those of our own kind now departed this life?

Do they take tea at tea-time? Is there tea? Is there Time? And that "heavenly banquet" which, according to our burial rite, they are even now enjoying: What's on the menu? Milk and honey? Bitter herbs and lamb? Eucharistic bread and wine? Is Grandma still the elderly lady you adored? Or is she now in perpetuity the 20-year-old she might have preferred to be, possessed of her own teeth? Myopic from birth, must I go through eternity with spectacles astride my nose? Will clergy buried in their vestments ("a priest forever") get to wear them? Casting family ties aside, will everyone, friend and stranger alike, be on a first-name basis, as they are in hospitals and at the baptismal font? Do Ruth and Maris lose sleep (do they sleep?) over McGwire and Sosa? And (thanks to *The New Yorker*) is Frank Sinatra actually doing "My Way" backed by harps? Will our forebears be waiting to greet us at the Arrivals gate? And how can it be heaven if we're forced to share the company of people we can't stand? Beguiling questions, those. The ultimate guessing game. We remember the departed as they were (and as they still visit us in our dreams); but we can't begin to envision, with any sense of assurance, how they now are — or how we, in turn, will turn out to be.

Still, curious creatures that we are, we try. And whatever such imagery we happen to conjure up will likely be colored by the Revelation to John. If we find golden lampstands and sardine stones too ornate for our taste, still there is a deep appeal to the notion that we shall neither hunger nor thirst nor weep any more; and we take it for granted that, communicants of our church in good standing as we are, we will find ourselves among the elect — though what we'll do besides singing the *Sanctus* isn't made quite clear.

Any more help from the Bible about the environment there? Not much. No marriage there, from what we are told. (To those here long and well wed, unwelcome news; to the

(Continued on page 21)

Robust and Blossoming

We've heard the lament. "No good church music has been composed since ___!" 1594? 1750? How about this morning? Choral, organ

and vocal composition in the church, especially the Episcopal Church, is not just alive and well, it is robust, blossoming and very exciting. Across the country, musicians well known and unknown are writing works from the simple descant to brighten an oft-sung hymn to the full-scale brass and organ concerto.

Many new Mass settings are forthcoming. Styles range from the traditional, through the regional or ethnic, to the ultra-new. Some is written because it demands existence: A text presents itself, a tune persists. Others come to life because the job of church musician makes one the mother — or father — of invention.

For some obscure reason, I was pleased to find that no one I spoke to when compiling an article on composers [p. 11] just sat down at the computer and typed. Everyone used the primitive pencil and paper, at least to begin, and the keyboard of choice has 88 linear black and white keys. Somehow the image is comforting, even if it's not quill and parchment.

The computer seems more a tool for fleshing out, orchestrating and polishing, and printing. Desktop publishing makes it easier for composers as well as writers to maintain control of their work. Of course, many commercial publishers are used: Selah, Trinitas, Concordia, et al. St. James' Press, in Hopkinsville, Ky., is perhaps unique in

that a church or organization purchases a license which allows for unlimited photocopying of the music for choir and congregational use. St. James' publishes the annual *Sewanee Composers' Project* volume. The fourth in the series included anthems by Donald Pearson, Robert Powell, Mark Schweizer (and Rachmaninoff and Mendelssohn) and others, with brief biographies of the contemporary composers. It is a bit surprising to pick up a St. James' book for the first time and see the bold request PLEASE COPY THIS MUSIC!

For the performer, there is something thrilling about singing or playing a composition conducted by its creator, or watching its composer listening with a smile — or a wince. The performance is immediate and present, a sharing in the creation of beauty. There is a different intensity when the composer shapes in sound the phrases he or she has shaped on paper. Often the composer's recounting the genesis of the piece makes it more, or differently, meaningful.

Our story introduces six composers. The selection of subjects was somewhat arbitrary and not at all exclusive. We could have spotlighted 16, or maybe 60, had space permitted.

The music of the church is in excellent hands.

Patricia Nakamura, music editor

Did You Know...

St. Edmund's Church, Chicago, has a stained glass window which depicts Bishop Barbara Harris.

Parry and Howells composed at the keyboard, but Br. Vince preferred the fluty tones and portability of the ocarina.



Deborah Yetter

Quote of the Week

Msgr. James Telthorst, rector of the Cathedral Basilica of St. Louis, Mo., in *The American Organist*, on singing:
 “When persons of faith become aware of who God is and what he does, they sing. The songs are irreplaceable.”

Musical Preference

Invariably, if you're in conversation with other Episcopalians, you can bring up the subject of church music and have a quick difference of opinion. One person will be convinced that traditional church music — the hymnal, Anglican chant, “classic” anthems — is the only way to go. Another will be sure that praise, or renewal, music best expresses the worshipping community. One thing we seem to be able to agree on is that church music is important. Regardless of the kind of music we prefer, most of us have strong opinions on church music.

Because of this interest, THE LIVING CHURCH publishes two special issues each year devoted to church music — this one and another in the spring. We trust that the articles, music reviews and advertising in this issue will be of interest to all who appreciate church music, whatever its style.

A Principal Feast

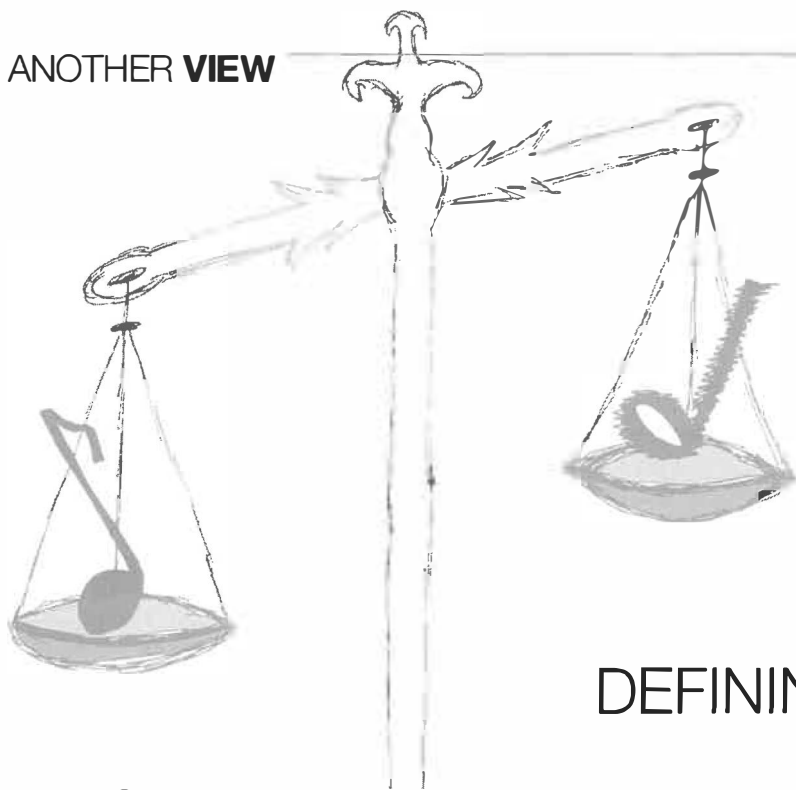
We are given the opportunity this year to celebrate the Feast of All Saints on a Sunday. All Saints' Day is one of those holy days which the Book of Common Prayer calls principal feasts, so when it falls on a Sunday, it is not transferred as the lesser feasts are. It is also one of the four days which the prayer book designates as an occasion for baptisms to take place. Baptisms on this feast can be especially meaningful, for it marks an incorporation into the body of Christ, the Holy Catholic Church and the communion of saints, including the living and the dead.

Saints should be to us models for a holy life. They are reminders for us of the importance of a holy life — a vocation to which all of us should strive. The saints are wonderful examples of humanity. Before their triumphs, before reigning in glory with Christ, they struggled, sinned and failed, just as we do. As we remember the blessed ones who have gone before, let us rejoice that many others will be added to their company.

We're 120

On All Saints' Day, THE LIVING CHURCH observes its 120th anniversary. What began in 1878 as a small weekly publication in Chicago, soon rose to national eminence, and has continued to serve the Episcopal Church independently ever since. At its founding, the magazine was dedicated to promoting the teaching of the Anglican expression of catholicity, and that emphasis has been in effect to the present day.

We wish to express our thanks to all who have made this 120-year observance possible. Our benefactors, advertisers, subscribers, authors and staff members continue to make possible the life of this magazine year after year. Thanks also go to the members of our foundation, which publishes this magazine, and its board of directors, for their ongoing commitment. Above all, our gratitude must go to Almighty God, through whom all things are possible.



MUSIC AND WORSHIP

DEFINING WHAT IS 'GOOD'

By Jean Harmon

A few years ago, I was one of three panelists assembled to discuss "The Tension between Good Music and Good Worship." Because some of the same problems and "solutions" are being rerun in many churches, perhaps we need to make some of the same points once more, and to add new observations.

Actually, there is no tension between good music and good worship, but there is much tension engendered by the idea of the supposed incompatibility. The tension is between people or groups whose ideas differ about worship, about music, and about the adjective "good." We all know of organists and directors, some famous and some in more modest circumstances, who have been fired because of such tensions. A few years ago — so the story goes — one of the most distinguished directors in Washington, D.C., was told on dismissal that "Good music has no relevance in today's world and today's church."

When did "good" become the worst four-letter-word to many of the pace-setters in the church? This, like many of our national attitudes and problems, had its roots in the '60s. In that decade, people started leaving all authority, organization and restriction,

including the church.

The people of God, as so often throughout history, sought to win over the Philistines by joining them. So it was not long until congregations were required to loosen up, walk around, shout, and talk to each other. Traditional readings and well-crafted music were replaced by informal musings about the personal feelings of "me" and "us," just like the songs sung in the coffeehouses. It was even possible for a worship service not to mention God.

At the same time, there were church reformers earnestly seeking ways to lead the church back to the basics — the scriptures and the praise of God — that were still being lost in a different forest of human rules. The reforming church, in a sort of reverse prejudice, exchanged the formal garden of traditional liturgy for a planted jungle of rehearsed informality and personal expression.

In the '60s, '80s, and again once more, one of the buzzwords is "participation." Because protestant congregations traditionally have had an active part in worship services, with various things to read and to sing, and because worshipers are presumably participating when they think, listen and pray, any added participation

usually means more movement, more informality, and more concentration on fellow worshipers.

Since commerce and entertainment have virtually taken over the American mind, the immediate solution to any problem is perceived as selling the consumer your product. That usually means the lowest common denominator syndrome. This is part of the psychological pattern: to show that one is an unbiased non-snob, one must reject good music and literary language in order to be like "the people." Those of the opposite opinion consider the above attitude to be biased against education, and an insult to "the people," who after all are a diverse lot, and mostly capable of learning more than they already know.

In like manner, some educated people seize a custom or a phrase or a tune from a less-educated culture to hold up as a banner, insisting that others also must "stretch" themselves by imitation. But what has really been "stretched" but condescension, and what does forcing others to do likewise "stretch" but the ego of the forcer?

Of course, telling the gospel in any kind of language is appropriate, if the facts are kept straight, providing that the language is one

the listeners understand. Indeed, this is necessary, as martyred translators of the Bible attested to with their lives. However, for a D.D. to tell the gospel to a Ph.D. in inner-city dialect would be a pretense, and passing judgment as well, and would “broaden” nothing but the sum of human foolishness. The same principle applies to music.

An often-quoted and misapplied axiom of teaching is “Start where they are.” In practice, this motto usually means “Start and stay on the teenage level.” This backfires. Part of growing up is to be acutely embarrassed by what one liked six months ago. Giving today’s choir a pop anthem 20 years old (something like saving a used paper cup) does not show how modern and with-it the director/church is. It makes us seem out-of-date and lacking in some finer points of understanding.

All too often, when young people go away to college, one of the first “childish things” they put away is the church. Teenlike services begin to embarrass them. Isn’t it a shame not to improve adult brainpower and faith with growing challenges, not reruns of their youth? Good music and intellectual language and logic can assist in the growing process.

There is such a thing as good and bad music of various sorts, and just as important, there is such a thing as appropriate music. Simple words praising God, set to

a good, simple tune and sung by properly-taught children can be inspiring to all present. But, should a pastor decree that the adult choir must sing that song, the idea mortifies the choir, humiliates the director, turns off the children, and bores adults in the congregation. Such an approach teaches only one thing: Who is boss. One does not “grow” downward.

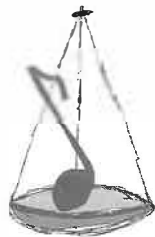
Too often the church seems to lose sight of the fact that we are to give of our best to God. Of course it is entirely possible that a group

We need not discard the rich treasure of good music and other arts created for the worship of God, nor should we ever cease to add to this treasure that was and is made to proclaim the glory of the Creator of all beauty. To be inspired and educated by hearing poetic scripture sung well to good music, in a sanctuary of beauty, is appropriate to worship — if our primary thanks and attention are directed to God. Any style of music that does not suggest mere entertainment, or self-hypnosis, could be worshipful.

Therefore, the reform that the church needs most is for each worshiper to approach the service (of whatever style) with the proper mindset: Worship. No one should enter with the attitude, “Amuse me, since if you’re not up to snuff, I’m not coming back.” Worship leaders should not come just to get paid, to enjoy being “on stage,” nor to exercise power. When we

design a service to worship the Lord, the most important, and the most difficult, thing to accomplish is to be sure that we are, in fact, worshiping the Creator and not ourselves. This is a human limitation ever in need of God’s forgiveness. As musicians, we have a duty to do our best to teach, inspire, lead, and assist in worship — but first surrendering ourselves to God. □

Jean Harmon is a free-lance writer and musician who lives in Silver Spring, Md.



There is such a thing as good and bad music of various sorts, and just as important, there is such a thing as appropriate music.



of illiterate peasants singing in the fields can be worshiping God better than a group of bishops chanting, or a fine choir singing a Haydn Mass in a cathedral. To God, their efforts may be equal; that is for God to judge. But what would smack of unworshipful fakery would be for the bishops and the choir to don designer rags and hoe the floor of the nave to a dismal tune. Perhaps we should remember that, the next time we feel that “to be holy, imitate something lowly.”

Not a Fact

With regard to Fr. Houghton's entry in the "here we go again section" of the homosexuality debate [TLC, Oct. 4], I must reiterate the central flaw of his proposal: It constitutes a significant capitulation to an alien, unchristian ideology. The central assumption of his piece is that sexual proclivity is central to identity. His assertion, "We are (our sexual orientation)," states the matter with refreshing succinctness. The problem, of course, is that this is not a "fact." It is an assumption, generally unexamined and undiscussed. It is not a discovery of science; it is the product of 19th-century atheist ideology.

Given the devastation it would do to their cause, it is not surprising that advocates of blessing "homosexual unions" simply gloss over the lack of Christian support for their beliefs regarding the centrality of sexual orientation to identity — usually dismissing the tradition as little more than the gruntings of ignorant savages. Science, supposedly, has found otherwise. This is nonsense. Science is incapable of determining what is ontologically important, just as it cannot give any help in determining what is and isn't sinful.

If we remove this premise from Fr. Houghton's article, we see there isn't much left. Some good intentions, some disappointingly judgmental assertions regarding those who disagree with him, some nice sentiments — that's about it. The entire justification for blessing gay sex rests on the assertion that sexual proclivity is ontologically defining. I have never yet seen a single good reason for believing that this is so. If Fr. Houghton or anyone else has one, they would do the church an immense service by sharing it with the rest of us.

*Daniel V. Muth
Prince Frederick, Md.*

'Science is incapable of determining what is ontologically important, just as it cannot give any help in determining what is and isn't sinful.'

A Pastoral Rite

I greatly appreciated the Oct. 4 issue of TLC and three items in particular.

Thank you for printing Lynne Dawson McQuade's article calling for compassionate ministry to those who have lost beloved pets or animals by death or disappearance.



While on sabbatical at the Church Divinity School of the Pacific in 1997, I prepared three pastoral liturgies, one of which is a rite for Grieving the Loss of a Pet or an Animal. Ironically, within a few weeks of returning home, our beloved cat was killed by a speeding car. To my comfort and that of my spouse and a number of parishioners, a Lutheran colleague officiated, using the rite I had prepared. I am glad to mail a copy of the rite to anyone who sends me a stamped, self-addressed envelope c/o Christ Church, 1035 Lafayette Road, Portsmouth, NH 03801-5468.

And again thank you for printing Alanson B. Houghton's articulate and heartfelt call to all of us to "bury the hatchet and accept dif-

ferent expressions of human sexuality." As his theologically sound article demonstrates, human sexuality is a gift of God which is integral to our identity as God's beloved, both as a people and as individuals. That a minority of us are gay or lesbian in our orientation is an effective and sacramental sign of God's richness of imagination and generosity of love.

Finally, I concur with Charles W. Mock's letter in which he points out that nothing was resolved at the recent Lambeth Conference and that the bishops did indeed sidestep the essential, underlying issue of the manner of the interpretation of holy scripture. Recent triumphalist statements from traditionalists seem to me lacking in the theological virtue of love, just as the despondent statements from liberals seem lacking in the equally necessary virtue of hope. And perhaps all of us would do well to cultivate a historical perspective on the life of the church, a perspective which, as I see it, strengthens in us the virtue of faith.

*(The Rev.) Robert E. Stiefel
Portsmouth, N.H.*

We have a pet cemetery in our churchyard. It is named for St. Rocco, a medieval Frenchman who contacted the plague and retreated

LETTERS TO THE EDITOR

to die in a forest. He was found and ministered to by two dogs, who nursed him back to health. We have a statue of him with the dogs in our cemetery, which is some 20 years old.

When animals die, they are given a full burial rite using the prayer book. Their name and date of death is recorded on a memorial tablet on the wall inside our church. On All Saints' Day each year, they are remembered by name.

We have found this a very beneficial ministry to pet owners, who consider their pets as family members.

*(The Rev.) Marlin Leonard Bowman
St. James of Jerusalem by the Sea
Long Beach, N.Y.*

The article by Lynne McQuade brings to mind a line by Evelyn Underhill: "A good veterinary surgeon is one of the instruments of divine love" (*Light of Christ*, p. 59).

*A. LeRoy Young
Los Osos, Calif.*

One Source

As a Christian and an Anglican I feel compelled to make a few remarks about David Kalvelage's column concerning Fr. Reinhart's efforts to "cre-

ate" a "World Day of Religious Reconciliation" [TLC, Oct. 4].

1. Christianity is not a religion, it is a relationship to the Holy One established by Christ's finished work on the cross. This is well documented in holy scripture. Read St. John's gospel, chapter 3.

2. Whereas Christianity is not a religion, it cannot be included in any listing of other religions, such as Judaism, Islam, Buddhist, etc.

3. A true Christian cannot be in communion with unbelievers. Yes, a Christian can be friends with unbelievers, but the relationship automatically stops at the point of the redemptive work of Christ. The unbeliever can't "see" or "understand" the Christian at this level because his life is still lost. He is still in his sins and he does not have the indwelling presence of the Holy Spirit.

4. Because the Episcopal Church has been active in social justice issues does not mean she should participate in or take a lead in watered down "let's get togetherism" endeavors. Such endeavors ultimately prove futile because they are not founded upon truth, i.e., Jesus Christ.

5. Jesus Christ alone is the source of reconciliation among the peoples of

the world. It doesn't matter if the vast majority of the human race rejects this notion, it is still true. Jesus reconciled us to the Father. Only in Jesus Christ can we be reconciled to each other.

6. Holy scripture teaches that seeking after other means of happiness or other "gods" is a form of spiritual adultery. Our Lord is our bridegroom and we are his bride. He will never share his bride with anyone or anything.

*Frank M. Wiers, Jr.
Shelby, Ohio*

It is disturbing to have the piece on Fr. Reinhart's thoughts with no mention of Bishop Swing's project of a "united religions" [TLC, July 19]. Bishop Swing has funding, a staff, an executive director, and the endorsement of leading figures in Buddhism, Islam and Christianity, and so is much further along than Fr. Reinhart.

*(The Rev.) Holt Graham
Grand Rapids, Minn.*

Stories From Lambeth

Thanks so much for the delightful "Stories from Lambeth" series [TLC, Sept. 6-27]. To me they show much more about the church than all the resolutions combined. I also very much enjoyed the coverage of the various liturgies at Lambeth. The church at prayer and the church at work is always so much more edifying than the church fighting and the church-
navel-gazing.

With all the self-righteousness that abounds today, it is good to be reminded that what we are called to is self-forgetfulness. I join with Sam Shoemaker in praying: "Lord revive your church, beginning with me."

*Louise Buck
San Diego, Calif.*

To Our Readers:

We welcome your letters to the editor. Each letter is subject to editing and should be kept as brief as possible. Letters are more likely to be published when typed and double spaced. They may be sent via e-mail to tlc@livingchurch.org. All letters must include USPS address.

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No time=no space=no bodies=no us?

(Continued from page 14)

younger crowd, "No problem. We'll just make do without it, the way we did before.") As for Jesus' Resurrection appearances, uncanny though they are, they are nevertheless encounters within space and time — which cease to occur, in that form, anyway, after his departure from that realm. So that while he dined on fish with his friends, for instance, this is not to intimate that there will be fish fries in heaven (or for that matter that there won't be). And as for St. Paul's assurances that, by a stroke of divine alchemy, our physical bodies will be recycled into metaphysical ones, it is beyond us to conceive of bodies of whatever sort apart from a sense of "place," which is to say within the dimensions of, once again, space and time. In any case his analogy is flawed: Unless a crop fails, seeded grain doesn't die; people habitually do. So we seem to be stuck with a puzzlement: No time=no space=no bodies=no us?

Then you happen to look at your hand. Too, too solid flesh? An energy field in fact, insubstantial as a cloud at last. (Good news, that, for the overweight: All that heft is an illusion after all.) So that if a hug represents the more or less ardent desire people have to inhabit each other, they need not exert themselves unduly, since matter is not "hard" but permeable to start with. Do those electrons experience elation, then, when they touch? Road rage when rebuffed? A mystery. And perhaps also a clue, that energy we are and to energy shall we return. And the fact that we can love others even though absent from us, whether in space — time or beyond — or, indeed, can love anyone at all — may be another. Perhaps the fact that we can entertain all sorts of feelings without needing to act them out is yet another clue that there is that about us which can fare very nicely apart from fleshly paraphernalia. Even, indeed, as we come to find ourselves humming that venerable torch song, "I Ain't Got No Body, and No Body Cares for Me."

Working our way down, then, to the bare essentials: Will there be a universal language — Esperanto or Aramaic,

say (or glossolalia!) — in the world to come? Or will it be, like that first Pentecost experience, or John Paul's pontifical greetings, polylingual, where people hear the message each of them in their own tongue? Or again, surmounting the limits of the spoken word, will we communicate the way the angels are supposed to do, by intuition and telepathy? Or will the means of expression be instead an eloquent trait reduced to its quintessence, like the disembodied smile of the Cheshire cat, or perhaps a cast of the eye that conveys it all, those ineffable feelings, those thoughts too deep, to the poet's dismay, for words?

Perhaps all we will need, then, is a pair of glances — that of the beholder, that of the beheld — to accomplish whatever awaits to be done. Maybe that's the reason we call the mandala "God's Eye": that pinpoint representing nothing whatever which, pondered and plumbed, gets you online for spir-

itual e-mail and divulges the All.

A devout Buddhist contemplates death every day; Westerners as frequently deny it. What happens after that event finds equally diverse views: reincarnation (with good karma, eventually, dis-incarceration)? resurrection (dis-incarnation)? oblivion? Time will tell? No such luck, but eternity will. Meanwhile, all such conjectures must be like those of a fetus wondering what life is like outside the womb. To find out for sure, the gospel reminds us, we need to be born yet again — an event which can represent, at the last, a consummation in which not only our curiosity will be satisfied, but, presumably, everything else. Or so we stand assured by the One we know of who has gone before us and prevailed. □

The Rev. Harold R. Brumbaum is a retired priest and frequent contributor to TLC who lives in Nicasio, Calif.

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MUSIC

LAMMAS LADYMASS

Anonymous 4 harmonia mundi

Lammas Ladymass, the latest CD issued by Anonymous 4, is a fitting sequel to their first recording, *An English Ladymass*, which *CD Review* named Classical Disc of the Year for 1993.

Masses in honor of the Virgin Mary were offered regularly many times during the Christian year in medieval Europe, with different texts and chants depending on the seasons. Lammas was the Celtic festival for Aug. 1, marking the greatly anticipated start of the first grain harvest, on which the peasant farmers were so dependent.

The Virgin Mary's highest feast, her Assumption into Heaven, was moved to Aug. 15 by the church during the 8th century. The theme of the Virgin's coronation as Queen of Heaven merged with the time of the grain harvest, symbolizing the desired bounty of nature, thanks to the divinity for nourishment of the people, and appeals for help to the Holy Virgin.

Anonymous 4's selections for the CD include the Mass propers, motets, and conductus. Both plainchant and polyphony are used, from a wide variety of sources, as is indicated in the subtitle, "13th and 14th Century English Chant and Polyphony."

The recording is plainchant in the highest form, in praise of the Virgin Mary. The opening antiphon, *Que est ista*, sets the stage with the purity of a single voice, asking "Who is she who

ascends like the rising dawn, bright shining as the sun?"

The *Salve Mater salvatoris* is performed twice but not in succession, once in monophonic for solo voice and later as a conductus, with all voices declaiming the same text together. The monophonic rendering has an absolutely haunting quality, as the solo voice implores the Virgin, *mater salutifera*, not only for her saving grace but as sunlight, blackberry bush, flower, vine and grape.

The offertory *Recordaro virgo mater* has an unearthly beauty, the soaring voice lifting one's thoughts to the most holy, imploring the Virgin to intercede for mankind.

Anonymous 4 is no longer anonymous! Taking their name from unsigned treatises on music written during the Middle Ages, the four women who form this group are devoted to the performance of Medieval chant and polyphony. Since their origin in 1986 they have performed in every major city in the United States, and have released eight CDs. Their concerts, like their recordings, are held together by a single theme. Women's voices were not allowed in the cathedrals of the Middle Ages. But in their convents the nuns sang. It is this rich legacy from Medieval Europe that Anonymous 4 brings to us today.

*Keith Underbrink
Libertyville, IL*

Remembrance of Things...

DIANA
Princess of Wales 1961-1997
The BBC recording
of the Funeral Service
Gothic Records



It's all here, from the clop of the horses' hooves and the quiet rustling of the crowd to the somber, unforgettable Tavener *Alleluia*. *May flights of angels sing thee to thy rest*, above the honor guard's lockstep. The drone somehow enters one's rib cage.

We hear all the poetry and the prayers, and picture Earl Spencer lec-

turing the press and the royal family.

And we hear the glorious music. Remember Lynne Dawson's soaring soprano in the *Libera me* from Verdi's *Requiem*? Her voice was streaked with tears, yet she held the pinnacle delicately as a moth.

The liner notes record the complete service — all the texts with notes on the selections, and the identities of the speakers.

And after the minute of silence, the listener moves with the cortege, away from the half-muffled peal of the Abbey's great bells. [P. Nakamura]

Waiting & Preparing

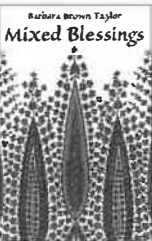
Reading for Advent and Christmas

By Travis Du Priest



AWAKE! IT'S ADVENT: Stories, Scripture Reflections, and Prayers. By Thomas Connery. **WITH HEARTS FULL OF WONDER: Daily Advent Meditations.** By Joseph D. Creedon. **ADVENT-ING WITH YOUR FAMILY: Daily Reflections, Prayers and Practices.** By Mary Carol Kendzia. **PRAYERS.** Twenty-Third. Pp. 32 each. Priced on a sliding scale from \$0.99 each for one to nine copies to \$0.49 each for 1,000 or more, paper.

Simply formatted and printed pamphlets for church schools, formation groups, families or individuals, all exploring Advent themes via reflective exercises. I found *Awake! It's Advent* particularly engaging with its references to contemporary writers and films.



MIXED BLESSINGS. By Barbara Brown Taylor. Cowley. Pp. 129. \$10.95 paper.

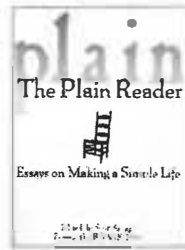
Back in print are sermons by well-known preacher and Episcopal priest Barbara Taylor. Don't miss "Sacramental Mud" which recounts the author's first mudbath and is a homily on our Lord's and our own baptisms.

GOLD IN YOUR MEMORIES: Sacred Moments, Glimpses of God. By Marcina Wiederkehr. Ave Maria. Pp.165. \$11.95 paper.

To turn inward to memory is to discover that place that William Blake says the demons cannot find — there is the "gold" of our lives. A Benedictine sister offers prayers, exercises and reflections which assist in discovering beauty and courage. I loved her *Meditation for Authors and Readers!*

LIVING THE SPIRITUALLY BALANCED LIFE: Acquiring Virtues You Admire. By Ray S. Anderson. Baker. Pp. 188. No price given, paper.

Covers such topics as self-control, self-confidence, kindness, tolerance, flexibility, hope and love. An interesting section on serenity includes thoughts on talking to yourself, something most, if not all, of us do.



THE PLAIN READER: Essays on Making a Simple Life. Edited by Scott Savage. Ballantine. Pp. 272. \$10.95 paper.

A wonderful collection of reflections on plain and simple living by a wonderful collection of plain-and-simple-living people: organic farmers, a Quaker printer, the editor of *Plain* magazine. From one of my favorite writers, Wendell Berry: "From our constant and increasing concerns about health, you can tell how seriously diseased we are."

THE PSALMS IN HAIKU: Meditative Songs of Prayer. By Richard Gwyn. Seastone (PO Box 3440, Berkeley, CA 94703). Pp. 346. \$14 paper.

I love reading the psalms and I love

haiku, a Japanese form of verse, so this creative experiment in meditative reading was a marriage made in heaven for me. From Psalm 23: "You anoint my head/with the richness of Your oils/My cup brims over. Oh, how much goodness!/You pursue me with kindness/each day of my life."

SABBATH SENSE: A Spiritual Antidote for the Overworked. By Donna Schaper. Innisfree (136 Rounfort Rd., Philadelphia, PA 19119). Pp. 121. \$11.95 paper.



"Wasn't it nice, God will say, that you didn't look at your watch or do errands instead of taking your morning garden walk?" Ms. Schaper's emphasis is on our being human rather than becoming a human

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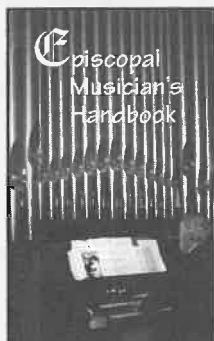
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GRATEFUL LIVING. By Dale Turner. High Tide (1910 Ridge Rd., Homewood, IL 60430). Pp. 283. \$22.95.

Yale Divinity School graduate and Congregational pastor Dale Turner offers practical and inspirational advice on living, learning, coping, believing and cherishing. In "The Gift of Humor," he quotes Will Rogers: "I don't make jokes ... I just watch the government and report what I see."

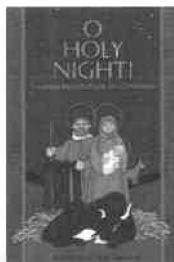
TRACKS IN THE STRAW: Tales Spun From the Manger. By Ted Loder. Innisfree. Pp. 174. \$12.95 paper.



Imaginatively written and engaging stories and poems about the Christmas narrative. The array of narrators is impressive. For example, "Eyelight" begins, "Working all my life in a stable, I've seen lots of creatures born: sheep, oxen, donkeys."

ACTION IN WAITING. By Christoph Blumhardt. Plough. Pp. 256. \$15 paper.

The book is worth it for the quotes by Oscar Romero alone. This one prefaces chapter 7, "Jesus Needs You — Not Your Religion: No program accomplishes the church's mission." The author was a German pastor who influenced Karl Barth, who writes an Afterword for this volume.



O HOLY NIGHT! Timeless Meditations on Christmas. Edited by A. Jean Lesher. St. Mary's. Pp. 167. \$16.95 paper.

Prose and poetry in four thematic clusters: Advent, Christmas, Epiphany and Praise. I especially appreciate being reminded of John Donne's "Nativity," which begins, "Immensity cloistered in thy dear womb" and Christina Rossetti's "A Christmas Carol" with the lovely line "In the world His hands had made/Born a stranger."

BOOKS

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RECTOR: Church of the Advent, Boston, seeks a solid Anglo-Catholic priest who is clear and firm in his own beliefs and demonstrates Christ's grace and charity in his pastoral work, his theology and leadership. Also, we seek a priest who will guide us and help us to strengthen our spiritual lives and equip us for our ministries. The liturgy of the Church of the Advent takes place in a building of high Victorian Gothic style. Liturgy and ceremonial are influenced by that same style allowing music, flowers and architecture to blend together harmoniously to the glory of God. This is the environment in which our rector is to offer up the Mass devoutly and to preach the Gospel in interesting, Christ-centered, biblically based sermons. Send inquiries to: **The Search Committee, Church of the Advent, 30 Brunner St., Boston, MA 02108** by Nov. 29, 1998. E-mail address is advsrch@ma.ultranet.com

TRINITY EPISCOPAL SCHOOL FOR MINISTRY in Ambridge, PA, is seeking to fill three faculty positions beginning with the 1999-2000 school year: Old Testament, Theology and Ethics and Pastoral Theology. Trinity is a seminary of the Episcopal Church in the Anglican evangelical tradition committed to "forming Christian leaders for mission." Non-Anglicans are welcome to apply. Send letters of interest and curriculum vitae to: **Dr. Stephen Noll, Academic Dean, Trinity Episcopal School for Ministry, 311 Eleventh St., Ambridge, PA 15003.**

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CLASSIFIEDS

POSITIONS OFFERED

FRENCH RIVIERA: St. Mark's Anglican Church, Sophia Antipolis, seeks enthusiastic and energetic priest, recently retired, for ecumenical British-American congregation. Skills in children's ministry desired; commitment to outreach to English speakers in area essential. St. Mark's offers in return fully furnished apartment in Antibes, car, medical insurance and expense allowance. Appreciation for French language and culture a plus. Inquiries to: **Beryl Arnould**, Fax 011 33 4 93 42 71 83.

YOUTH DIRECTOR: Large parish in West Texas city of 100,000 and metro area of 250,000 is looking for a youth director who loves Jesus Christ and children. Experience in youth ministry preferred. Parish has already been blessed by full-time youth director and has an active adult youth worker corps (31 this year), and 120 7th-12th graders on the rolls. Oversee Sunday night big-group, Wednesday night small-groups, youth confirmation, mission and ski trips, and include a ministry of regular visitation at schools, sports, concerts, etc. Send letter of intent and resume to: **Judge Jody Gilles, Y.D. Search Committee, Holy Trinity Episcopal Church, 1400 W. Illinois Ave., Midland, TX 79701.** Web site: www.holytrinity.org

RETIRED PRIEST for relocation, December, 1999, as a priest-in-charge at small historic mission parish in charming northwest Florida town. Lakeview house, utilities and stipend. Inquiries: **Search Committee, St. Agatha's Episcopal Church, 150 Circle Dr., DeFuniak Springs, FL 32433.**

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DIRECTOR OF YOUTH AND CHRISTIAN FORMATION. Growing church on the Southwest coast of Florida is seeking a full-time professional to oversee all children's and youth ministries and formation. Please send resume to: **Youth Support Team, St. Hilary's Episcopal Church, 5011 McGregor Blvd., Fort Myers, FL 33901.**

YOUTH OFFICER sought for midwest diocese. Full-time position for lay or ordained person, available January, 1999. Qualified applicants will have bachelor's degree or M.Div. and three years' experience in youth ministry. Duties include assisting parishes, developing youth leaders, oversight of diocesan youth programs, expanding communication among youth members. Send letter and resume to: **Deployment Officer, Diocese of Kansas, 835 SW Polk, Topeka, KS 66612 or FAX (785) 235-2449.**

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VICAR: St. John's Episcopal Church, Logan, UT. Growing parish in university community. Send resume and CDO profile to: **Vicar Search Committee, St. John's Church, 85 E. 100 N., Logan, UT 84321.**

POSITIONS OFFERED

RECTOR: The Church of St. John the Evangelist in central New Jersey is seeking a spiritual leader with the pastoral skills needed to promote the gifts of its parishioners outward in order to meet the challenges of an urban community. St. John's offers the joys of a small family parish coupled with the spirit of Anglican tradition. Please send letter of interest and resume with CDO profile to: **Search Committee, The Church of St. John the Evangelist, 189 George St., New Brunswick, NJ 08901-1319.**

MISSIONARY OPPORTUNITY for young/retired Spanish speaking priest for Latin-American community in Rome. Possibility of combining this with outreach ministry to political refugees. Please contact: **Fr. Michael Vono, Via Napoli 58, 00184 Rome.** Telephone +39 06 4883339, fax +39 06 4814549 or e-mail spaul@mclink.it

INTERIM PRIEST: Christ the King Episcopal Parish, Frankfurt-am-Main, Germany. Lively and committed international congregation, with emphasis on children and music, seeks experienced priest as interim rector. Nine months, full-time, from Jan. 1, 1999, with possibility of extension. Fax resume, CDO profile, names of current references to: **Bishop Rowthorn, Convocation of American Churches in Europe 011-33-1 40 27 03 53.**

RECTOR WATCH. Total ministry parish seeks part-time priest for the next three years or so. If you understand "total ministry," would like to live in Colorado, don't need to preach every Sunday or cover all the ministries, would like to help a lively, established parish get into and up to speed in a brand new facility, contact the **Parish Administrator, P.O. Box 29279, Thornton, CO 80229.**

RECTOR: Northeastern New Jersey Anglo-Catholic parish seeks full-time rector to build upon its traditional strengths in liturgy and music, and to expand its Christian education program and to promote parish growth. Please respond promptly with letter and resume to: **Search Committee, Grace Episcopal Church, 9 Harrington Ave., Westwood, NJ 07675.**

ST. THOMAS OF CANTERBURY is a diverse and varied, faith-filled community. A joyful, vibrant parish located in southwest suburban Milwaukee, we call to St. Thomas a priest/rector who walks the path of faith and service. He/she sets an example of spiritual and pastoral integrity, strengthening St. Thomas' spirit of commitment. Encouraging a response to share in the call to leadership, and guiding St. Thomas of Canterbury into the next century. Send resume and CDO profile by Nov. 10, 1998 to: **Search Committee, St. Thomas of Canterbury, 7255 W. Grange Ave., Greendale, WI 53129. FAX (414) 529-7772.**

EXECUTIVE DIRECTOR OF CAMP CROSS and Diocesan Youth Programs: The Episcopal Diocese of Spokane is seeking an individual willing to take the responsibility to ensure the continued successful development and expansion of Camp Cross and the Diocesan Youth Programs. Please respond with cover letter, resume, 3 letters of reference and CDO to: **Office of the Episcopal Diocese of Spokane, Attn: Lyle Krislock, 245 E. 13th Ave., Spokane, WA 99202 or phone (509) 926-0252.**

ENERGETIC PRIEST wanted for full-time position in Michigan's beautiful Blue Water area. Half-time as youth consultant for the 10 churches in our convocation, half-time general parish ministry as assistant rector, Grace Church, Port Huron. Minimum four years priestly experience required. Competitive package. Send resume and CDO profile by Nov. 15 to: **The Very Rev. Charles Hoffacker, 3201 Gratiot Ave., Port Huron, MI 48060.**

DIRECTOR OF CHILDREN AND YOUTH MINISTRIES: dynamic, growing parish, large community of young people (120 enrolled in church school and active core of over 50 teenagers). Strong adult volunteers in place. \$28,000-\$32,000 plus full benefits. Contact: **The Rev. David Anderson, Rector, Trinity Church, Solebury, PA (215) 297-5135; FAX (215) 297-0987.**

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PEOPLE & PLACES

Appointments

The Rev. **Joseph K. (Josh) Acton** is vicar of St. Timothy's (*Rancho Penasquitos*), 10125 Azuaga, San Diego, CA 92129.

The Rev. **Martin Bagay** is rector of St. Mary's, 85 Conestoga Tr., Sparta, NJ 07871.

The Rev. **Edward A. Baggett** is rector of St. John's, 101 N 14th St., Corsicana, TX 75111.

The Rev. **Scott Blick** is assistant at Emmanuel, 15015 Memorial Dr., Houston, TX 77079.

The Rev. **Stephen E. Carroll** is rector of St. John the Baptist, 4102 W Union Hills Dr., Glendale, AZ 85308.

The Rev. **Jennifer Clarke-Sommers** is assistant at St. Anne-in-the-Fields, PO Box 6, Lincoln, MA 01773.

The Rev. **Ellis Clifton** is assistant at St. Michael's, 112 Randolph Ave., Milton, MA 02187.

The Rev. **Jonathan B. Coffey** is rector of St. Anthony on the Desert, 12990 E Shea Blvd., Scottsdale, AZ 85259.

The Rev. **Suzanne Colburn** is assistant at Emmanuel, 15 Newberry St., Boston, MA 02116.

The Rev. **William Eddy** is assisting at St. Andrew's, PO Box 190, Hanover, MA 02339.

The Rev. **Heidi Fieldston** is Christian education coordinator and deacon at St. Dunstan's, PO Box 515, Dover, MA 02030.

Resignations

The Rev. **Christopher Coppen**, as rector of St. Peter's, Beverly, MA.

The Rev. **Sean A. Cox**, as associate at St. Barnabas on the Desert, Scottsdale, AZ.

The Rev. **Diane Edson**, as rector of St. Andrew's, Hanover, MA.

The Rev. **Robert Gribble**, as rector of Trinity, Galveston, TX.

The Rev. **John C. Heck**, as associate at Christ Church of the Ascension, Paradise Valley, AZ.

Deaths

The Rev. **Jack Elquit Altman III**, 46, priest of the Diocese of East Carolina, died Aug. 8 in Morehead City, NC.

A native of Savannah, GA, Fr. Altman graduated from Washington and Lee University and Nashotah House and was ordained a deacon in 1977 and priest 1978. He served as assistant at St. John's, Savannah, GA, 1977; associate at Incarnation, Dallas, TX, 1978-83; priest-in-residence, St. John's, Savannah, GA, 1987-88; and associate, St. Paul's, Baltimore, MD, 1988-91. He served Episcopal schools on the local and national levels. He is survived by his wife, Margaret, and their two sons, his parents and sisters.

The Rev. **Jack C. Knight**, 57, of the Diocese of Colorado, died Sept. 16 of heart failure in Ft. Collins, CO.

A native of Raton, NM, Fr. Knight was a graduate of Colorado State University and Nashotah House. He was ordained deacon in 1969 and priest in 1970. He served as curate at St. Timothy's, Littleton, CO, 1970-75; vicar of St. Gregory's, Littleton, CO, 1972-75, rector 1976-83 and was named rector emeritus; vicar of St. Gregory's, Gonzales, and St. Mark's, Harvey, LA, 1984-85; and as dean and president of Nashotah House, 1985-92. His last assignment was as vicar of St. Andrew's, Littleton, CO. Fr. Knight is survived by his wife, Roseanne, and their children.

BENCHES & LOFTS

C. Griffith Bratt has retired after 52 years as organist-choirmaster at St. Michael's Cathedral, Boise, ID.

Albert Campbell is director of music at All Saints', Palo Alto, CA. He previously served as director of music at St. Paul's Church and School, Ventura, CA.

Jonathan Dimmock is director of music at the Cathedral Church of St. Mark, Minneapolis, MN. He leaves St. Luke's Church, San Francisco.

Gregory Hooker is music associate and administrative assistant to director of music and organist Stephen Schaeffer at the Cathedral Church of the Advent, Birmingham, AL.

Karl Michael Watson is a fulltime staff member at St. Mary's Church, Castleton, Staten Island, NY, directing the parish's music program and its community chorus, St. Mary's Choral Society.

This is the first edition of BENCHES & LOFTS, our new section "People & Places for Musicians." If you are moving up the scale, transposing your position, or singing a new song, please send the information to Music Editor, TLC, Post Office Box 514036, Milwaukee, WI 53203-3436, or tlc@livingchurch.org. If you have a good picture, we'd like that, too.

Next week...

The Africans Didn't Do It

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

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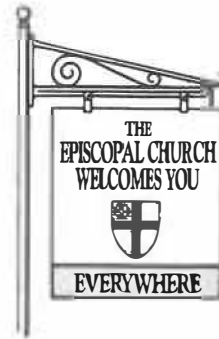
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