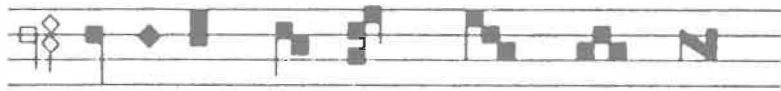
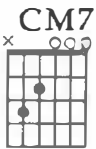
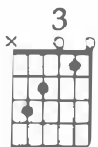
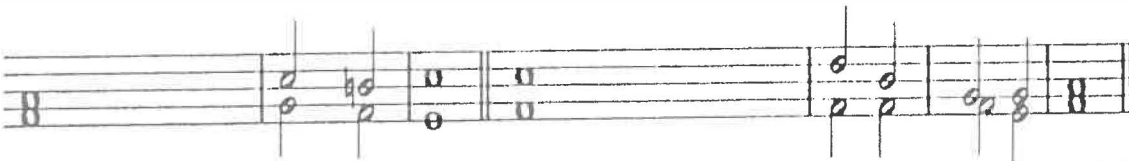


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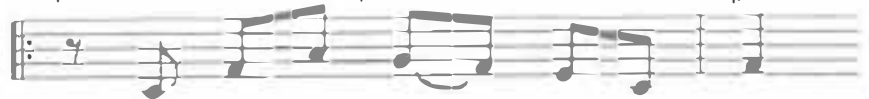
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*8:30 pm*

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*The Chapel, 11 am*

*Sunday, November 14*

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116 E. Juneau Avenue  
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Fax: 414-276-7483  
E-mail: [tlc@livingchurch.org](mailto:tlc@livingchurch.org)

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Volume 219      Number 17



Young choristers, like these at St. Paul's, Akron, Ohio, are "getting excited about traditional Anglican music" [p.13].

## Features

### 11 Good Will in Northern Ireland

The Two Cathedrals Festival

BY TIM ALLEN

### 12 SHAPERS OF THE CHURCH IN THE 20TH CENTURY

(One of a series)

Storyteller, Light Bearer

MADELEINE L'ENGLE

BY KAY COLLIER-SLONE

### 13 WHITHER ANGLICAN MUSIC?

What will we be singing, playing, and hearing in our services, in 2000 A.D. and beyond?

BY PATRICIA NAKAMURA

## Opinion

### 16 Editor's Choice

The Queen of Ecumenism

### 17 Editorials

The Best in Music

### 18 Viewpoint

In Support of Church Musicians

BY DONALD B. HILL

### 20 Letters

Changing Truth

## News

### 10 Bishop Coadjutor Elected in the Diocese of Michigan

## Other Departments

### 4 Sunday's Readings

### 5 Sharps, Flats, & Naturals

### 6 Books

### 25 People & Places

### 25 Benches & Lofts

### The Cover

As musical notation has changed over the centuries, so is our church's music on "a constant journey." Musicians around the Anglican Communion muse on "Whither Anglican Music?" **page 13**

Illustration by Amy Marciniak

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## To Love God in Return

‘Teacher, which is the greatest commandment in the Law?’ (Matt. 22:36)

### Pentecost 22, Proper 25

Exod. 22:21-27; Psalm 1; 1 Thess. 2:1-8; Matt. 22:34-46

One question the gospel account raises has to do with the virtual disappearance of the Decalogue from most of our services. It is buried in our prayer books, and therefore is used sparingly in Sunday services. It might be a good idea to read the Decalogue in order to understand Jesus’ brilliant summary of it.

The reading from Matthew is the second of three confrontations initiated by Jesus’ opponents in order to trap him into damaging statements which could be used against him. The Pharisees’ question was an important one and received an important answer. But it was still a “test,” because a less careful answer could have left Jesus open to the charge of trying to “abolish

[parts of] the law” (5:17).

Any discussion of the law of God needs to begin with the fact that these laws are not simply an arbitrary set of rules, but are supremely the moral expression of the character of God. As Jesus’ summary points out, the center of God’s law is love. What God demands cannot be detached from who he is. And at the heart of the character of God is love (1 John 4:8). So it is not surprising that our loving God requires us to love him in return, as well as neighbors as ourselves. The Decalogue spells out precisely how we should shape this love both in our relationship and worship with the Lord, and in our behavior and attitude toward our neighbors.

### Look It Up

The Decalogue: Exodus 20:1-17 and Deuteronomy 5:6-21.

### Think About It

What place does the law have in the teaching of Jesus (Matt. 5:19-21)? How do law and love relate? Can we love the Lord and ignore his law? What are the consequences of neglecting the law?

### Next Sunday

**Pentecost 23, Proper 26**

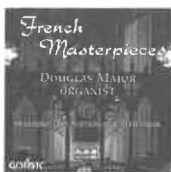
Micah 3:5-12; Psalm 43; 1 Thess. 2:9-13, 17-20; Matt. 23:1-12

## SHARPS, FLATS & NATURALS

By Rulon Christiansen

### French Masterpieces

Douglas Major, Organist  
Washington National Cathedral  
Gothic G49108



Although Belgian by birth, Cesar Franck attended the Paris Conservatory, where he was later appointed professor of organ, teaching such notables as Louis Vierne, Charles Tournemire, Albert Mahaut and Henri Busser. The organ works of Franck, while not numerous, are considered as the zenith of 19th-century French organ composition, and pivotal in the shift from the classic style to the orchestral or symphonic style of composition due to the influence of the organs of Aristide Cavallé-Coll. These organs were characterized by sonorous foundations, orchestral solo reeds, shimmering string celestes, relatively weak upperwork, and were dominated by batteries of brilliant chorus reeds that could be added in dynamic sequence to effect a powerful crescendo impossible to attain on a Baroque instrument.

The *Grande Piece Symphonique* is really the first symphony for organ, the precursor to the symphonies of Widor, Vierne, and later symphonists such as Barie, Dupré, Fleury, and Boulois. Douglas Major interprets this masterpiece and the popular *Pièce Heroïque* musically in a straightforward style characterized by rhythmic flow, sensitive shaping of the musical line, technical command and stylistic understanding.

The recording by Mr. Major at the monumental Washington National Cathedral was made with microphones close enough to the organ for clarity, yet still captures the vast acoustics of the immense edifice.

Associated with the cathedral since 1974, Douglas Major interprets these scores with integrity and a style characterized by perfect touch (*legato absolu*), long legato lines, subtle phrasing and shaping of the musical line, and musical excitement exemplified in the playing and teaching of Widor and his pupils.

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## SHARPS, FLATS & NATURALS

### Antiphons, Op. 18, by Marcel Dupré Sunday Music, by Peter Eben

Judith Hancock, Organist  
St. Thomas' Church, Fifth Avenue, New York  
Gothic G49110

Judith Hancock presents thoughtful interpretations of Dupré's *Fifteen Pieces Founded on Antiphons*, beautifully expressing the wide range of emotions in these somewhat shorter works so useful in service playing. Arthur Lawrence has provided informative jacket notes on the genesis of these clear-cut miniatures. Originating as improvisations while Dupré was acting as interim organist at Notre Dame Cathedral for the almost blind Louis Vierne (who was in Lausanne, Switzerland, for treatment for his eyes) they were later transcribed for publication at the request of a wealthy Englishman, Claude Johnson, a founding partner of the Rolls-Royce company. These compositions were created as part of the practice of having an organ improvisation



(like a musical commentary) on chants sung by the choir as part of the liturgy of the Mass.

Playing the 1913 E.M. Skinner chancel organ revised by Aeolian-Skinner in 1956 in St. Thomas' Church in New York City, where she is associate organist, Ms. Hancock performs the subdued pieces of this set with classic elegance, discreet shaping of the line and controlled but fluid rhythmic flow.

In Antiphon V, "How Fair and How Pleasant," the artist maintains a lovely flow of the triplets on the luminous foundation stops with an ingratiating and subtle rubato at melodic peaks and phrase endings, and her treatment of only slightly separating repeated notes in the melody avoids the often encountered "hiccup" effect.

These colorful, stylistically eclectic pieces are given straight-forward, engaging readings by Judith Hancock as further evidence of her musical integrity and consummate artistry.

*Rulon Christiansen is organist /Choirmaster at the Cathedral Church of St. Mark, Salt Lake City, Utah.*

## BOOKS

### Meditations for Choir Members

By Nancy Roth  
Morehouse

This little book has reflections on topics such as "Rests" (music's and our own), Rehearsal (which is likened to prayer) and Timbre or voice quality. The Rev. Nancy Roth reminds us of things and makes new comparisons.

From the meditation on "Coming in": "The choir director's arm is raised ... You take a breath, ready to sing the first note. Do you dare? ... The choir needs to muster the courage to come in." She compares the hesitant singer with Peter walking on water: "Whether we are singing or walking on water, we can look beyond ourselves, and, with

courage and trust, simply begin." In the pages on "Listening," she writes, "Listening is the basis of all good music making. It is also the source of a satisfying and holy life." The meditation on rests recalls for us that riveting moment of silence in Bach's b-minor

Mass between *et supulatus est* and *et resurrexit*, "a moment to experience the empty silence of the tomb ..."

It's a lovely little series of mini-essays on life and music. But it leaves an intriguing question unanswered: Who was that visiting choral director "notorious for hurling hymnals across the piano"?

*Patricia Nakamura  
Muskego, Wis.*

(More books on page 23)



## GREAT INSTALLATIONS

### Specification

#### Great

Principal 8'  
Rohrflöte 8'  
Gemshorn 8'  
Octave 4'  
Spitzflöte 4'  
Super Octave 2'  
Waldflöte 2'  
Fourniture IV  
Trompette 8'  
Chimes  
MIDI on Great\*

#### Swell

Lieblich Bourdon 16'  
Viola Pomposa 8'  
Viola Celeste II 8'  
Bourdon 8'  
Flute Celeste II 8'  
Prestant 4'  
Flauto Traverso 4'  
Nazard 2 2/3'  
Blockflöte 2'  
Tierce 1 3/4'  
Plein Jeu IV  
Contre Basson 16'  
Trompette 8'  
Hautbois 8'  
Clairon 4'  
Tremulant  
Swell 16'  
Swell Unison Off  
Swell 4'  
MIDI on Swell\*

#### Choir

Spitz Geigen 8'  
Gedackt Pommer 8'  
Erzähler Celeste II 8'  
Prinzipal 4'  
Copula 4'  
Oktave 2'  
Quintflöte 1 1/2'  
Zimbel IV  
Festival Trumpet 8'  
Cromorne 8'  
Harp  
Celesta  
Tremulant  
MIDI on Choir\*

#### Pedal

Contre Bourdon 32'  
Principal 16'  
Violone 16'  
Subbass 16'  
Lieblich Bourdon 16'  
Octave 8'  
Gedackt 8'  
Choralbass 4'  
Nachthorn 4'  
Mixture IV  
Bombarde 16'  
Trompette 8'  
Rohr Schalmel 4'  
MIDI on Pedal\*

#### Couplers

Great to Pedal 8'  
Swell to Pedal 8'  
Swell to Pedal 4'  
Choir to Pedal 8'  
Swell to Great 16'  
Swell to Great 8'  
Swell to Great 4'  
Choir to Great 8'  
Swell to Choir 16'  
Swell to Choir 8'  
Swell to Choir 4'

#### General Controls

Great/Pedal Unenclosed  
Choir to Swell Expression  
Antiphonal On  
Main Off  
Great/Pedal Pipes Off\*  
Great/Pedal Ancillary On\*  
Choir Pipes Off\*  
Choir Ancillary On\*  
Orchestral Crescendo On\*  
Melody from Swell\*  
Melody from Choir\*  
Bass\*  
Choir/Great Transfer\*  
Flute Vibrato\*

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## Bishops Mull Proposals for Sake of Church Unity

During the recent House of Bishops' meeting in San Diego [TLC, Oct. 17], the Rt. Rev. Robert W. Duncan, Bishop of Pittsburgh, presented a document which proposes wide-reaching changes in the structure of the Episcopal Church.

Titled "Jubilee Bishops' Initiative for a Free, Vital, Missionary and Enduring Episcopal Church," it was presented to the Most Rev. Frank T. Griswold, Presiding Bishop, and his council of advice.

Bishop Duncan would not comment on the document, other than to say it has been given to a committee for further revision before being brought for discussion before the whole house. He said it needs to be "brought to a place where bishops on all sides" can talk about necessary things in order to avoid schism. Bishop Duncan said Bishop Griswold asked that the document not be circulated.

The paper, which appears on various Internet sites, recalls Bishop Griswold's call to a season of Jubilee — a time of freedom and recovery during which sinful and oppressive structures are suspended. It joins in the spirit of jubilee, specifically asking, "old controls must be suspended and new models must emerge for

these extraordinary days. We are prepared to ask ourselves and others whether there is any alternative to the patterns which bishops representing opposing views in the Episcopal Church have dominated one another and our congregations."



Bishop Duncan

It asks the bishops to work for the "fullness of gospel Truth, as we individually understand it. Yet we also declare ourselves committed to the unity of our church ..."

The document advances four courses of action — at the national, diocesan, congregational and global levels — for bishops to consider, pray over and deliberate.

On the national level, the document proposes the Presiding Bishop and other bishops work to deepen unity in the Episcopal Church and to make a commitment to refrain from coercive national legislation within the General Convention.

It asks for a willingness, at the diocesan level, to allow for alternative episcopal oversight when

parishes feel they would benefit from "a more supportive bishop;" consideration to allow diocesan assessments to be "directed to the diocese of the overseeing bishop;" and commitment to find ways through the ordination process for "theological minorities" within dioceses.

At the congregational level, the document seeks renewal of mission through evangelism ... "especially through the agency of vital congregations." It seeks, in two steps, means for keeping parishes intent on leaving within the church by exhausting all possible alternatives to such action and by determining whether use of civil courts is destructive to the life and witness of the diocese and whether or not there is a better way to resolve property issues.

The Rev. David Anderson, rector of St. James' Church, Newport Beach, Calif., and a spokesperson for the initiative, said the document presented to Bishop Griswold was revised during the House of Bishops' meeting. The copy being shown on Internet sites is not the working document, he said. The working document is, to his knowledge, in the hands of about eight bishops who are making further revisions.

## Bishop Charleston Takes Action to 'Calm the Passions of Hate'

The Rt. Rev. Steven Charleston, president and dean of Episcopal Divinity School, sent a letter to bishops of the Episcopal Church recently, requesting their signatures on a document called "The Cambridge Accord."

While recognizing contrasting views on biblical, theological and moral issues concerning homosexuality, the accord asks affirmations on three points:

- "That no homosexual person should ever be deprived of liberty, personal property, or civil rights because of his or her sexual orientation;

- "That all acts of violence, oppression, and degradation against homosexual persons are wrong and cannot be sanctioned by an appeal to the Christian faith; and

- "That every human being is created equal in the eyes of God and therefore deserves to be treated with dignity and respect."

In a letter accompanying the accord, Bishop Charleston asked bishops to sign the document because "global persecution of homosexuals has reached alarming proportions." In addition to examples from the U.S., Bishop

Charleston pointed to persecution in Africa "particularly in Uganda, Kenya, and Zimbabwe, (where) leaders at the highest levels of government have made public statements vilifying homosexuals with a claim to justification through the Christian faith."

He suggests that as the Anglican Communion struggles with issues of homosexuality, it had "perhaps inadvertently, fanned the flames of some misguided and bigoted reaction. Therefore, the responsibility for us to calm the passions of hate become even more acute."



## Zacchaeus Report 'Brought Home' at Trinity Institute

Zacchaeus climbed a tree for a better look at Jesus. Episcopalians gathered in private homes, churches, educational facilities, nursing homes and even at their computers to watch speakers address the present and future of the church.

In the Diocese of Western New York, representatives from 32 of 67 congregations, and others, viewed the Trinity Institute teleconference on Sept. 27-29 at four locations. Eleven congregations sent teams of laity as requested by the Zacchaeus Project [TLC, July 11]. Thanks to the technology of the Internet, comments also were received from viewers around the country. Overall, the response to the broadcasts was favorable, praising the event for putting human faces onto the written Zacchaeus Report.

The four videos created by James Alt were particularly appreciated for filling in some "gaps" in the report, such as churches responding to urban issues. Clergy and laity alike welcomed the variety of concrete suggestions gleaned from the conference: "Something to really do, not just think about," applauded the Rev. Julia Dempz in Grosse Pointe, Mich.

"I particularly liked Robert Wuthnow's articulation from 'dwelling' to 'seeking,' to a new, practice-oriented spirituality, dependent on being part of a community of memory but leading to action," e-mailed the Rev. Canon Ted Malone from North Carolina. Gerhard Heinen, a vestry member in Michigan, commented, "I could see myself in the way they described how spirituality matures — the evolution from seeking to self-interest to practicing your faith by reaching out. New technology is speeding up that evolution."

The theme of technology, especially as it affects evangelism to the younger generations (the "Busters" and the "Blasters," according to Phyllis Tickle) produced excitement and extended conversation. "Kids already operate primarily by e-mail commu-

nication," noted several Western New York viewers. "They expect immediacy. It also has them thinking in diocesan-wide terms" as they keep



Susan Anslow Williams photo

The broadcast setup at St. Matthias', East Aurora, N.Y.

in touch with friends made at camps and other gatherings.

A major element missing from the discussions was the "unchurched," as opposed to the "otherwise churched." Frustration was heard in comments from the floor, over the telephone and during the discussion break, that there seemed to be an underlying assumption that congregations would not, or could not, attract first-time Christians. Donald Miller's forecast that we should eventually draw disaffected "new-paradigm churchgoers" did not assuage concerns about living out the great commission.

The emphasis on reaching youth also generated significant discussion. "There was more negative discussion than I expected, especially about the loss of membership and youth," stated a viewer in Jamestown, N.Y.,

"but perhaps it's a call to do something to address these problems." George Gallup's advice to "hire a full-time youth minister" was praised by congregations that already have one, but was dismissed by many viewers as impractical. "We can't afford a full-time priest, let alone a youth minister!" exclaimed Betty Carson, warden in Franklinville, N.Y.

Stephen Carter's presentation on the final morning was a change of pace from the previous day's sociological approach, as he offered his personal views as an on-again, off-again, "cradle Episcopalian." He raised questions about "politics" affecting the first impressions of newcomers, and even sermon content. The discussion break found preachers reacting to Mr. Carter's challenge that they "play it safe" to avoid offense. "I offend people every week!" one joked.

More seriously, the gathered clergy felt they did not compromise their view of the gospel to be crowd-pleasers. Instead, they noted that the Episcopal deployment system almost ensures that clergy and congregations will not hold very different views: a "liberal" congregation is likely to choose a more liberal priest, and vice-versa. If politics are truly unavoidable, the larger issues become, does a congregation encourage people of differing views to hide, to condemn, to leave, or to talk with each other?

Perhaps the biggest question left unanswered by both the report and the teleconference was that of non-Anglo influences. From the nave of Trinity Church, Mr. Alt asserted that most of the conclusions drawn by the panelists applied to white, upper-middle class, well-educated congregations — but not to others, especially predominantly Latino and African-American churches.

(The Rev.) Susan Anslow Williams

# Diocese of Michigan Elects Successor to Bishop Wood

The Rev. Wendell Gibbs, rector of St. Andrew's Church, Cincinnati, Ohio, was elected Bishop Coadjutor of Michigan Oct. 2 at the Cathedral Church of St. Paul in Detroit.

The bishop coadjutor was elected to succeed the Rt. Rev. R. Stewart Wood, Jr., diocesan bishop, upon his retirement, which is planned for October 2000.

Fr. Gibbs was elected on the fourth ballot in an election that required a majority of lay delegates and a majority of clergy delegates on the same ballot. Fr. Gibbs and the Rev. Robert Trache of Richmond, Va., led the early ballots and four Michigan candidates withdrew after the second ballot. Those four candidates were the Rev. Michael Link, the Rev. Ronald Spann, the Rev. Kevin Warner and the Rev. Barbara Cavin.

"I am very humbled and filled with joy and hope and anticipation for this tremendous opportunity that God has given me and the Diocese of Michigan," Fr. Gibbs said after he was elected.

Fr. Gibbs reflected on his recent visit throughout the diocese and explained that he sensed people were longing for

stronger relationships "not just between bishop and clergy but between clergy and clergy and between the races. "I hope I can be an agent to help unify the diocese," he said.



Fr. Gibbs

The election of Fr. Gibbs must receive the consent of a majority of bishops and a majority of the diocesan standing committees from around the country. His consecration is scheduled for Feb. 5, 2000.

Fr. Gibbs is the first African American priest elected to lead an episcopal diocese in the state of Michigan. The Rt. Rev. H. Irving Mayson, who died in 1995, was elected and served as Bishop Suffragan of Michigan, was the only other African American bishop serving in Michigan.

*Herb Gunn*

|                       |  | MICHIGAN |     |    |     |          |     |    |     |
|-----------------------|--|----------|-----|----|-----|----------|-----|----|-----|
| Ballot                |  | 1        |     | 2  |     | 3        |     | 4  |     |
| C = Clergy; L = Laity |  | C        | L   | C  | L   | C        | L   | C  | L   |
| Needed to Elect       |  | 70 133   |     |    |     |          |     |    |     |
| Gibbs                 |  | 44       | 100 | 58 | 122 | 70       | 147 | 77 | 152 |
| Link                  |  | 15       | 33  | 9  | 15  | withdrew |     |    |     |
| Trache                |  | 56       | 92  | 68 | 116 | 71       | 118 | 62 | 113 |
| Spann                 |  | 16       | 20  | 5  | 7   | withdrew |     |    |     |
| Cavin                 |  | 3        | 8   | 2  | 1   | withdrew |     |    |     |
| Warner                |  | 9        | 16  | 2  | 6   | withdrew |     |    |     |

## BRIEFLY

The Rt. Rev. **Rogers Harris**, retired Bishop of Southwest Florida, has accepted a call to be the assisting bishop in the Diocese of Lexington until May 2000. Bishop Harris will oversee the diocese until a new bishop is elected. The Rt. Rev. **Don A. Wimberly** resigned as Bishop of Lexington to become diocesan mis-

sioner for the Diocese of Texas.

The Royal School of Church Music in England has awarded the St. Nicholas Medal, its top honor for young choristers, to **Alexander Malson, 12**, a member of the boys choir of St. Paul's Church, K Street, Washington, D.C.

## Some Still Wait for Water to Recede

Three weeks after Hurricane Floyd made landfall in North Carolina [TLC, Oct. 10], devastation still numbed, people remained in shelters and, in some areas, the water still had not receded so that assessment and recovery could begin. Here are updates on the hardest-hit dioceses:

### East Carolina

The situation is better in the Diocese of East Carolina where life is returning to something resembling normal. "The waters have gone down to a degree," said the Rt. Rev. Clifton Daniel, Bishop of East Carolina, "but it is not dry by any stretch of the imagination.

"We are thankful that most churches in the diocese were without major damage," he said. St. Thomas', Windsor, was the most damaged, with water reaching above floor level in the church. The estimate for repair and replacement to the church, listed on the National Register of Historic Places, is \$65,000. The parish house was ruined as well.

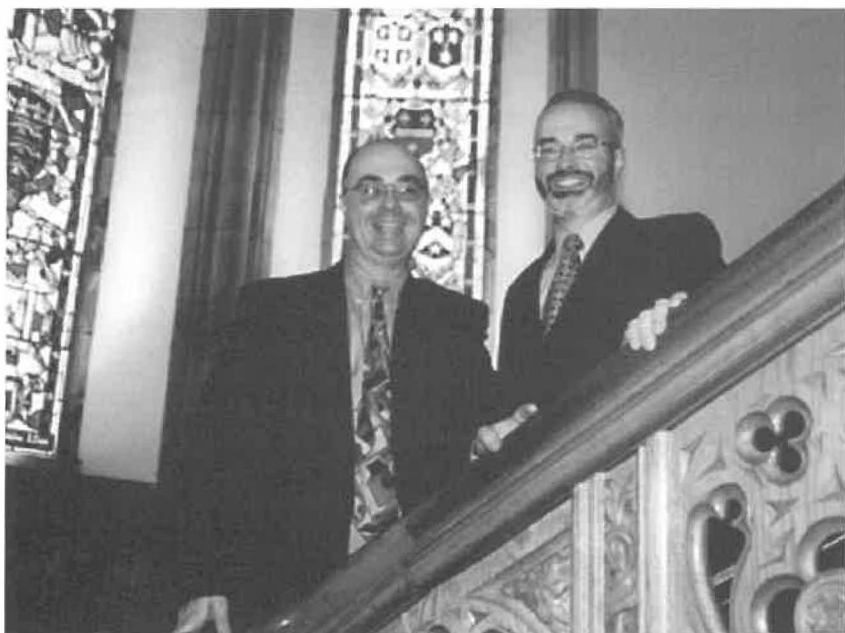
The beach house at Trinity Center, the diocesan camp and conference center, a large house used for meetings and educational programs, was "simply destroyed and will have to be demolished," the bishop said. Plans were already underway to replace the building, putting the diocese "a little bit ahead of the curve" on the project, but now it is without a building.

One bright spot in the diocese is at Trinity Church, Chocowinity, where, despite flooding, the congregation was able to celebrate its 250th anniversary on schedule.

### North Carolina

"We've already raised over \$115,000 in donations from parishes and individuals and received a grant of \$25,000 from the Presiding Bishop's Fund," said the Rev. Kathleen Awbrey,

(Continued on page 22)



Tim Allen and Donal Doherty at Londonderry's Guildhall.

# Good Will in Northern Ireland

*The Two Cathedrals Festival*

The city of Londonderry, or Derry as it is also called, in Northern Ireland is often headline news for unpleasant reasons. In 1968, the first major confrontations between civil rights protesters and the authorities occurred in the city. In January, 1972, the events that became known as Bloody Sunday took place. Both were seminal points in the development of the troubles that beset the province for the next 25 years and which everyone now prays have come to an end.

In 1991, the **'... what they have in common is far more important than that which they don't.'** organists of the two cathedrals in the city, Tim Allen, of St. Columb's Church of Ireland (Anglican) Cathedral, and Donal Doherty, organist of St. Eugene's Roman Catholic Cathedral, floated the idea of a joint music festival. The city's MP, John Hume, and the two bishops, who already had a close relationship, were enthusiastic in their support, and the first festival took place in 1992.

Derry is a fine and historic city. It sits on the River Foyle, surrounded by hills. There Cecil Frances Alexander penned some of her most famous hymns such as "There is a Green Hill Far Away." The two cathedrals are prominent features of the city's skyline and could be said to represent the two different traditions in the city. The Nationalist population, largely Roman Catholic, is in the majority, whereas the 30 percent of the population who are protestant would, by and large, be of a Unionist persuasion and wish to remain British citizens.

The Two Cathedrals Festival has become a major cross-community enterprise. At its heart lie two well-attended services, a Roman Catholic Vespers and an Anglican

Evensong. Both services are sung by the combined cathedral choirs. St. Columb's has a choir of men and boys who go happily across to St. Eugene's to join its mixed adult choir and its boys' choir. A measure of the festival's impact is the number of friendships that have developed over the years between the choir members.

The rest of the festival consists of a series of concerts and a fringe festival. Artists of the caliber of the Labeque Sisters, Musica

Antiqua Koln, Victoria de los Angeles and Jacques Loussier have all appeared since 1992. Direct community involvement is facilitated through the Festival Chorus, a 100-strong choir drawn from all sections of the city, which sings a major choral work to open the festival. This year they will be singing *Carmina Burana*, Carl Orff's resounding collection of love and drinking songs. The festival finishes with a schools prom in which up to 200 school children come together to perform.

"These are the events in which people get together and chat," Mr. Doherty said. "They discover that what they have in common is far more important than that which they don't."

"Of all the cities in the British Isles with two cathedrals, it's Derry that leads the way in their working together for the good of the entire community," he added. "We hope that what we are doing can serve as an example of what can be achieved when good will takes over from suspicion and mistrust."

*Tim Allen*



SHAPERS OF THE CHURCH  
IN THE 20TH CENTURY

(One of a series)

# Storyteller, Light Bearer

MADELEINE L'ENGLE

By Kay Collier-Slone

Madeleine L'Engle's name graces the cover of 54 books which have captured the hearts, minds and spirits of multigenerational readers. Some come to her work through her autobiographical journals, or reflections on scripture, others through the fantasies; adult, young adult or children's fiction; poetry or prayers; still others by attending a lecture, retreat or writing workshop. "Meeting Madeleine" has been a figural moment in the lives of countless women, men and children who know her as a shaper of their spiritual selves.

Madeleine L'Engle began living out her call to write in the mechanistic, patriarchal society of the 1940s. Deeply pained by the strict, unemotional Anglicanism of her childhood, she was estranged from the church following her father's death. But her need for God remained foundational in her life and her writing, and eventually brought her full circle, back to the church. Who she is as a human being and her integrative insights into the paths she and the world are traveling have enabled the creation of characters who, both personally and professionally, move outside the boxes in which their worlds endeavor to contain them, providing believable models which encourage others to do the same throughout the last half of this century. "It matters to me," she says, "that we allow people to be different."

Ms. L'Engle brought the concept of "naming" — in the sense of deep knowing — into popular use. Five "naming" speak to ways in which she has shaped the spiritual world.

Storyteller: In the telling of her own story, and those of her characters, she has given dignity to the concept of individual life stories which make a difference. Her deeply internalized knowledge of scripture shows others how to consider their own stories in relation to the story.

Mystic Truth-seeker: In each category of her writing, Ms. L'Engle has fearlessly gone beyond facts to truths so profound that names did not exist for them until she gave them. By the time the culture began conversations of synchronicity and quantum physics,

L'Engle readers had been stretched by *testing* and *kithing*. Her immersion in the mystical encourages all who know her to be open to the numinous in their own lives. It continues to matter to her that the church and its people be "more open to mystery."

Visionary: Long before it was politically correct, Ms. L'Engle's was the voice of a lay woman teaching, preaching, challenging ... visioning. The church she reclaimed was and is wounded, and she lives in the tension of its struggles. She acknowledges its role in her life even as she calls it, and its people, to God beyond its boundaries. "We have to let our vision of the universe change as we learn more about it," she says.

Light bearer: In *A Stone for a Pillow*, she writes: "When we are once more known for our love, we will be the hope of the world, and we will bear the light." Bearing the light is, for her, seeing the Christ in the essential part of everyone, and in loving response, following Jesus, Light-Bearer, always pointing beyond himself to God. Our task, she shows us again and again, is to continue to become who God intended us to be.

Artist/Friend: Ms. L'Engle widens the concept of artist as co-creator with God; the process of creation as an incarnational activity that includes many manifestations. Among the most important to a transient, often alienated and broken society is the art of friendship. She elevates the role of friend as foundational in lives. Stories of friendship, with her husband, her family, and the many who call her friend, weave through the entire body of her writing, celebrated in *Friends for the Journey*.

Madeleine L'Engle believes that story can take human beings beyond the limits of fact, closer to the God we seek. Because she lives out that belief in the work God has given her to do, she continues to provide countless individuals — and the church — with new light for their own journeys. □

*Kay Collier-Slone is the editor of The Advocate, the newspaper of the Diocese of Lexington.*

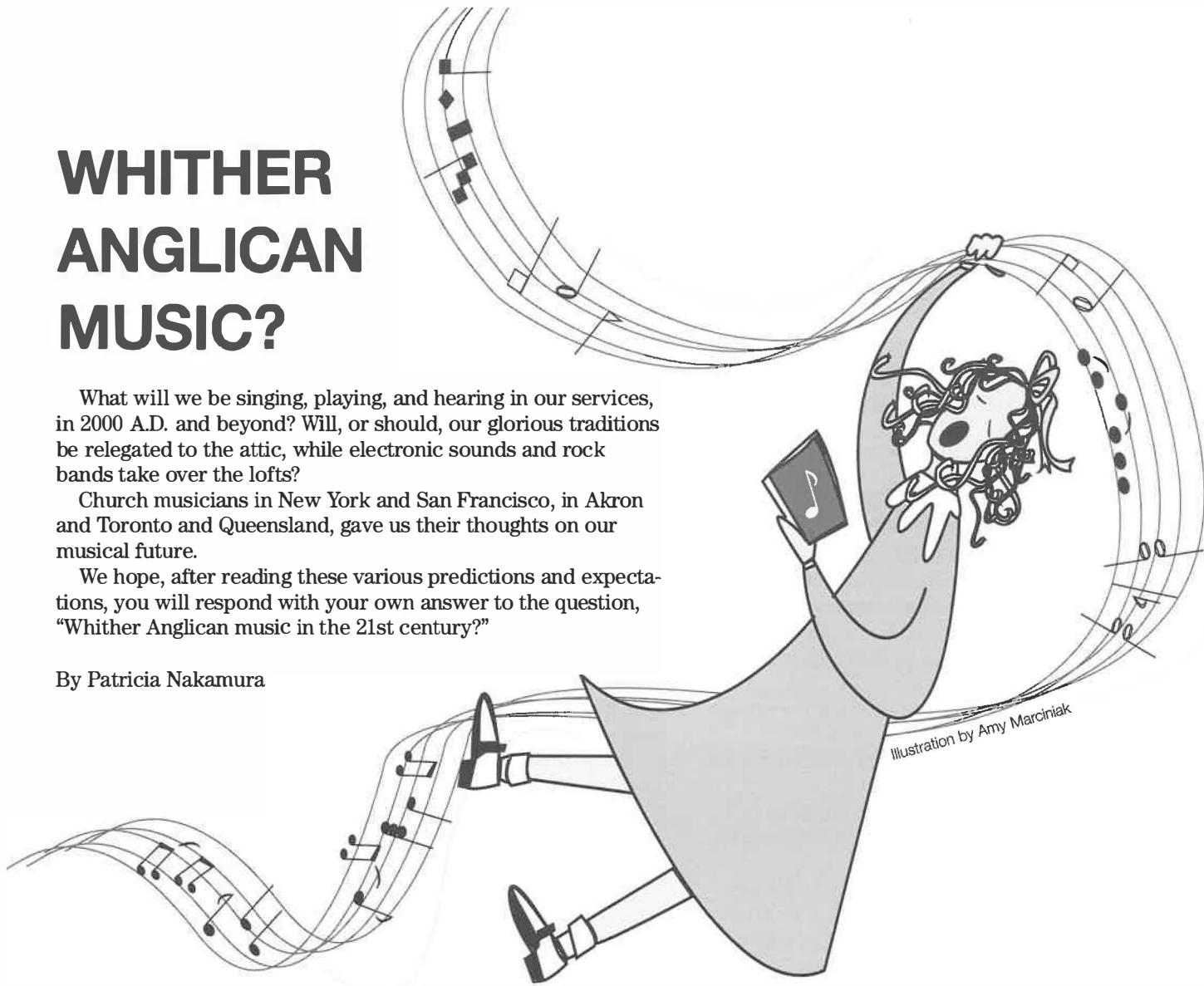
# WHITHER ANGLICAN MUSIC?

What will we be singing, playing, and hearing in our services, in 2000 A.D. and beyond? Will, or should, our glorious traditions be relegated to the attic, while electronic sounds and rock bands take over the lofts?

Church musicians in New York and San Francisco, in Akron and Toronto and Queensland, gave us their thoughts on our musical future.

We hope, after reading these various predictions and expectations, you will respond with your own answer to the question, "Whither Anglican music in the 21st century?"

By Patricia Nakamura



## WHITHER/WITHER?

*Douglas Cowling, musician, writer, educator, and member of St. Mary Magdalene, Toronto, Ontario, Canada.*

"Whither Anglican Music?" was one suggestion for a title I received from a disgruntled organist. The approach of the millennium finds Anglican music in one of its periodic identity crises. About 150 years ago, there was a pitched battle between the new Tractarian surpliced choirs in the chancel and the fiddlers and serpent-players in the west gallery. Four centuries ago, the musicians trained before the Reformation were horrified by the barbarisms of the new Book of Common Prayer. I suspect that if we went back to the Council of Whitby, we would hear loud lamenting from the Celtic musicians about the newfangled Gregorian chant being forced on them from Rome.

What will be the signs of Anglican music in the next century?

Our definition of what makes music peculiarly Anglican will change. Every church musician should look at *Lambeth Praise*, the worship book from the

last Lambeth Conference [TLC, Sept. 6, 1998]. What we find is a wide diversity of musical styles coming into our worship. African chants will brush shoulders with Latino songs with Tallis psalm tunes.

Anglican music will increasingly be centered in the Eucharist. The glories of the English cathedral office will always be with us, but whole new repertoires for singing the liturgy will be developed.

Active participation by the people will flourish. We will learn from the musical experiences of the Taizé and Iona communities.

The colors of Anglican worship will change. The west gallery musicians will be vindicated and the organ will be complemented with a panharmonium of instruments. We will strip our folk-tune hymns such as *Kingsfold* of their heavy arrangements and give them back their recorders and drums.

Anglican musicians will learn not to be afraid of diversity. We will not hide behind judgments of cultural superiority or cower within the narrow box of limitations which define "Anglican tradition." We will learn to appreciate the power of African a cappella singing as much as we treasure Palestrina. We will expand our technical expertise so that we can

accompany a Duke Ellington song with the same joy and confidence as a Stanford *Magnificat*. We will rejoice in the sound of "Simple Gifts" sung over a violin drone as much as we rejoice in a Bach cantata.

The 21st century? More than we can ask or imagine.

## **OUT OF THE MOUTHS OF BABES A Surprising Preference for Tradition**

*William Hamner, associate organist and master of the choristers, St. Paul's, Akron, Ohio, headquarters of the Royal School of Church Music America.*

Visitors to an Episcopal church already cannot expect any particular style of liturgy on any one Sunday at any one parish or cathedral church in the United States or Canada. Anglicans have become pleasantly diverse in their cultural backgrounds in the latter part of the 20th century. So how should musical offerings within the liturgy reflect the pulse of the times?

As a relative newcomer to the church's music ministry, I am seeing a most interesting phenomenon. I see the proverbial pendulum swinging backward to an age when mystery and beauty were an integral part of Anglican worship.

There has been a renewed interest in the spectacular among the current generation of youth, heavily influenced by the age of technology and computers. These youngsters demand excitement, and have little interest in the casual nature of the '60s and the culture which stemmed from that age.

Young boys and girls seem to be getting excited about traditional Anglican music for this very reason. The children from our choir of men and boys and girls' choir are fascinated with the 88-rank Wicks pipe organ at St. Paul's because of all the possibilities it offers. Like a computer, it has lots of buttons and knobs that allow it to "do anything."

At the recent Montreal Royal School of Church Music course, the boys were anxious to learn about traditional music theory, hymn composing, sacramental theology, the lives of the saints.

"Folk Mass is always the same," said one boy chorister. "The music is never cool like it is at our [Rite 1 Choral Eucharist] service. Guys like being in the choir because it makes a difference for people who come to church, it really does."

"I think High Mass is really neat!" said another boy from Boston. "You know, it's not silly at all, like some people say. The choir, the chanting, the incense, and all the cool clothes that Father wears: They all mean something. It also makes you want to be there. There is always something

really cool happening."

"It just doesn't sound good!" said another, from Albany, referring to the contemporary language of the Rite II Eucharist. "It [Rite I] just sounds better when you sing it, especially the psalms (referring to the Coverdale Psalter translation)."

Many children, if exposed to it in a proper and open-minded fashion by their adult mentors, prefer a style of worship which many label as out of date. Perhaps old-style Anglo-Catholic and high church liturgy is working a similar magic with our children as it did with the laborers in England during the Oxford Movement. The traditional music, liturgy and vestments all work to meet a 21st-century child's need for aural and visual spectacle. Perhaps we should listen to them. "Out of the mouths of babes" may come many truths.

## **CHURCH MUSIC IN A NEW AGE**

*Lesley M. de Voil, director of music, St. Luke's Anglican Church, Toowoomba, Queensland, Australia*

As the clocks tick away the seconds to the dawn of the new millennium, there are some who fear that this new date will herald a time of great crisis. Every day brings us new dangers and new opportunities – the elements of every crisis.

What dangers lie ahead for church music? In a culture that celebrates anything new, it is easy to assume that the old will always be tossed aside like yesterday's newspapers. We remember that the manuscripts of Bach's "old-fashioned" church cantatas were tossed aside, to be used as janjar seals.

The ubiquity of recorded music today poses a greater threat. It is all too easy for a few music promoters to occupy all the broadcasting channels, to supply more than enough CDs to fill the musical requirements of every church service. Every producer of music becomes a promoter, supplier and marketer.

This system will be limited only by the supply of well-trained producers of music, and herein lie the seeds of opportunity for future church musicians.

In a complex culture there will always be choices. Unless these are governed by some common standards of quality, they are without meaning. Who better to provide standards than those who have studied the subject in depth?

There will still be a need for education, for with the greatly enlarged networking ability of the Internet, musicians will be able to produce collaborative musical works hitherto impossible. These may only exist for a cyber-church (a virtual community!), but there is no reason to suppose that the Holy Spirit will not work through that medium to the human souls communing there.

**“Guys like being in the choir because it makes a difference for people who come to church, it really does.”**



Above: St. Paul's, Akron, Girls' Choir and Men and Boys' Choir outside the Song School, Westminster Abbey.

## **WE ARE AT A CROSSROAD**

Interviews with:  
*Owen Burdick, organist and director of music, Trinity, Wall Street, New York.*

“The crux of the matter is, we’ve lost the sense of music that is indigenously Christian.” In pop Christian music, without the words, only the tune, “there is nothing inherently sacred or Christian. It sounds like any pop music.”

“Renewal music” is the wrong term. “The b minor Mass is ‘renewal’ for me. Messiaen is ‘renewal’ – it refreshes, inspires.”

There is nothing inherently sacred or secular about music. “Words, yes. But not music.” Some music, however, is deeply Christian and spiritual, conveying awe and mystery. “Taizé is like this.” Without “bump and grind razzmatazz, even beat, it’s designed for the voice, and is the servant of the

words.” Gregorian chant is another such, devoid of worldly emotions.

Today’s music is “no longer deep. Many art forms have blurred the distinctions between art and entertainment, have ‘dumbed down.’ There is no excellence, no elite. Music is not egalitarian. We are not all Mozart, or Ellington, or the Beatles, praise God!”

We are at a crossroad, and we have a choice. We cannot afford to allow the next generations to lose excellence. “The lowest common denominator is too low – it is the first circle of hell. We must stop feeding children pabulum, and teach them to listen critically into the music for an extended time. It takes time to be transported ... The arts teach you who you are. One cannot listen to Aaron Copland and go out and shoot someone.”

Children are capable of understanding great music. “They can take it. Teach children good hymns and, when they come back, that will draw them by the heartstrings.”

*John Fenstermaker, organist/choirmaster, Grace Cathedral, San Francisco*

What will our music be like in the next century? “I think it will look the way it looks now – incredibly diverse, connected to the strong momentum of our tradition. It is so rich, we don’t need to exclude anyone. It is the *via media* – we’re not monochromatic.” Can rock co-exist with Bach? “Well, rock ‘n’ roll tends to be about teenage love ... certain kinds of music tend to exclude themselves,” by virtue of their content.

*George Emblom, Church Divinity School of the Pacific, Berkeley, CA*

Music will be as diverse as the church; our styles will expand and grow; at the same time we will go back to our roots. We will appreciate and incorporate our past.

We must be willing to try new things, explore the wide menu of what’s out there – if we don’t we’re limiting our taste buds. At the seminary where I teach, we try to enable people to explore. The excellent pieces will last.

Music of the next century must help people connect with God. And it must inspire social justice, make the world a better place. We are doing all this to worship, and to become humble. Maybe music isn’t a noun but a verb, something we enter into and are allowed to be transformed by.

Even now, the choices [for liturgy planning] are astronomical – how many books, hymns, settings. People like a decent hymn, one that’s “singable,” with meter, a heartbeat. Of course, what reaches one person doesn’t touch another.

It’s a constant journey.

# The Queen of Ecumenism



**On her Steinway she kept the black Baptist hymnal, the navy Methodist hymnal, the red Episcopal hymnal, and the green Lutheran Book of Worship.**

she sang "He Shall Lead His Sheep" that year or not, but when Mother cried, Mr. Bryant's head went down and I saw his cheeks glisten.

When Mother married Charlie, a long-time Lutheran, she was past her solo career. I was living away from home. When I visited, we went to her Lutheran church, where she led the congregation from her pew — ever a section leader. Her voice was still rich, if a little wobbly.

My brother was executor of Mother's estate when she died in 1992. Paul, who'd taken care of the "official" business that accompanies death, said wearily, "Carol, you'll have to plan her funeral." Plan a Lutheran funeral? Her pastor suggested I decide the hymns first. I returned to her apartment. On the piano's music rack was a handwritten copy of "Amazing Grace." I took her Baptist hymnal from the stack of music books on the bench, starting here because it was her first music. It opened of its own will to "Amazing Grace." "Well," I thought, "Mother's making this easy. She wants 'Amazing Grace'." I took the Episcopal hymnal. Her favorite hymn was "In the Bleak Mid-winter." This was August, and that wouldn't do, but there was "For all the Saints," which she had chosen for my father's funeral service. And from her Lutheran book, I chose "Now Thank We All Our God," because that is what the service was for me, thanksgiving. (I hadn't counted on the impact of the line, "Who from our Mother's arms has blessed us on our way with countless gifts of love, and still is ours today.")

The Lutheran *Book of Worship* included all three hymns, but as I sang from that green book during the service, I saw the black book and the red book, and the navy book on the piano bench.

When Mother sang for herself, she sang songs from her source, the ones she learned as a red-haired step-child at Oakwood Baptist Church. She sings them in my dreams, "Stand Up, Stand Up For Jesus," "Bless Be The Tie That Binds," "I Would Be True," until I return to the black book, hear her voice and know God's grace revealed.

*Our guest columnist, Carol Pearce Bjorlie, is a member of St. Matthew's Church, St. Paul, Minn.*

There was singing in my dreams last night, enough music to send me to Mother's Baptist hymnal this morning. When I open this book, her voice surprises me like music from greeting cards that shrill, "Happy Birthday." I hear her voice on every page. She is singing "Sweet Hour of Prayer," or "What a Friend We Have in Jesus." Her throaty contralto echoes Kate Smith. Remember "When the Moon Comes Over the Mountain?" That's my Mother. Well, not exactly, but close.

Mother was the Queen of Ecumenism. On her Steinway she kept the black Baptist hymnal, the navy Methodist hymnal, the red Episcopal hymnal, and the green Lutheran *Book of Worship*. She was a church soloist, and joined each congregation that hired her, entering into the community like a found child.

She taught the "old ladies'" Sunday school class at Emmanuel Episcopal Church and flirted with the newspaper baron whose family sat in the front row. He felt it his duty to make Mother laugh on Sunday morning. Since I sat in the choir next to her (with my best friend, Julie, on the other side), I witnessed this. Every Sunday before we processed, Mother would straighten our cassocks and warn us, "Just don't look at him," and there she'd go, blushing and snickering behind her hymnal. He was funny, an elegant man with a rubber face. When his admirable wife caught him mugging the choir, she would smack his arm with her bulletin, and he'd assume a poker face, which only increased the suppressed hilarity in the alto section. The only time he didn't make us laugh was the Christmas Eve after my father died. There, in front of the entire congregation, Mother broke down. I can't remember if

## Did You Know...

**The rector, wardens and all nine members of the vestry at St. Alban's Church, Syracuse, N.Y., are women.**

## Quote of the Week

**Pam Doty, a clergy wife and mother, writing in the *East Tennessee Episcopalian*, on arguing with her son: "When your son quotes scripture and the preacher, you've lost the argument."**



## The Best in Music

The glories of Bach and Mozart, the austerity of Hildegard, the complexities of Hallock, are not, prophets of doom to the contrary, down for the count. According to noted church musicians quoted in this Fall Music Issue [page 13], we will not lose Anglican chant nor plainsong. We will add to our repertoire resounding gospel hymns and lilting Hispanic rhythms, hollow Eastern harmonies and the earth-songs of Native Americans. We will include the best of jazz, our homegrown idiom. The key word is "best."

All who work with boys' and girls' choirs know well how young singers respond to simplistic, formulaic, trite music. It isn't "cool," or whatever the current superlative may be. They delight in quality, and in the challenge of meaty compositions. Old music isn't boring, but bland is.

John Fenstermaker says that, in the next century, our music will "look the way it looks now: diverse, connected to the strong momentum of our tradition [which is] so rich we don't need to exclude anyone. We're not monochromatic, but the *via media*." George Emblom says we will "keep the best of the past and look at the new. Excellent music will last." He's "looking forward to all the surprises God has in store."

To amend the Bard but slightly, "Play, and sing, on!"

Old music  
isn't boring,  
but bland is.

## Hopeful Proposal

The document presented to Presiding Bishop Frank T. Griswold and his council of advice during the House of Bishops' meeting [p. 8] is intriguing to say the least. Authored by the Bishop of Pittsburgh, the document offers a compromise to the church in the hope of preventing division following next year's General Convention. Internet browsers were able to find a copy of the bishops' initiative while the bishops were still in their meeting, but it was revealed later that a different version was given to the Presiding Bishop.

The document presents possible changes in structure of the church and offers proposed courses of action in national, diocesan, congregational and global matters. Most controversial would be a commitment to refrain from the development of or participation in coercive national legislation within the General Convention, and a willingness for alternative episcopal oversight to be permitted to congregations which believe they would be more effective with a more supportive bishop. Such topics as a pledge for mutual support and partnership, a pledge to work for the unity of the church, and a commitment to a renewal of the mission of the church also are included.

Without seeing the final version of the document, it is difficult to commend it to the rest of the church. However, the fact that it is presented by bishops of liberal and conservative persuasions and that it attempts to avoid schism makes it an initiative worth consideration. We hope the bishops will pay attention to it.



# In Support of Church Musicians

By Donald B. Hill

## Music is a centerpiece of the Anglican worship tradition.

Music is a centerpiece of the Anglican worship tradition. Whether cathedral anthems, Taizé chants, or congregational hymns, most worshiping communities have music as a vital part of their principal services. Therefore it is ironic that we in the Episcopal Church often do not treat our musicians very well. The result is that our musicians are quietly leaving and fewer people are willing to enter the profession.

The existence of a serious problem is demonstrated by the fact that trained church musicians are increasingly hard to find. In the Diocese of Western New York, for example, there are several congregations which have been searching for an organist for more than a year. Several more have hired musicians who have no training in church music, and one or two of those had never played an organ prior to being hired.

One program-sized parish has called a high school girl who has been taking organ lessons for only a short time. Local chapters of the American Guild of Organists report seeing a marked decrease in the number of people willing to become parish musicians. I know of four highly skilled and competent church musicians who have retired from the church. Why? Each told me in different words the same story: being tired of the lack of support, lack of encouragement, the often-poor professional relationship with parish clergy and lay leaders, and the paucity of positions which pay an adequate compensation, let alone benefits, for the expectations of the position. As hurtful as the above is, it is also related that quite often the people of the church do not regard musicians as lay professionals.

The expectation congregations and clergy seem to have for church musicians is that they will play well, have the exact repertoire we want, play whatever services we desire, and be willing to accept very little money and even less thanks. A rabbi once told me that a significant difference between Judaism and Christianity in the treatment of professionals serving congregations was found in the theological base of each faith.

"In Judaism," he said, "we seek leaders and teachers; in Christianity you look for servants — and treat them accordingly."

Becoming a parish musician involves long hours of basic learning and continuing practice, the dedication of evenings and weekends to rehearsing, and 48 to 50 Sun-

day mornings providing music in the liturgy. Additional time is spent preparing for weddings, funerals and other special services. In return, musicians tell me, few people actually sit and listen to their preludes and postludes, musicians are often criticized for the selection of music (even if the rector is actually picking the hymns), and they are rarely listened to on matters of liturgy, though many are well qualified academically and experientially to render a solid and informed opinion. For a wedding, many people resent paying \$75, \$100 or \$150 to the church musician, where thousands are being spent on the reception.

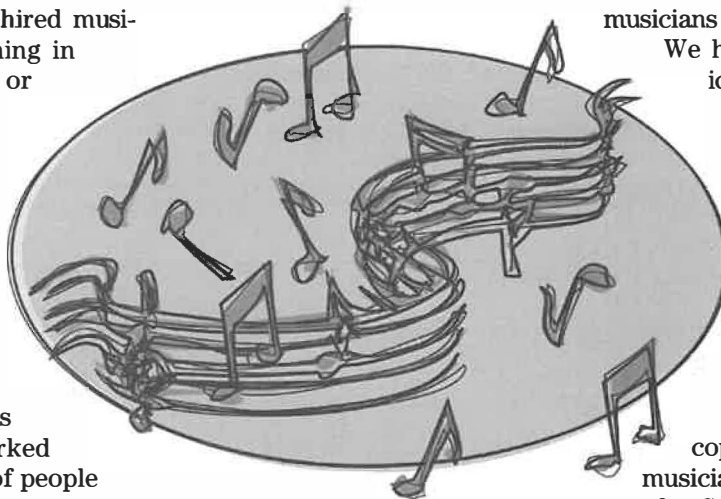
Another indication of the disregard we have for musicians is found in what we celebrate.

We have officially suggested services for the celebration of new ministry for clergy, the commissioning of choir members, of altar guilds, acolytes and readers. But there is no comparable service extant or even suggested for beginning or commissioning the continuing ministry of the church musician. For too many Episcopalians, the idea that the parish musician is engaged in a ministry is new and unfamiliar.

Most musicians find that their offerings are regarded more as Muzak before and after the service — with people chatting and visiting, paying little attention to the prelude or postlude being offered for the edification of the worshiping community and the glory of God. One parish often drowns out the prelude and even the choir anthem in the midst of worship with the constant buzz of conversation in the pews.

We in the Episcopal Church (and other churches as well) will find it more and more difficult to secure good musicians if we do not recognize the problem and deal with it both at the diocesan and congregational levels. The answer, it seems to me, is not courses to train new musicians as much as it is to look at our practices and attitudes and to provide better support, encouragement and compensation.

Each diocese needs to provide specific and as binding as practicable guidelines for the employment of lay professionals, including a letter of agreement, suggested benefit packages and compensation guidelines. While it may be the responsibility of each congregation to have a good and ethical working agreement with their lay employees, unless the diocese makes it a priority, it will not happen. There are standards of compensation in





## Each diocese needs to provide specific and as binding as practicable guidelines for the employment of lay professionals.

most dioceses for clergy. Yet I have not heard of a diocese that has made it a matter of diocesan policy to have equally real guidelines for compensation, benefits, letters of agreement, and dispute resolution between congregations and church musicians or other lay professionals.

Unless it is a diocesan policy, there will be no encouragement for congregations to pay a professional wage and to deal openly and fairly when there are grievances between the musician and the parish. (Compensation guidelines are available from the American Guild of Organists and the Association of Anglican Musicians.)

But beyond the contractual relationship and monetary rewards are the personal rewards that the individual member of a congregation can provide. The week-to-week encouragement, clear communication when there is a concern or problem, and openness to exploring new musical expressions can be more nurturing and rewarding to the parish musician than just receiving a raise.

How is your congregation doing? Answer these questions honestly: Do you and others listen to and understand the prelude and postlude as part of your worship experience? Do you compliment your organist/musician on a piece that is well played or which you enjoyed or found interesting?

Are you willing to learn an occasional new hymn or piece of service music? Does the vestry agree on what is expected of the musician and of the music program for that congregation? Have those expectations been communicated effectively to the musician, in writing? Does the musician have a letter of agreement that spells out an annual evaluation and a process to be followed if there is a problem with the performance of his or her duties? Is the system of annual performance evaluation followed? Does the musician know the criteria on which the evaluation will be done, and have opportunity for a mutual evaluation of the work setting? Does your diocese have stated guidelines regarding fair compensation and benefits for lay employees

(including unemployment, disability, health insurance and retirement benefits)? Does your congregation follow the AGO or AAM compensation guidelines?

If the Episcopal Church does not make an effort to have a better regard for church musicians, we may be singing the Lord's song a cappella or

by Karaoke in many parishes, and our heritage of music could be seriously threatened. As Pogo remarked in the comic strip so long ago "I have met the enemy. And he is us." □

*The Rev Donald B. Hill is director of pastoral care at the Episcopal Church Home and Affiliates in Buffalo, N.Y.*

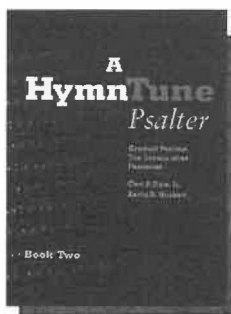
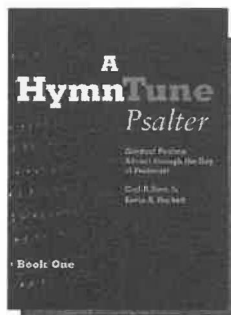
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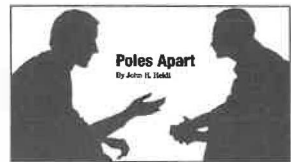
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VIEWPOINT

# Changing Truth

... it's hard to argue that God has changed his mind.

Two letters [TLC, Sept. 12] reveal the same confusion over the foundation of debates on radical new positions in the church — debates between the so-called “conservatives” and “liberals.” Both are objecting to Fr. Heidt’s Viewpoint [TLC, Aug. 29], and both rest on an understanding of revelation as an ongoing process in which changing cultural situations lead to changing understandings of the one, immutable truth. Unfortunately, there is a problem with this view.

To wit, it requires us to assume that the church in the past was never really given an understanding of God’s will and of immutable truth, since the church in the present is now compelled to revise that former understanding — but it’s hard to argue that God has changed his mind. This difficulty, in turn, stems from what “conservatives” see as a misunderstanding of the church. In their view, it consists of all those in communion with bish-

ops in a line of succession from the apostolic church, consecrated according to the will of the body by the laying on of hands. It’s called the sacrament of ordination. It is this church, gathered in council or otherwise reaching universal agreement with the guidance of the Holy Spirit, which can proclaim new doctrine.

Fr. Funston says the ordination of women is founded on the “objective and universally accepted principles of reason tested by the common belief and experience of the whole church.” He thereby leaves out of the church the vast majority of its members and branches scattered across the globe. The “church” he is talking about is a tiny fraction of the whole of Catholic Christendom — not even the whole of the Anglican Communion. To say of this minuscule group that the “whole church” has tested this new practice requires a mind-blowing arrogance (of which I am sure Fr. Funston is com-

pletely unaware). But until the true “whole church” accepts this and other novelties, they remain outside the deposit of the faith.

*Robert Lancaster  
Paso Robles, Calif.*

## Misleading Remarks

David Kalvelage’s “Answers About Bishop Holloway” [TLC, Sept. 26] struck me as rather misinformed and irresponsible.

The only thing he mentions that seems “outrageous” is Bishop Holloway’s alleged belief that in some circumstances adultery “may be OK.” I think this is misleading. I remember when the British press made a big deal about this issue several years ago. As I recall, what the bishop was quoted as saying was that the urge to mate serially with more than one woman is natural to human males, and that conscience, not the church’s rule, must be the ultimate judge of the wrongfulness of adultery.

I also think it borders on the ridiculous for an American church publication to accuse Bishop Holloway or any other foreign churchman of being lax on adultery. The Episcopal Church in practice lets anybody get divorced and remarried whenever they feel like it, and has systematically expurgated the lectionaries to impose an almost total blackout on our Lord’s teaching that remarriage is adulterous. Bishop Holloway preached at my wedding while he was at the Church of the Advent, and denounced divorce as a grave sin that no marriage breakdown or loss of romantic attraction could excuse. How many of our bishops would have the nerve to say that?

I have read some things that Bishop Holloway has supposedly said in recent years that do sound a little crazy, but in view of the disposition of the newspapers to distort what he says and his own disdain to correct them, it’s hard to know from a dis-

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tance what he means. I suspect that much of the "conservative" dislike for him stems from the fact that he is serious about theology and the implications of faith, and therefore tends to disregard and sometimes, unfortunately, mock their over-simplifications.

*John Harrington  
Warner, N.H.*

## Time for Prayer

I was delighted to see the editorial in response to the reader who felt being stressed out with too many activities was an excuse for not increasing one's prayer life [TLC, Sept. 19]. That's like saying I'm too busy to take my medicine! It's amazing how many people can make time to exercise for their health, but can't find the half hour to say Morning and Evening Prayer, for example, even though doing so probably would do more for their blood pressure. Our stressed-out lives need the space and reordering that a structured prayer program like the Daily Offices can give us. Not only does the church need it, we need it.

Perhaps we need to put aside the vision of full choral services many of us cherish and realize the Offices and the alternate versions offered in the prayer book are useful and lovely even with judicious pruning (read the rubrics) and can be said anywhere, from your bed to the top of Mt. Everest. Books are available from Church Publishing, Inc., that include all the Offices, collects, psalms and lessons in compact volumes that fit nicely in pocket or purse. You can also find the Offices on the internet at <[www.missionstclare.com](http://www.missionstclare.com)>. All it takes is discipline and determination, like practicing the piano or your golf shots.

*Suzanne B. Voorhies  
Rockport, Maine*

## Remembered Fondly

More years ago than I care to mention, the late Rt. Rev. Samuel Wylie, then director of college work, took a group of students abroad on a liturgical tour. No one can replace Sam, whose death almost broke my heart, but one of our number was Stewart Zabriskie [TLC, Oct. 3], one of the truly nicest

people anyone could know. The last time I saw him, he was one of the "dainty little fairies" in GTS's production of *Iolanthe*. I will always remember him with love as a special friend, and while others will remember him in a purple shirt, I will see a pink tutu and smile through my tears.

*(The Rev.) Alison Cook  
Immanuel St. James' Church  
Derby, Conn.*

## About Those Outcasts

I think the Shapers of the Church in the 20th Century series shouldn't be written by those who are personal friends or associates of those they write about. Richard S.O. Chang was executive assistant to Edmond Browning for most of his term as bishop and Presiding Bishop. His article about Bishop Browning [TLC, Sept. 26] is so full of ambiguous claims and crucial omis-

sions that it makes professional historians laugh. Bishop Chang's claim that Bishop Browning "provided pastoral care to those in need on both sides of the issues" is an outrageous statement. I wrote *The Episcopal Church's History 1945-1985* (Morehouse, 1987), which concludes with Bishop Browning's election as Presiding Bishop. I then felt a strong admiration for Edmond Browning and looked forward to the next 12 years in the Episcopal Church.

Never have I been so disappointed. If I were to write a revision of my book, the new edition would be full of bad news. Dozens of parishes left the church while scores of Episcopalians continued to make the exodus. For every "outcast" Bishop Browning brought in — if any — I think he created at least three new "outcasts" out of existing members.

*David E. Sumner  
Anderson, Ind.*



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# Waiting for the Water to Recede

(Continued from page 10)

Christian social ministries coordinator for the diocese. She expressed gratitude for all who have given and continue to give. The money was sent to parishes in the flood zone for the priests' discretionary funds. "A relief truck is being sent somewhere just about every day. The bishop sent a large truck to Tarboro yesterday," she said, because the rector of St. Michael's, the parish serving as a distribution center for the area, had no food left. The diocese continues to receive lists of needed supplies from flood-ravaged areas.

Ms. Awbrey said people continued to be in shelters in Rocky Mount and Tarboro.

In Tarboro, Calvary Church and St. Luke's are holding services together at St. Luke's, because Calvary remains unusable [TLC, Oct. 17]. Ms. Awbrey, who was at one joint service, went visiting with the Rev. Bill Smyth, rector, afterward. She saw blocks of condemned houses, filled

with water, mold and mud.

Serving the migrant workers continues to be a serious problem. St. Timothy's, Wilson, has a large ministry to farm workers. What has become of the people in some camps is still not known and people are going out every day looking for workers. "They may not know they are not supposed to drink the water," Ms. Awbrey said.

## Southern Virginia

Water is finally draining off and people are beginning the clean up – physically and emotionally, said Carlyle Gravely, diocesan newspaper editor.

At the most heavily damaged church, Emmanuel, Franklin, the nave itself was not severely damaged, he said, but there were water leaks. "The most damage was caused by standing water in the education area and in the basement, where water stood from 4 to 6 or 7 feet deep. It needs a lot of cleaning and repair."

## Solo Flight: Respite for Single Adults

"Each year I hear it again and again," said Kay Collier-Slone, founder and national coordinator of the Solo Flight annual conference for single adults. "I hear from so many people who come to Solo Flight that it's the first time they've felt normal. They see others all around them with whom they share a common vocabulary and common experiences. It is a striking contrast for single adults who live in an everyday world that offers them no instructional support, rituals or traditions."

Single people from 36 dioceses went to Kanuga Conference Center in Hendersonville, N.C., Sept. 3-6. Surrounded by the Smoky Mountains and on the edge of a peaceful lake, these singles experienced four days of speakers, small-group workshops and discussions, daily celebrations of the Eucharist, and cabarets with singing, dancing and fellowship in the evenings.

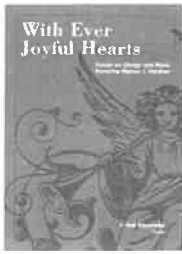
From its inception nine years ago, Solo Flight has been an intergenerational experience. People aged 23 to 80 attended the event. The life expe-

periences of these singles ranged from always single to divorced or widowed. Workshop discussions covered such topics as "Recreating My Life on the Threshold," "Stages of Forgiveness," and "Healthy Adult Relationships and Singles' Sexuality."

Ms. Collier-Slone feels that the presence at this year's conference of Ted Mollegen, chair of the Episcopal Network for Evangelism, is one of the signs of Solo Flight's coming of age. "Ted reflects that while we're approaching issues out of singleness, we are a model for addressing human conditions," she said. Ms. Collier-Slone also noted the interest of bishops in this year's conference and the participation of eight single adults in Solo Flight's distance learning training program as illustrating growth. From her own perspective as founder, she reflects, "It has been transformative and redemptive work. That's what I believe ministry is about. This is a population ready to give out of the transformation and redemption in their own lives."

*Cynthia Rush*

(Continued from page 6)



**With Ever Joyful Heart**

*Essays in Liturgy and Music Honoring Marion J. Hatchett*  
J. Neil Alexander, editor.  
Church Publishing. Pp. 417. \$24.95 paper.

Among the high honors awarded any scholar is a *festschrift* reflecting other scholars' responses to his influence as a teacher, writer, mentor, and one who has both shared his scholarship and opened new vistas for further study. This collection of essays, dedicated to the life and work of the Rev. Marion Josiah Hatchett, represents the wide range of interests shared by Prof. Hatchett with former students, colleagues and friends in the vineyards of liturgics, sacred hymnody, prayer book revision, and the architecture of worship.

Prof. Alexander's introduction offers a brief, comprehensive overview of the essays to follow. Prof. Armentrout's reflections on the life and work of Dr. Hatchett at the conclusion of the collection makes a successful closure to the rich profusion of material.

Even cursory skimming of the text shows careful and impressive scholarship, including meticulous attention to various resources in the footnotes following each paper.

For the reader with special interest in history, Paul Marshall's account of Sectionalism and the first American Prayer Book should have special interest. So also Jill Burnett's narrative of attempts to establish an ordination rite for deaconesses, during and between conventions from 1919 to 1965.

In a challenging discussion of "Preaching the Kingdom of God in the Synoptic Gospels," William Hethcock offers a new way of developing sermons involving the parables. "Times and Themes of Daily Prayer"

is the subject of Boone Porter's informative study of the Daily Office, its history and its structure in the current prayer book.

Special focus on the larger aspects of liturgy is presented in essays by Tom Talley, Joe Burnett, Louis Weil and Lesley Northup.

To read and absorb the variety of writings and approaches these essays present is not a matter to be undertaken lightly. There is much to ponder, to share with others in discussion, to lead the reader into journeys in both prayer book and hymnal. "Here is God's plenty," as Dryden said of Chaucer's *Tales*. Dr. Hatchett has clearly and intensely inspired a variety of scholars through his own wide range of study, writing and especially, teaching that liturgy – and the whole action of worship – is far beyond the simple observance of ritual and rubric.

Anne LeCroy  
Johnson City, Tenn.

**Te Deum**

*The Church and Music*  
By Paul Westermeyer  
Augsburg Fortress. Pp. 412. \$25

The purpose of this encyclopedic work is introduced in a deceptively

simple sentence: "This book seeks to provide a succinct introductory overview to church music from a historical and theological point of view." Although the book fulfills this goal and then some, its power is in its perspective. Mr. Westermeyer believes that music is not "extrinsic to life – an extra commodity, a sophisticated endeavor to which only a few intimates are privy." Music is "intrinsic to life."

Because of this perspective, music is revealed in its capacity to be "world making." Some new doors are opened for us; others, thankfully, are shut. The present fruitless conflict between music and theology, between "pastor" and "musician," is defused. With admirable economy of words, we are treated to a weaving of music and theology that is quite revealing and suggestive of possibilities for fruitful collaboration. With some surprise, I found the book spiritually stimulating as well as academically instructive.

*Te Deum* could be used in a number of ways: It may be read profitably, cover to cover, as a continuous narrative. It could also be used as a reference work, consulting specific topics, eras, or styles of

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music, using the extensive indexes at the end of the book. It could be used for a seminary class or a parish discussion group. It would be a helpful addition to a church community's library.

Toward the end of the book, the author treats a number of practical issues. Although his recommendations are non-specific and few, they will stimulate some helpful thoughts. Although the references to missiology and evangelism are brief, I am thankful that they are included. I hope *Te Deum* will be widely read and used — one does not have to read it all to find a tremendous resource.

Westermeyer's work is a potentially important and beneficial contribution to the formation of the Church's musical future.

(The Rt. Rev.) Mark MacDonald  
Fairbanks, Alaska

## Original Sin

*Illuminating the Riddle*

By Henri Blocher.

Eerdmans. Pp. 158. \$18.00, paper.

At the close of the bloodiest century in human history, it is singularly worthwhile to revisit the neglected doctrine of sin — its origin, nature,

pervasiveness, and its relation to complementary Christian doctrines. Reinhold Niebuhr was fond of observing that the doctrine of original sin is the "only empirically verifiable doctrine of the Christian faith," yet those traditions most friendly to the secular spirit seem characterized by an allergy to the doctrine and a naivete about what it teaches.

Henri Blocher has given us an improved and definitive update of N.P. Williams' and F.R. Tennant's classic treatments, taking into consideration an astonishingly wide range of scholarship, Christian and otherwise.

He quotes Paul Ricoeur that the Genesis story is the commendable attempt "to separate the origin of evil from the origin of good" and observes how this prefigures the prophetic denunciation of sin and the affirmation of God's holiness.

Among the many invaluable treasures of this work is a quote from Emil Brunner that "Over against a theory of Evolution which sweeps away all ideas of Creation and Sin, Fundamentalism, in spite of its curious aberrations of thought, is absolutely right." Also the deeper appreciation of the Augustinian tradition adumbrates the rigorist cruelty implicit in its alterna-

tives: "Pelagius' severity is unbearable. As (N.P.) Williams ... remarked. Absolute freedom entails absolute condemnation: optimism turns to rigorism." On the other hand, the acknowledgment of universal complicity includes compassion for all sinners.

(The Rt. Rev.) C. FitzSimons Allison  
Georgetown, S.C.

## The Light Apart

*The Achievement of John Finlay*

Edited by David Middleton.


Aldine. Pp. 190. \$18.95

*The Light Apart* is the next movement in setting poet John Finlay apart from the ordinary. His, of course, is the achievement. But until peers recognize your work, it is difficult, if not impossible to rise in literary history, especially after death. It takes discovery, rediscovery or friendly devotion (i.e. the stories of J.S. Bach or G.M. Hopkins) to make the case.


Editor David Middleton, dutiful literary executor of Finlay, has organized the writing of 16 poets, scholars and publishers/editors to illuminate Finlay's work, which ended prematurely with his death in February of 1991. Also included are poems and essays by Finlay himself, of particular interest "Notes for the Perfect Poem" and "A Statement of Poetics."

I was introduced to Finlay when I reviewed *Mind and Blood* [TLC, Nov. 17, 1996]. Without any intention of detracting, Finlay's work does not jump off the page for me as Warren's or Hopkins' do. He is a quieter poet. Quieter yet burning as "Cicadas [singing] those monotones of music with fire" (Origomentis). And a poet I know and appreciate more after reading *In Light Apart*.

(The Rev.) Mark L. Cannaday  
Arlington, Texas



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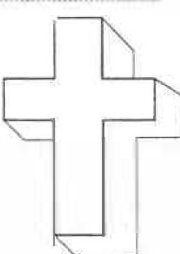
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**Appointments**

The Rev. **Anthony P. Clark** is rector of Holy Spirit, PO Box 1242, Apopka, FL 32704.

The Rev. **Stephen Kent Jacobson** is interim of Christ Church, 5655 N Lake Dr., Whitefish Bay, WI 53217.

The Rev. **Beth Louise Long** is rector of Trinity, Rt. 112, Lime Rock, CT 06039.

The Rev. Canon **JoAnn R. Munro** is canon for deployment, Diocese of Connecticut, 1335 Asylum Ave., Hartford, CT 06105.

The Rev. **Frederick W. Nairn** is rector of St. Anne's, 347 S Libal St., DePere, WI 54115.

The Rev. **Alan Scanlin** is rector of Christ the King, Sebastian-Rinz Strasse 22, Frankfurt-am-Main 60323, Germany.

**Change of Address**

The Rev. **Mary Robb Mansfield** to 32 Wood Rd., N Middlesex, VT 05682-9783.

**Correction**

Because of a reporting error, the Rev. **Jane White-Hassler** was listed as being ordained to the priesthood. She was ordained a deacon in the Diocese of Connecticut.

**Deaths**

The Very Rev. **W. Robert Insko**, 76, retired priest of the Diocese of Lexington, died Sept. 18 of congestive heart failure.

Fr. Insko was a native of Paris, Ky., and a graduate of the University of Kentucky, Vanderbilt University, the School of Theology at the University of the South, Duke University, Lexington Theological Seminary and Union Institute. He was ordained deacon and priest in 1950. Fr. Insko served as curate at Christ Church, Lexington, KY, 1950-52; rector of St. Stephen's, Erwin, NC, 1952-54; chaplain at the University of North

Carolina at Chapel Hill, 1954-59; executive director of Christian education, Diocese of Tennessee, 1959-63; rector of the Church of the Advent, Nashville, TN, 1963-65; rector of Ascension, Frankfort, KY, 1966-72; vicar of St. Philip's, Harrodsburg, KY, 1972-75; rector of Holy Trinity, Georgetown, KY, 1975-87, by which parish he was named rector emeritus. He was dean of the Episcopal Theological Seminary of Kentucky, 1975-80, and named dean emeritus in 1989. Fr. Insko also taught at other schools. He is survived by his wife, Mary K. Southard, a son, six grandchildren and a sister.

The Rev. **Edward M. Spruill**, 87, retired priest of the Diocese of Southern Virginia, died July 10 at Pitt County Memorial Hospital, Greenville, NC, following a short illness.

Fr. Spruill was a native of Rocky Mount, NC, and a graduate of the University of North Carolina at Chapel Hill, Atlantic Christian College and Virginia Theological Seminary. He was ordained deacon and priest in 1945. Fr. Spruill served as minister-in-charge of Messiah, Mayodan, NC, rector of Grace Church, Plymouth, NC, and priest-in-charge of St. Luke's, Roper, NC, 1947-57; rector of St. Timothy's, Columbia, SC, 1957-64; rector of Emmanuel, Powhatan, St. James', Cartersville, and Christ Church, Amelia, VA, 1964-68; rector of St. John's, Chase City, and Grace Church, Drakes Branch, VA, 1968-79; and rector of St. Timothy's, Clarksville, VA, 1972-79. He is survived by his wife, Louise Elam Fleming Spruill, a daughter, a son, four grandchildren, a brother and a sister.

**Next week...**

**All Saints**

**BENCHES & LOFTS**



- M. Jason Abel** is director of music at Nativity, Huntsville, AL.
- Beverly A. Bradley** is organist at Christ the King, Atascocita, TX.
- John W. Brooks** is organist and choirmaster at St. James', Lancaster, PA.
- Peter Cutts** is director of music at St. Paul's, Newton Highlands, MA.
- Jennifer Dalferes** is music director at Grace Church, St. Francisville, LA.
- Barbara Fortenberry** has resigned as organist/choirmaster at Mediator, Meridian, MS.
- Stuart Foster** is director of music and organist at Christ Church, Cambridge, MA.
- Guy Gillette** has retired as music director at St. Paul's, Kansas City, KS.
- Mark Antony DeWolf Howe** is music director at St. Paul's Cathedral, Burlington, VT.
- Zita Jefferson** is minister of music at St. Matthew's, Portland, OR.
- Christopher C. Jenkins** is organist/choirmaster at Mediator, Meridian, MS.
- Joseph A. Kucharski** is organist and choirmaster at All Saints' Cathedral, Milwaukee, WI.
- Dean McIntyre** is director of music and organist at St. Peter & St. Paul, Arlington, TX.
- Rosemarie Olson** is organist at Grace Church, Fairfield, CA.
- Ida Orr** is director of the adult choir at Grace Church, Fairfield, CA.
- Daniel Bennett Page** is director of music at St. Stephen's, Pittsfield, MA.
- Patricia Pierson** has retired as organist at St. Paul's, Kansas City, KS.

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**ADMISSION/DEVELOPMENT OFFICER**: St. John's Military School in Salina, KS, is seeking an articulate representative of our school. We are a military boarding school with a 112-year tradition of providing a Christian education for young men. This position will include admissions counseling as well as public relations with community leaders and alumni. Our web site is at [www.sjms.org](http://www.sjms.org). Resumes may be submitted to: **Captain McAlexander**, P.O. Box 827, Salina, KS 67402 or by e-mail to: [COJMS@aol.com](mailto:COJMS@aol.com)

**ASSISTANT RECTOR**, Memphis, TN. The Church of the Holy Communion in Memphis, TN, is seeking an approachable, enthusiastic preacher and teacher for our large suburban parish. Primary responsibilities would be young adults, newcomers and outreach ministries. Experience of 5 to 10 years with strong organizational and program development skills. Interested persons should send their resume to: **Search Committee**, 3607 Cowden Ave., Memphis, TN 38111.

CONTINUED ON NEXT PAGE

# CLASSIFIEDS

## POSITIONS OFFERED

**RECTOR:** St. John's is a historic Anglo-Catholic parish of 300 with an active, growing lay ministry and strong choral tradition. We seek a spiritual leader with excellent teaching and pastoral skills; administrative experience is a plus. Rectory and competitive package are provided for this full-time position. Send inquiries, resumes and CDO profiles: **Search Committee, St. John's Episcopal Church, 515 E. Division, Springfield, MO 65803.**

**ST. STEPHEN'S EPISCOPAL CHURCH** in Oak Ridge, TN (600+ communicants), is seeking a capable, caring rector of strong personal faith and spiritual commitment to lead this active and diverse congregation. We seek a rector to deepen our faith through dynamic preaching and liturgy, to nourish our loving church family as pastor, spiritual director, teacher of all ages, and to create a fun and rewarding atmosphere for our young people while meeting the pastoral needs of an aging parish. We want to offer programs to minister to all our members and to maintain and strengthen the strong leadership and involvement of our laity. Send resume to: **Calling Committee, St. Stephen's Church, 212 N. Tulane Ave., Oak Ridge, TN 37830.**

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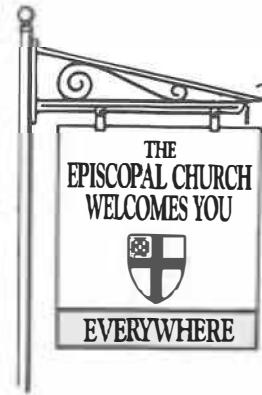
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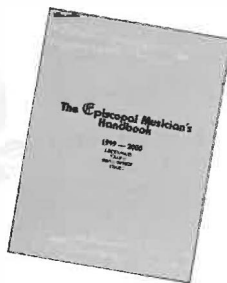
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