

Music Issue

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FALL 2013



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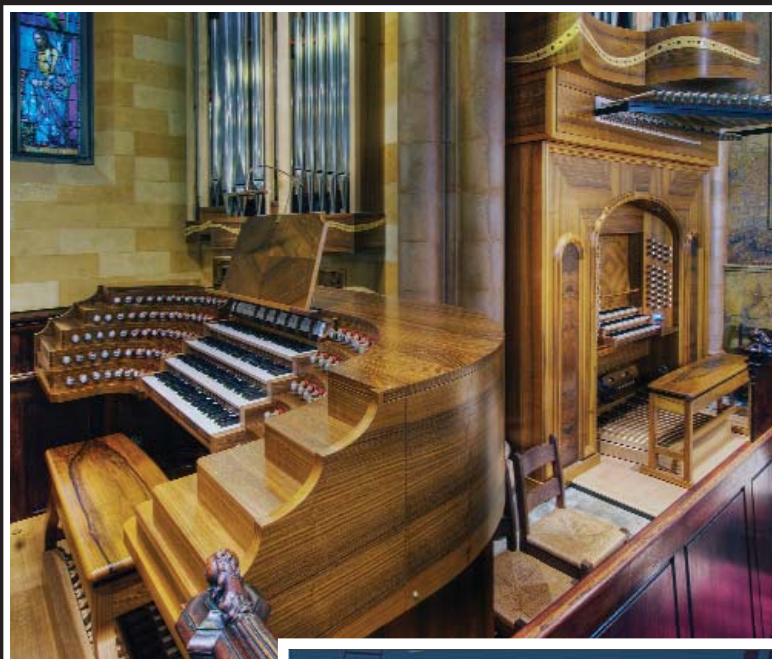
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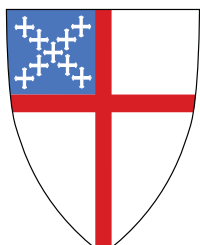
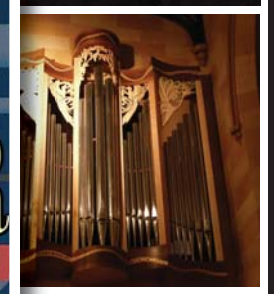
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THE EPISCOPAL NEW YORKER
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The purpose of *The Episcopal New Yorker* is to unify the Episcopal Diocese of New York so that people may know and live out the Gospel. It does this by freely communicating the news of the diocese, its parishes, and the Worldwide Anglican Communion in a way that is relevant to the lives of its readers.

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Letters to the Editor in response to articles in *The Episcopal New Yorker* are welcomed. Unsolicited articles, stories and pictures may also be submitted; however, this does not guarantee publication. We reserve the right to select and edit submissions for publication. All letters must include name, address and phone or e-mail for verification. Letters and columns appearing in *The Episcopal New Yorker* do not necessarily reflect the opinion of *The Episcopal New Yorker* or the Episcopal Diocese of New York.

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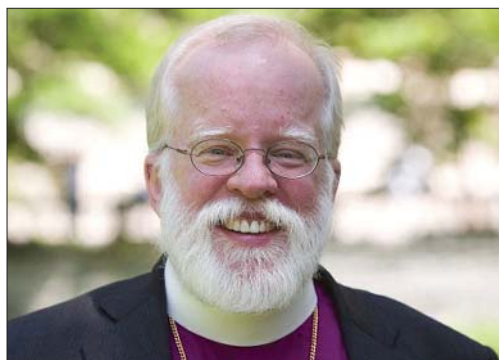
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A Sound Track for Our Life in God

By the Rt. Rev. Andrew M.L. Dietsche



The Rt. Rev. Andrew M.L. Dietsche

This issue of the *Episcopal New Yorker* is all about music. A very personal subject. I remember a number of years ago, Margaret and I had a conversation over dinner with my mother about hymns, and then about the question of which hymns we would choose for our funerals. We wrote my mother's choices down on a piece of paper so that when the time came we would remember. And then quite some time later my mother came to her end, and alas we had long ago misplaced the note. But in that last hour, though my mother would not be present to sing them, it seemed very important that we try to remember as many as possible. A final act of loyalty, certainly, but also the recognition that if we got it wrong there could be no do-overs. We tried to remember and did the best we could.

We were sure about "Just As I Am." Also, "Eternal Father Strong to Save." It is the Navy Hymn, and her father and husband were pure Army, but I think she never forgot the days of praying for my uncle when he was at war in the South Pacific. "Amazing Grace." And, I think, "The Church's One Foundation." All of them chestnuts—I did not tell her how many times I had sung those hymns at countless funerals. And yet for her they were deeply, strangely personal, for they were her choices.

I remember a funeral at which a small number of us sat in a mostly empty church and listened to a scratchy recording of Gershwin's "Rhapsody in Blue." And another just two weeks into Eastertide, when I noted the very surprised look of the undertakers as the body was processed from the church to "Joy to the World." Final requests are final requests.

In a sense the hymns we sing in church over all our years are creating a kind of sound track for our life in God. Some resonate with us more than others—some move us or inspire us or are fun to sing, and some not so much (I think I may have sung "O God Our Help in Ages Past" as many times as I need to in this life). And our favorites are as predictable or as idiosyncratic as we are. But when we sing the songs we love they make Christians out of us all over again.

So here we go. My spiritual mix tape: "This Little Light of Mine" / "What Wondrous Love is This" / "It is Well With My Soul" / Auden's "He is the Way" / "Immortal Invisible" / "Be Thou My Vision." There are so many others, all so beautiful, but these will do.

Sing them when I'm gone. If it's allowed, maybe I'll hang back a bit to listen.

+Andy

Un Registro Sonoro de Nuestra Vida en Dios

Por el Revdmo. Obispo Andrew M. L. Dietsche

Toda esta edición del *Episcopal New Yorker* está relacionada con la música. Un tema muy personal. Me acuerdo que hace algunos años, Margaret y yo, mientras cenábamos, tuvimos una conversación con mi madre acerca de los himnos y para ese entonces, nos preguntábamos cuáles himnos deberíamos escoger para nuestros funerales. Nosotros escribimos en un papel los seleccionados por mi madre, para que cuando fuese necesario, los pudiésemos recordar. Y bien, algún tiempo después mi madre llegó a su fin y desafortunadamente hacía tiempo que nosotros habíamos extraviado la nota. Pero a último momento, aunque mi madre no estaría presente para cantarlos, parecía muy importante que nosotros tratásemos de recordar tantos como nos fuese posible. Ciertamente un acto final de lealtad pero también de aceptación, pues si algo salía mal no podría haber otra oportunidad. Nosotros tratamos de recordarlos e hicimos lo mejor que pudimos.

Estábamos seguros de "Así como Yo Soy" / "Just As I Am". También de "Padre Eterno Poderoso para Salvar" / "Eternal Father Strong to Save". Es el himno de la Marina de Guerra y su padre; y su esposo, fueron puro ejército; pero yo pienso que ella nunca olvidó los días de oración por mi tío, cuando él estaba en la guerra en el Pacífico Sur. "Sublime Gracia" / "Amazing Grace". Y creo que "El Único Fundamento de la Iglesia" / "The Church's One Foundation". Todos ellos bien conocidos—yo no le dije a ella de las muchas veces que yo había cantado esos himnos, en numerosos funerales. Y sin embargo para ella fueron profunda y curiosamente personales, puesto que ellos fueron sus elegidos.

Yo recuerdo un funeral en el que un pequeño grupo de nosotros, sentados en la iglesia casi vacía, escuchábamos un disco rayado de la "Rapsodia Azul" de Gershwin. Y otro, dos semanas después en la Pascua, en el que noté la asombradísima mirada de los empleados de la funeraria mientras el cuerpo era sacado de la iglesia, al oír "Alegría en la Tierra" / "Joy to the World". Peticiones finales son peticiones finales.

De cierto modo los himnos que cantamos en la iglesia durante todos nuestros años, están creando una clase de registro sonoro de nuestra vida en Dios. Algunos trascienden más que otros en nosotros—algunos nos conmuevan o inspiran; o son alegres para cantar, y algunos otros no tanto (yo pienso que yo he podido haber cantado "Oh Dios Nuestro Sustento en Tiempos Pasados" / "O God Our Help in Ages Past" tantas veces como lo he necesitado en esta vida). Y nuestros favoritos son tan predecibles o tan característicos como nosotros somos. Pero cuando cantamos las canciones que nos gustan, ellas nos hacen cristianos una y otra vez.

Entonces aquí vamos. Mi mezcla espiritual: Mi Pequeña Luz / "This Little Light of Mine"; "Qué Maravilloso Amor" / "What Wondrous Love is This"; "Está bien con Mi Alma" / "It is Well With My Soul"; De Auden, "Él Es el Camino" / "He is the Way"; "Invisible Inmortal" / "Immortal Invisible"; "Se Tú Mi Visión" / "Be Thou My Vision". Hay muchos otros, todos tan hermosos, pero estos servirán.

Cántenlos cuando yo me vaya. Si es permitido, quizás me quede un poco atrás para escuchar.

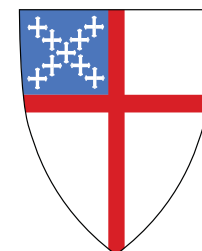
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Traducido por Lila Botero



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Nominees for Election As Bishop Suffragan

On Monday, October 7, the Committee to Elect a Bishop Suffragan announced its slate of five candidates for election as Bishop Suffragan, as follows:

The Rev. Kim Latice Coleman

Rector, Trinity Church, Arlington, VA

The Rev. Canon Susan C. Harris

Rector, Christ's Church, Rye, NY

The Rev. L. Kathleen Liles

Rector, Christ & Saint Stephen's Church, New York, NY

The Rev. Allen K. Shin

Rector, St. John's, Huntington, NY

The Rev. Dr. Mauricio J. Wilson

Rector, St. Paul's Church, Oakland, CA

On introducing the candidates, the Committee wrote as follows:

The Committee to Elect a Bishop is pleased to offer a slate of five nominees for Bishop Suffragan of the Diocese of New York. These are outstanding candidates, priests of great accomplishment, blessed in many ways: with the gifts of teaching, proclamation, witness, and pastoral sensitivity. The love of Christ is exemplified in their lives and ministries.

As you read this report, we hope you will discover, as we did, that each offers experience and ability in areas that are important to our diocese: vision, outreach, pastoral care, congregational development, and administration.

We encourage you to get to know these candidates through this report. In addition, there will be seven Walkabouts (local visitations with candidates), which will be open to all, and will be an opportunity to engage the candidates in person.

There are many ways to stay up to date on the election: our website www.suffraganNY.org, the Diocesan facebook page: <http://www.facebook.com/DioceseNY>, or on twitter using the hashtag [#suffraganNY.org](https://twitter.com/suffraganNY)

We ask you to prayerfully consider these candidates and the future of our diocese. Any one of them would be an exemplary Bishop Suffragan, an able partner to Bishop Dietsche, a contributor to the wider church, and a spiritual leader to all of us in our rich diversity. May God bless the Diocese of New York.

The Rev. Blake Rider, co-chair

The Rev. Nora Smith, co-chair

Ms. Susan Heath

The Rev. Martha Overall

The Rev. Yejide Peters

Ms. Tina Pinckney

Mr. David Shover

The Rev. Buddy Stallings

Mr. George Wade, Esq.

CANDIDATE DETAILS

For full details of the candidates, including their résumés and comprehensive answers to questions, please go to the special election website at www.suffraganny.org. The report of the Committee in its entirety is available as a pdf for reading online or download, and will be also be distributed in printed form.

News and Updates: Website, Facebook, Twitter

Important information will be distributed through multiple channels: on the website at www.suffraganny.org, via Twitter (@Episcopalny, hashtag #suffraganny) and on the diocesan Facebook page (facebook.com/EpiscopalNY).

The Nominating Process

The Committee to Elect a Bishop has prepared a detailed explanation of the nominating process as part of their report. You can read it online at www.suffraganny.org > [Nominees](#) > [The Nominating Process](#).

Meeting the Candidates

There will be opportunities in mid-November to meet the candidates in 7 walkabout sessions around the diocese, as follows:

Tuesday, November 12

1 p.m. Trinity Church, 100 Main St, Fishkill

7 p.m. The Church of St. James the Less, 10 Church Lane, Scarsdale

Wednesday, November 13

1 p.m. Christ Church, 76 Franklin Ave, Staten Island

7 p.m. Trinity Wall Street, Manhattan (with video livestreaming*)

Thursday, November 14

1 p.m. Grace Church, 130 First Ave, Nyack

7 p.m. St. Ann's Church, 295 St. Ann's Ave, Bronx

Friday, November 15

1 p.m. The Church of the Heavenly Rest, 2 E 90th St, Manhattan

*Video of the walkabout at Trinity Wall Street will be streamed live over the Internet, and questions for the candidates will be accepted via Twitter and Facebook both before and during the event. More details to follow.

The Election

The election will take place at a special election convention of the diocese to be held at the Cathedral of St. John the Divine on Saturday, December 7. Full details are available in the calendar section of the diocesan website at www.diocesenyny.org.

An Interview with the Chairs of the Committee to Elect a Bishop

The editor of the *Episcopal New Yorker* sat down recently with the chairs of the Committee, the Rev. Nora Smith (NS) and the Rev. W. Blake Rider (WBR), to discuss the Committee's approach to its work.

ENY: How did you go about thinning the original field of 41 applications to the 19 whom you later interviewed?

NS: First, we all read through lots of applications at home. We didn't have any discussion until we got together... then, when we met, we took a spreadsheet with all the names and marked it with where we were on each person: "yes," "no" or "discuss." If the marks for a person were all in the "Yes" column, that was easy—and we also had a few where clearly everybody agreed that the answer was "No." We had no strict criteria, but there were things related to the diocesan profile that we wanted to be sure they mentioned. For example, if they'd never actually met anybody under the age of 30—or couldn't remember when they last did—they were out!

WBR: But we didn't have any guidelines on age, geography...

NS: ...language...

WBR: ... race, gender, or sexuality. In fact we didn't categorize people in that way at all.

ENY: So you reduced the number to 19, and then interviewed those 19 using Skype. That was a first. What did previous committees do?

WBR: They physically visited the candidates—but before they did so they reduced the numbers well below 19. That was the good thing about Skype: It let us keep a bigger pool at this middle stage.

NS: There are nine committee members, so we had three groups of three and parceled out the Skype interviews among them. Afterwards, we put all the interviews online



For more information and news updates, visit www.suffraganny.org.

NOMINATIONS BY PETITION

The period for the submission of nominations by petition opened on October 7 and closes on October 26. For more information on this, please visit the election website at www.suffraganny.org.

so that everybody could see them.

WBR: We had three or four preset questions that everyone asked. Then, of course, it flowed freely as well. Each interview lasted forty minutes to an hour.

ENY: Was there any nervousness about using Skype?

WBR: One or two people were concerned that not physically seeing somebody in the pulpit, not sitting in their office and having an interview, not being at coffee hour and watching them interact would be a lack. I suppose that's true—but even so, only two members of the committee would have experienced any of that, and then brought back a verbal report to the other seven. With Skype, all nine of us saw the exact same thing on all 19 candidates.

ENY: After that you further refined the list. Did you add any additional criteria?

NS: Nothing formal. Some of what drove it was a little intangible: likeability, the ability to connect with someone and interact with them...despite the fact that the interviews were not in person, the candidates' personalities did come through. It's hard to quantify that—everybody probably had a slightly different experience. But we each heard them speak, heard their answers to the specific questions, noticed whether or not they actually answered the questions or went off on a riff about their résumé...

WBR: When we gathered the next time as a committee we were planning on a three or four hour meeting, but it ended up being only about two hours—because before anybody said anything we went to the spreadsheet as before and marked it up, and the outcome was perfectly clear.

ENY: There was no disagreement about anyone?

NS: Some disagreement. Mainly I think some folks wanted to discuss why someone was a "no." Then we decided that if we all thought "no," there really wasn't a reason to go over why we thought so. Overall, it was very consistent and non-contentious. One of the advantages of interviewing a lot more people with Skype was that we got



The Rev. Kim Latice Coleman



The Rev. Canon Susan C. Harris



The Rev. L. Kathleen Liles



The Rev. Allen K. Shin



The Rev. Dr. Mauricio J. Wilson

Bishop Suffragan

exposure to different people and types of answers. So it made it easier to decide who the real standouts were.

WBR: In fact, there was more intra-committee dialogue about going from 41 to 19, because there were so many more people on the list. Each of us had our own preferences. Five of us might have said “yes” and four might have said “discuss”...so then we discussed. A lot of that went on at the 41 to 19 level, but from the 19 to 11 level it was much quicker. It was over before lunch. Actually, we were stunned.

ENY: Stunned and happy?

WBR: Yes, stunned and happy.

NS: It really was non-contentious—as all our decisions have been so far. Of course, we haven’t gotten to the hard last one, which is coming up. But so far it has worked and worked well.

ENY: You have a consultant advising the committee.

NS: Yes, Judy Stark. The Presiding Bishop’s Office has a roster of elections consultants, and she is one of them. She’s seen what works and what doesn’t, has a wealth of resources and shares best practices with us to keep us on track. She was present when we convened, at one of the meetings when we made a cut, and then she was at the retreat, which ran from Thursday, September 12 through Saturday, September 14.

ENY: What form did the retreat take?

NS: Thursday night we started with a discussion among the candidates on the topic of “Millennials in the Church,” with the committee observing.

WBR: At the House of Bishops, they don’t sit in a theater style auditorium, they sit at round tables. And they stay in those tables for three years at a time. So we said, “This is your round table. You’re all bishops and the Presiding Bishop has laid something on the table for you to talk about—‘Millennials in the Church.’ Talk amongst yourselves.” One member, before the first breath was taken, began a prayer, which was kind of wonderfully stunning. Then they had to navigate who was going to talk when, who was going to interrupt whom, who was going to raise their hand ten times before they got recognized, and who yielded to somebody else when they could tell somebody really wanted to say something. It was very illuminating: There are those who can talk for 30 seconds and those who need four minutes; there are those who don’t hesitate to interrupt and those who don’t hesitate to say, “I’m not through yet, so don’t interrupt me.” It was interesting to watch.

ENY: What happened on the next day—the Friday?

WBR: Each of the candidates had 20 minutes to make a presentation of their own choice. There was a Sunday School presentation, a First Communion presentation, a “How my church was a mess and together we made it better” presentation, a Gen X presentation. Some were talks with notes at a podium, some were straight PowerPoint presentations. One was a full blown video just for the occasion. They were all over the map.

NS: What I was thinking was how they’d handle themselves in leading vestry workshops, regional workshops, or communicating good news or tough news from the diocese. Could they get the message across? Could they get people excited about it? And I would say that there were quite a few that left us pretty enthused—that were really, really good.

WBR: Then we divided the committee and the candidates into teams. Each committee team had a different question, and the candidate teams came before them in turn—so it would be two or three candidates talking for the 20 minutes with two or three committee members. One question was, “When did you last encounter Jesus Christ in your ministry?”

NS: Another was, “How would you address a parish where an unspeakable tragedy occurred?” The candidates got to learn something about one another in those four question opportunities... Something that was really gratifying was that they said about each other, “These candidates are awesome.” So that felt good—that they felt they were in a group of really exciting folks.

WBR: The next day (Saturday) was 20 minutes one-on-one time, and they also each had a chance to talk with Bishop Dietsche... either to get to know him a little better or to ask him questions.

ENY: How does what you’re doing differ from what it would be like if you were acting as a committee to elect a diocesan? A suffragan has a different role. So presumably the kind of person chosen to be a suffragan might be expected to be a different kind of person, and different kinds of people might be expect-

ed to put themselves forward for it. For example, if you want to lead, suffragan isn’t the position for you. Does that play out at all in the committee’s deliberations?

NS: Well, at least for me, I’m looking for someone who is totally comfortable not leading, who has the ability to attach themselves to somebody else’s vision and represent that well in the diocese, but who also has the strength of character to say what they think when they don’t totally agree. What I’m not looking for is somebody who is applying for suffragan bishop because that’s what happens to be open at the moment.

WBR: If you’re looking for a bishop suffragan to partner with a new diocesan, and the relationship is therefore going to last a while, the personality of the diocesan has to come in play. Maybe not overtly, but it’s got to be in the air. The committee did [at one stage] talk about whether we wanted an extrovert or an introvert, since Bishop Dietsche is so extrovert and so humorous and sharp-witted. In the end we decided that’s not on the table—that the slate should fall out as the slate falls out. We’re not going to name five introverts because he’s an extrovert. Nor are we going to say “he’s a man, we must name five women.” It’ll just be what it is.

NS: That’s really true.

WBR: At the same time, he is in the air as we think about how these two people are going to be together a lot for a long time.

NS: But I think we are all thinking “bishop” first. Those folks that we look at... we have to experience them as a potential bishop.

ENY: We have heard a lot of talk about your process being a prayerful one, but there those who’d say that in fact it’s a political process, just as it would be in any other similarly constituted secular organization.

WBR: Well, we’ve encouraged the committee members to pray for the candidates by name every day since there were 41 one of them. During our committee meetings we’ve stopped in the middle of a conversation a time or two and said, “Let’s stop and have a prayer.” We’ve had our chaplain with us at every meeting since we appointed him, at all of our deliberations, and he has called us to prayer a time or two.

WBR: And at the retreat, again, we had morning prayer, midday, Eucharist, evening prayer. So prayer has been on our table and in our hearts.

ENY: There are constituencies out there that want their particular type of person—whether it’s based on ethnicity, gender, sexual orientation or whatever—to be the next suffragan bishop, and they’re going to feel deprived if they don’t get that—or at least if they aren’t presented with a viable candidate with those characteristics. You can’t shut that out as you’re going through your deliberations. Do you think that having to bear it in mind is actually a positive part of the mix?

NS: We’ve been blessed with such a variety of people who represent just about every constituency in the diocese that we haven’t really had to worry about this so much. We’re still at ten candidates [at the time of this interview], so we’ve still got lots of bases covered. At five it’ll be harder—but it hasn’t factored in very much to my homing in on my five top names, although I’m aware of it. I don’t think it’s a bad thing. We have a very big diocese with lots of constituencies, many of whom have been underrepresented for a long, long time. ... There is no one presently on the list that looks anything like our diocesan. He would not be standing next to any one of these people and anybody would say ...

WBR: “Another one.”

NS: “Just another one of those guys.”

NS: Not a chance.

WBR: So I think it is a good question because it’s true. It’s the reality in the diocese, we’re very diverse, but as Nora said, the universe of potential candidates went from every priest in the world to 41 without us having input on that. At 41 it was diverse. And at 19 it was diverse. And at 10 it is diverse.

ENY: Still, you’ve ended up where people predicted you would be—no straight white man.

WBR: Yes. And they would have predicted that we had a rubric to get there.

NS: I don’t think anybody just, you know, hits “send” on a resume that’s standing by for every bishop election. I think people looked at the Diocese of New York and said, “Here is the type of position that I would absolutely be qualified for.” And I’m pretty sure that there were probably some straight white men out there who said, “I ain’t got no shot,” and might not have even tried. So if I think back, that might have been the least represented constituency among the initial 41.

An Enduring Icon of Repentance

By Kate Cooper

Mary Magdalene has certainly had an exciting year, especially by the standards of a first-century Galilean peasant. Last autumn, the biblical scholar Karen King announced the discovery of a fragment from a lost gospel which—if authentic—would suggest that she was married, to Jesus of Nazareth no less. In the spring, the composer John Adam premiered an oratorio based on her story, imagining her as a modern social activist running a women’s shelter. Then, in June, the San Francisco Opera brought out Mark Adamo’s thoughtful and disturbing *The Gospel of Mary Magdalene*, a disturbing exploration of the apocryphal traditions around Jesus and his most outstanding female apostle. It’s unlikely that any of this excitement would turn the Magdalene’s head—after all, she previously enjoyed starring roles in both *The Da Vinci Code* and *Jesus Christ Superstar*.

Why does “the other Mary” still exert such a powerful fascination after all these years? Certainly, part of her magnetism is the thrill of the thought that Jesus had a love interest. This aspect of Mary’s persona has always had staying power. Already in the sixth century Pope Gregory the Great imagined the Magdalene as a repentant prostitute anointing Jesus with her tears in a way that distorted the witness of the New Testament, and in a direction that can only be described as sexually charged (more on this below).

But the Magdalene has also been central to the debate about women’s roles and women’s voices in the early Christian communities—a debate that goes back to the New Testament itself. All four canonical gospels emphasize Jesus’s close relationship to his female disciples. They agree, for example, that Mary Magdalene was one of the group of women from Galilee who travelled with Jesus to Jerusalem, and that she—sometimes along with the other women—was the first to discover the Empty Tomb. In the Gospel of John, Jesus himself tells Mary to announce his resurrection to the other disciples—a prize commission for an aspiring prophet. But Luke remembers a more troubling story. At the tomb, two angels share the news with Mary and her companions that Jesus has been raised from the dead. But when the women rush to tell the male disciples, the men dismiss their announcement as an idle tale.

This tradition was elaborated in the non-canonical Gospel of Mary, a fascinating text which claims to record a debate between the male apostles over whether to listen to what the post-Resurrection Jesus had told the women. Written probably in the second century, the Gospel of Mary offered a bold challenge to the churches at a time when leadership roles were becoming more formal and women’s contribution was being challenged in at least some communities. In the text, the apostle Levi seems to stand in for the author’s own view of the matter when he challenges a suspicious and defensive Peter, “If the Savior made her worthy, who are you then to reject her?” (*Gospel of Mary*, 18).

This is a tradition worth remembering at a time when women’s ministry as priests and bishops is the topic of painful debate. The Gospel of Mary reflects an older and more diverse form of Christianity than many of the New Testament texts. It is sometimes thought of as a “Gnostic Gospel,” but this is a matter of debate. Like the Gospel of John, the Gospel of Mary contains elements that seem to reflect affinities with Gnostic thought. Unlike many of the non-canonical gospels, Mary’s Gospel was never condemned as heretical by the ancient church, and it was transmitted independently of the so-called “Gnostic Library” of the Nag Hammadi codices.

What is most striking about the Gospel of Mary is its evidence of a time when women’s



Albrecht Dürer: *The Elevation of Saint Mary Magdalene*, woodcut, c.1504/1505. National Gallery of Art.

leadership was taken for granted by some Christians, and passionately debated by others. The earliest Christian communities had their base in the households of the faithful; women’s authority reflected their position as homeowners, and they seem to have used their family and business contacts to create networks through which the faith could spread, an “underground railroad” of moral and practical support. Husband-wife teams also played an important role. In fact, there is no reason that Jesus and Mary could not have been just such a team during their years in Galilee and Judaea.

But by the second century, things were beginning to change. The old collaboration between householders who sponsored “meetings” (*ekklesiae*) in their homes—many of whom seem to have been women—and prophets, who travelled from village to village carrying the good news, began to break down. *The Didache*, a church manual written around the year 100, suggested that prophets were to be sheltered, honored, and revered as privileged witnesses to the Gospel—but only if they stayed no longer than three days. In the second century, the role of the householders began to evolve into the first germ of institutional office. By the fourth century, as Christianity became the established religion of the Roman Empire, women were quietly being side-lined from direct participation in an increasingly institutional leadership.

In this newly imperial environment, women’s still-considerable energies began to be channeled into the ascetic movement. Men and women alike were steeped in the stories of the Egyptian desert, where monks and nuns performed heroic feats of self-denial. A surprising number of these stories involved repentant prostitutes, who were believed to have been among the most courageous saints of the desert. These heroines captured the ancient imagination: their tawdry beauty was made radiant in the love of God, and like snake-charmers, they were able to fascinate and capture lost souls whom others could not reach.

By the time of Pope Gregory the Great (d. 604), the image of Mary Magdalene had begun to seep into that of these desert heroines. During the 590s, the city of Rome was ravaged by a devastating plague, and Gregory was looking for a powerful image of repentance, on the theory that only the people’s repentance could move God to take pity on them. Gregory was an extraordinarily gifted preacher, and in a sermon on the Gospel of Luke, he made an intuitive connection that was the sermonic equivalent of striking gold.

Gregory’s brain-wave was to borrow from another story in the Gospel of Luke (Chapter 7) about an unnamed ‘sinful woman’ who washed Jesus’ feet with her tears and wiped them with her hair. Although none of the Gospels refer to Mary as having been a sinner, Gregory found something to work with: a hint from the Gospels of Luke and Mark, which remembered the Magdalene as having had seven demons cast out from her. With a single stroke, the gifted preacher found a way to wrap the beloved female disciple, Mary Magdalene, into the romance of the repentant prostitute. The result is a powerfully magnetic female character, a super-charged icon of repentance who could endure across the Middle Ages and into modern popular culture. What remains to be seen is whether our own age will continue simply to re-cycle this medieval version of Mary, or whether we find yet another dimension to her story.

Kate Cooper is Professor of Ancient History in the University of Manchester (UK). Her *Band of Angels: The Forgotten World of Early Christian Women* was published by Overlook Press in September. Follow her on Twitter @kateqntiquity.

Confessions of a Chant-a-holic

By the Rev. Shane Scott-Hamblen

I fully confess I am a Chant-a-holic. Why recite something when we could chant it? In our idyllic country parish, St. Mary-in-the-Highlands, Cold Spring, we sing a lot. The music the congregation sings most heartily is, surprisingly, the Psalm (usually to *tonus Peregrinus*). Second best, we sing the Creed every Sunday. In a tie for third place are the *Agnus Dei* and *Sanctus*.

Over the last 13 years, we have gone from five hymns to two. Most recently, we decided to drop the “Recessional” hymn. Now, when we chant “Go in peace to love and serve the Lord,” they can actually “go.” It never made sense to me to tell them “Go!... But—wait!—join in singing five verses of this Victorian hymn before you go!”

Before the reader concludes that I am hymno-phobic, I am not. I am geeky enough to hum “*Dear Lord and Father*” or “*Veni Creator*” while doing almost anything. Yet, as Episcopalians, we are liturgical creatures and I would posit that singing the service music is more important than singing too many hymns. Asking a congregation to sing five hymns and five pieces of service music (not to mention listening to a choir perform a few more) might well be asking too much within an hour without feeling like our heads will split open.

Singing or chanting all the service music is more important than singing devotional hymns in our parish. To be honest, asking parishioners to sing up to 10 pieces of music within an hour was probably expecting too much. So, we diminished some of the hymns and augmented the singing of the psalm, creed, *Gloria*, *Sanctus*, and *Agnus Dei*. It has been a success.

Psalms (“songs”) are meant to be sung. Reciting them is about as exciting as recit-

“I do not particularly “like” sung liturgies or the Gospel. My feeling is that those words are too important to be communicated via song unless the singer is professionally trained.”

—A respondent to the online *Episcopal New Yorker* music survey (see page 16).

ing the lyrics to “Happy Birthday” without singing them. If we all *spoke* “Happy Birthday to You” in unison, we would likely creep out the person-of-honor whose Feast of their Nativity we are celebrating. (Fans of *Star Trek* might think “the Borg.”) Communal recitation always sounds so flat and mono-tonus—not to mention slightly menacing. But if we sing the secular liturgical Introit “Happy Birthday,” it feels joyous and communal even when it usually sounds cacophonous.

My advice for parishioners who will sing in the car, the shower, and the garden but will not sing in church for fear of how they sound: If God didn’t give you a great singing voice, Sunday mornings are your chance to make God pay for it!

Scott-Hamblen is rector of the Church of St. Mary-in-the-Highlands, Cold Spring.



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Tuesday Night is Choir Night: Experience for a Lifetime

By Anne Power

For most people, the days of the week have associations. Monday might be Football Night, Thursday might be TV Night, or Sunday could be reserved for Church and brunch.

For me, Tuesday remains stamped in my brain—and my heart—as Choir Day. For 14 years, I trooped across town every Tuesday to the Church of the Heavenly Rest on 90th Street and 5th Avenue. There, I threaded through the winding halls hidden behind the massive nave until I reached the cozy and congenial choir room.

I joined a motley crew of children of all ages clad in various sports and school uniforms. Sometimes there were 20 of us and sometimes only two, but for an hour plus a few minutes our dauntless choir-master, Mollie Nichols, taught us music and much more. It didn't matter who had had a bad day at school; we could always have a good day at choir.

I learned a great deal in that room. One of my earliest memories is of Mollie playing a jaunty tune on the piano as I and my fellow choristers skipped around a rug in time to the music. Later we sang hymns—I still know the words to many of them by heart—and learned how to identify intervals and octaves. Still later we learned complex works by Elgar, Britten, Fauré and Palestrina, and even members of our own congregation, as we practiced to join the adult choir for Christmas and Easter.

Watching Mollie, I also learned how it's possible to combine high standards with kindness. Her version of "angry" was to chastise gently and with good humor. When somebody's voice cracked or suddenly went flat, she did not scold or yell or mock. Instead, she laughed her expansive laugh and cheerfully suggested a do-over. When a solo in Heavenly Rest's renowned Christmas pageant was proving too much for a little angel, Mollie would turn it into a duo or a trio, always supporting rather than demanding. Children gave their all for Mollie because she did the same thing in return.

Being in the choir expanded my world—literally. By the time I was thirteen, I had sung at Carnegie Hall, Westminster Abbey, Christ Church Cathedral, Oxford, and a



Mollie Nichols receives a standing ovation from the congregation of the Church of the Heavenly Rest in recognition of her 25th year of as direct of music, September 15, 2014.

Photo: Kara Flannery

special program at the Metropolitan Museum of Art, thanks to the choir. It even gave me the musical chops to join the Metropolitan Opera Children's Chorus for two years—where, although it was a great experience, I sorely missed Mollie's gentle instructions.

Now my time as a chorister is officially over, barring emergency Christmas-pageant support. But I know that what I learned and experienced in choir will be with me for the rest of my life.

Power is a sophomore at Harvard University.

By Way of the Choir to a More Spiritual Life

By Sam Hutcheson

I became a chorister in the Episcopal Church by an unusual route—my motivation was purely financial. When as a freshman in college I was offered the "job" of singing in an Episcopal Church, I readily accepted—the meager salary constituted my only discretionary pocket money. That was 37 years ago and I'm still at it, but not for pay.

I remember vividly how an older gentleman (everyone was older than I) pushed the *Book of Common Prayer* (1928) into my hands and told me I had to participate with the words as well as the music. At first I balked, especially at the use of "trespasses" instead of "debts and debtors"—my tradition—but realize now that that moment may have been the real beginning of my church life.

My wife and I were married in the church where I was the soloist at the time—it was convenient. By the time we were about to have a baby, ten years later, I realized that I wanted her/him to grow up in the community that I had come to love—so I joined the church.

What does all of this have to do with singing in a church choir? I have called myself a singer since age ten. That's what I was trained to be. That's what I taught for many years. That's what I did professionally. But singing in a church choir is the foun-

ation upon which I have been able to build a more spiritual life. That was certainly not my intention when I began, but it was the result of my weekly commitment, and eventually my musical "offering," to the church. Through singing in the choir I began to acquire a church life filled with service—I served on and chaired numerous committees, was a member of the Vestry and Treasurer. Even my "day job" is in service to the church. All of this was an unexpected outgrowth of my participation in the church choir.

I haven't mentioned the musical, artistic, and communal benefits of singing in a church choir—those are implicit. Less apparent are the joys of helping to lead the liturgies of the church, the satisfaction of bringing others to greater depths of understanding, or the spiritual high that one feels after participating in every liturgy of Holy Week, or simply singing "servant, well done."

At some point I expect to step down from other leadership roles in the church and return to "just" singing in the choir (the choir director promised to tell me when it's time for me to move on from that!), my first ministry and my last.

Hutcheson is junior warden of St. James' Church, Madison Avenue, where he sings in the choir.

Music as Theology

By the Rev. Canon Victoria R. Sirota

I am an Episcopal priest who began her life as a Missouri-Synod Lutheran: the daughter, niece, cousin, granddaughter and great granddaughter of Lutheran ministers. Music was part of the household liturgy: recordings of hymns, carols, Bach cantatas and Handel oratorios seasonally echoed what we sang and heard on Sundays. The organist and choir director at my father's church in Malverne, LL., offered free music lessons to the pastor's four children. As number three, I pushed to begin at age four and was thrilled to take organ lessons when my legs were long enough to reach the pedals. In college I quickly discovered how important music was to my identity, transferring to Oberlin Conservatory of Music from Oberlin College in the second semester of my freshman year.

I remember as a toddler singing "Jesus Christ is Risen Today" at the top of my lungs, joyful for the refrain "Alleluia!" at the end of each line, which salvaged my less than perfect rendering of the text. The affirmation from family and relatives was overwhelming.

The Annual October Reformation gathering of area Lutheran churches outside on a field in Bronxville, NY during my childhood was another vivid musical memory as hundreds of Lutherans sang with great passion and conviction Martin Luther's "A Mighty Fortress is our God." To me, this text and music completely captured quintessential theology, the struggle between good and evil, and the deep conviction that God's truth abides forever.

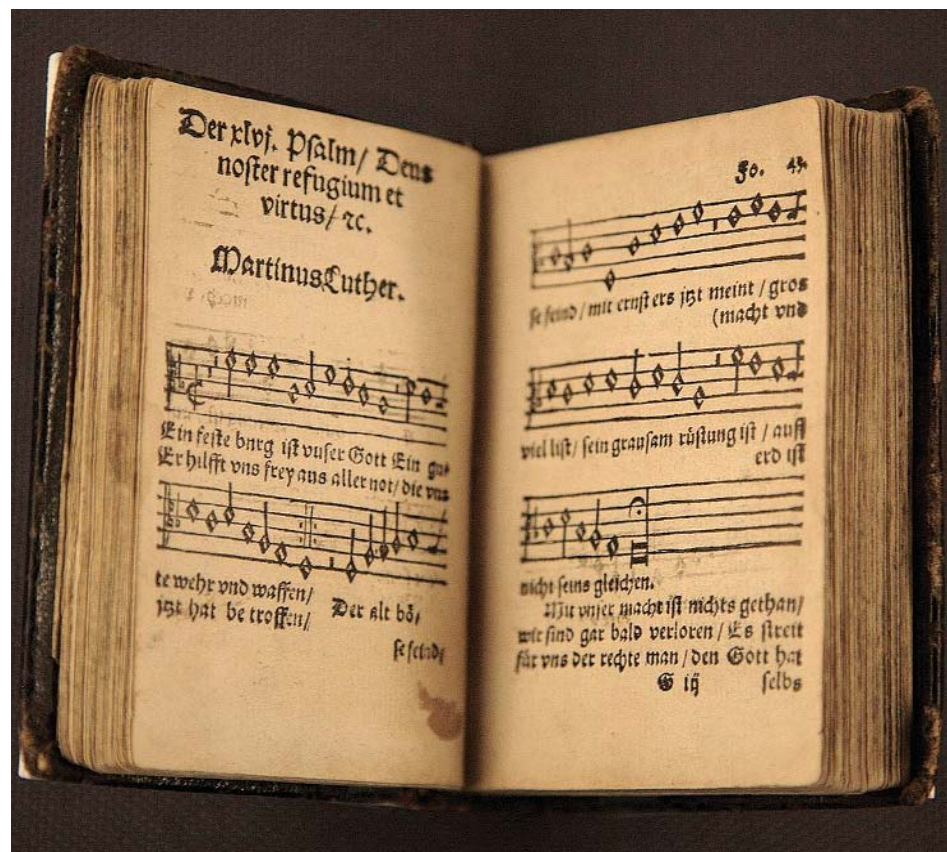
The third deep-seated memory was at the funeral of my grandfather, the Reverend Rudolph S. Ressmeyer, who had been the President of the Southeast District of the Synod. I remember the difficult decision surrounding when his funeral should be during Holy Week. The only time that the other pastors could come was on Holy Saturday morning. At age twelve, this being the first funeral that I had ever attended, I found myself very surprised that the music was not mournful, and that everyone was not crying the whole time. The joyousness and faith with which this congregation full of Lutheran ministers sang, "Praise to the Lord the Almighty" is indelibly printed in my memory.

In these three memories, I have mentioned a fourteenth-century Latin hymn with music and translation dating from the 18th century; a sixteenth-century hymn based on Psalm 46 (dating from somewhere between 500 and 1000 BCE) with an eighteenth-century translation and harmonization; and a seventeenth-century hymn and text with a nineteenth-century harmonization and a twentieth-century translation. Hymns do not just represent today's thinking. We tinker with them—texts, tunes, harmonizations and translations—over centuries.

Hymns become deeply encoded with memories of when and where we first hear or sing them, the response of those around us, the mood we are in, the innate poetic and artistic quality of text and music, and the connection between the two—whether or not the music amplifies or contradicts the theology and spirituality of the text.

The music itself has an opinion about what the words are saying. It tells us how to feel about them, and pulls us into a very specific interpretation. For example, if we sing Phillips Brooks' "O Little Town of Bethlehem" to Forest Green, Ralph Vaughan Williams' diatonic, folk-like melody in which phrases one, two and four are virtually identical, the carol is joyful and happy (*The Hymnal 1982*, #78). There is little conflict. Christ is born. Heaven has clearly won out.

However, in Lewis Redner's harmonization of the same text called *St. Louis* (the tune composed specifically for Phillips Brooks' text by the organist at his church), there is chromaticism, dissonant non-chord tones and a slower harmonic rhythm (*The Hymnal 1982*, #79). The melody is bolder and more difficult to sing with a greater number of leaps giving the text a more introspective character, one that is dreamier and also more mystical. In this setting, we feel "the conflicting human emotions of fear, awe and yearning that would be present for those actually witnessing the entrance of Christ on earth" (V. Sirota, *Preaching to the Choir*, p. 33). There is a concrete confrontation with darkness.



Second edition printing of Luther's hymn: "A Mighty Fortress Is Our God." (No known first editions exist). Lutherhaus museum, Wittenberg, Germany. "To me," writes the author, "this text and music completely captured quintessential theology, the struggle between good and evil, and the deep conviction that God's truth abides forever." Photo: Paul T. McCain

People have differing responses to these two tunes with their very different harmonizations, depending on where they were raised, what they sang as children, with whom they worship, and where they are in their own spirituality. Vaughan Williams' version works well with Phillips Brooks' hymn, and reveals a lighter, happier side of the text. Redner's version, written specifically for those words and inspired at the last minute, embraces the movement from darkness to light. These different theological musings inspire different responses. They each reveal to us a different side of ourselves, and a different aspect of God.

What of new hymns? Why not just keep singing the old favorites? Unfortunately, we human beings have a tendency to turn everything we love into idols. As soon as we do so, we have lost sight of the living God. By trying to control what happens in the liturgy on Sunday morning, by needing it to be consistent and predictable, we are actually holding God at arm's length, trying to avoid dealing with the hugeness, glory, unpredictability and divine majesty of the Holy One. There is great joy in discovering a new country, new art, new plays, new shows, new cartoons, new people and even new hymns. We would be impoverished if we read only one book. Good liturgy is familiar and unfamiliar at the same time. It keeps poking and prodding at our relationship with God so that we keep growing, thinking, striving and praying.

So, the next time you sing a new hymn or a new response, why not embrace it joyfully and see what it can tell you about yourself and your relationship with Christ today? The process of embracing the new is very revealing of where we are spiritually. Let the music tell you how to feel the words and see where that takes you. You may be surprised at what you discover!

Sirota is Canon Pastor and Vicar of the Congregation of Saint Saviour at the Cathedral Church of Saint John the Divine.

Taizé Chants: An Inspiration to Reflection

By Katherine Gojkovich



Christ Church Pilgrims at Taizé.

Photo: Christ Church, Bronxville

The Episcopal Youth Community of Christ Church in Bronxville travels to the monastery at Taizé, France every year in February. This pilgrimage, along with our annual mission trip, is an anchor for the rest of our year. You would not think that teenagers would beg to eat mass-produced meals of varied taste, sleep in institutional bunk beds and clean toilets on their vacation, but that's exactly what they do. When asked, most will respond that the singing and silence of the monastery help restore their sense of self and of God's constant presence.

The Taizé monastery is an international community to which Christians of all ages come to encounter a unique blend of worship, communal living and silence. Brother Roger Schutz founded the monastic community in the Burgundy region of France in 1940. Known for his hospitality and belief in reconciliation, Brother Roger began shel-

tering refugees and orphans during World War 2. Today, the community hosts over 100,000 annual visitors who come to join the brothers in prayer. Daily life at Taizé includes three church services, morning, midday and evening prayer, large and small group bible study, three meals, and practical labor (chores). Taizé is built around community and worship; where we learn to communicate as much with those around us as with ourselves and God.

Taizé chants are short and simple benedictions or Bible verses repeated again and again over the course of three to four minutes. Each chant is written in several languages to help participants understand every song, and to keep their minds and hearts open to new experiences. The languages sung every week are dictated by the nationalities of those attending the meeting. While many of us must attend song practice to tackle the featured chants of the week, we are very much able to let go and enjoy this church service. There is opportunity to get lost in each song, either in personal prayer or simply within the beauty of the music.

Every visit to the monastery offers new chants, even if we are just being introduced to a familiar song in a different language. Music is one piece of common ground for the international community. Whether in a group of 300 or 3,000, singing together connects us through prayer.

There is something deeply comforting in returning to such a sacred place year after year and being held by the brothers' distinct harmonies. After returning from Taizé, many pilgrims use the chants as a daily reminder of the peaceful and loving atmosphere they experience on pilgrimage. Whether found at our Sunday services or through earbuds on the way to school or work, Taizé chants inspire reflection and meditation. They encourage us to grow deeper roots in God.

We are thankful for this journey to that small monastery in France, but we are even more grateful that the spirit of Taizé, the spirit of God's reconciling love, is spread around the world.

Gojkovich is director of development at Christ Church Bronxville.

Singing and Worshipping Silently at St. Ann's Church for the Deaf

By Evelyn Schafer and Melissa Innis

On Sunday morning, individuals begin to arrive early for their morning coffee. They gather to get to know one another and to bring each other up to date in silence before the service begins at 11 a.m. It is typically very quiet in the Lower Chapel at St. George's as the congregants come from near and far to gather in fellowship. There is no organ or piano music to introduce the service; there is only silence as congregants use their eyes and hands to capture the essence of the religious experience. The deaf congregants cannot hear the music even if there was any. All congregants sit in a large circle in front of the altar to enable everyone to see each other and so that all can be seen. The hard of hearing speech read and the deaf-blind sit up close to view the leader of the service. The Eucharist Lay Leader or the deaf supply priest enters through the middle of the circle to walk to the altar. There are no instruments or songs to be heard. This is how the service begins at St. Ann's Church for the Deaf, the first church for the deaf in America, founded by Rev. Thomas Gallaudet in 1852.

Everyone is welcomed and the service is conducted in sign language. Voicing by a deaf priest or lay leader is used along with sign language when hearing congregants are present. The congregation joins in the rituals of the service such as the creed, the prayers and other parts of the service in sign language and/or voice depending on their mode of communication or preference. When the service is conducted by a "hearing priest," an interpreter leads the responses of the people so the members can follow along.

Music, in the form of 'songs,' is sung together during the service via lovely graceful and rhythmic gestures of the hands and body flowing into the realm of space represent-

ing God and heaven. The doxology is always sung as well as other songs during the service. Songs are sung in a combination of sign language and English or Spanish depending on the composition of the congregation.

At St. Ann's Church for the Deaf, instruments are not needed to capture the beauty of the songs. Voice is used to provide the hard of hearing and hearing individuals with an avenue into the magnificence of sign language as they gather together with deaf individuals to share their spiritual connection with God. St. Ann's Church for the Deaf accommodates everyone.

Schafer and Innis are lay leaders at St. Ann's Church for the Deaf.



Music is "sung" at St. Ann's services via gestures of the hands and body.

Photo: St. Ann's Church for the Deaf.

St. Ann's Church for the Deaf

We gather every Sunday at 10:30am
at 209 East 16th Street (off 3rd Avenue)
E-mail: stann4deaf@gmail.com
Phone: 347-458-9571 (Text Preferred)
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Singing Is Prayer

By Rick Hamlin

When I was a kid, one of the few boy sopranos in our church choir, there was a sign in the rehearsal room, suitably framed and the words written in ecclesiastical Gothic script: “He Who Sings Prays Twice.” I didn’t know what it meant—still not sure—but the sentiment was just right. Singing is prayer. Singing enhances prayer. When you can’t pray it, sing it and the music will be balm for your soul.

The psalms were all written to be sung, with “lute and harp,” “tambourine and dance,” “strings and pipe” and my favorite, rarely observed in our church, “loud clashing cymbals.” St. Francis of Assisi and his sworn-to-poverty brothers sang psalms as they wandered the Umbrian hills, preaching to the birds and begging. Paul and Silas sang in jail with their feet in the stocks. In a preliterate, preprint era, putting a text to music was a way of remembering it. When you couldn’t carry a pocket Bible or have a Bible app on your phone, you could carry the words in your head.

I’m terrible at memorizing Bible verses, but certain passages stick with me because I’ve sung them. Thanks to Howells I know that “Many waters cannot quench love, neither can the floods drown it” (Song of Solomon 8:7) and Vaughan Williams has reminded me “O clap your hands, all ye people, shout unto God with a voice of triumph” (Psalm 47:1) and “I am the bread of life...” (John 6:35-40) rings true for me because of that raise-the-rooftops hymn we sing at Communion, whether the words always scan or not.

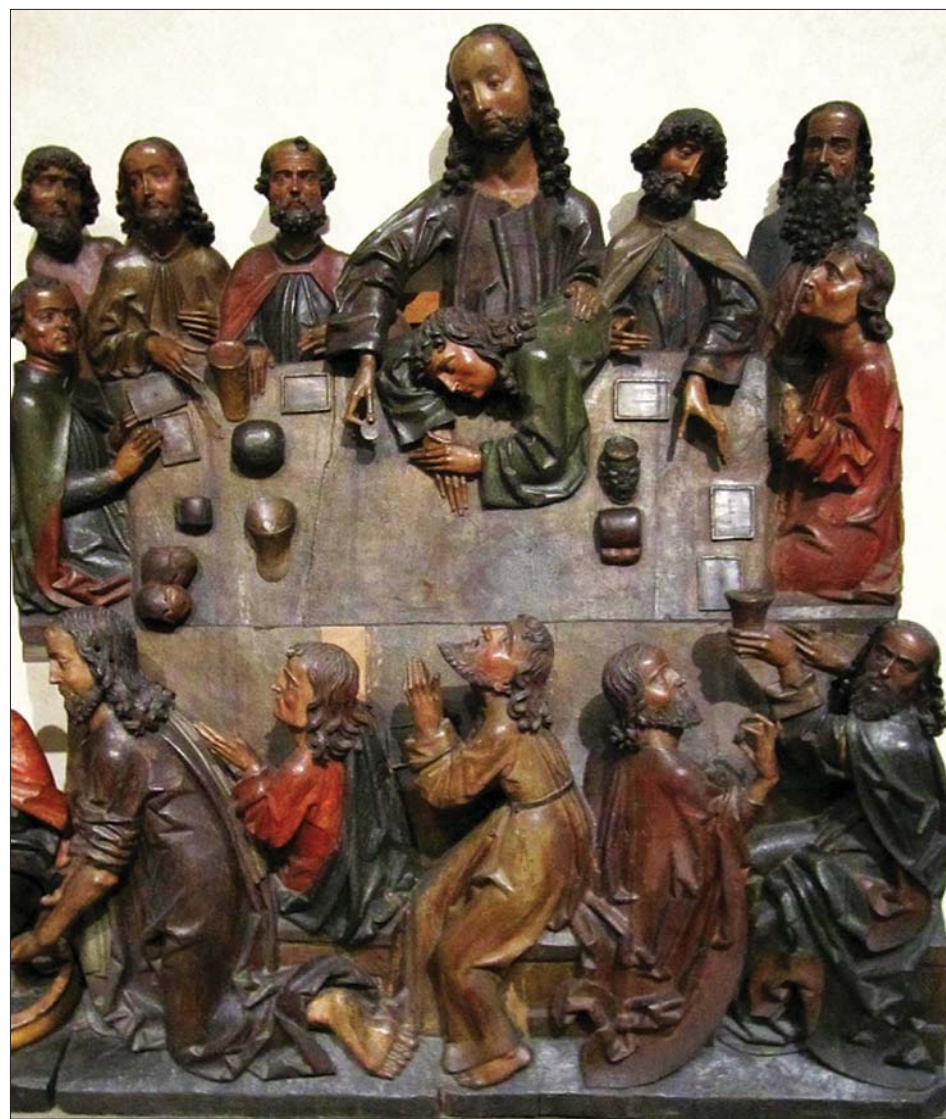
I’ve scratched my head enough times at Paul’s admonition to pray without ceasing, wondering indeed how that would be possible, but when a hymn or an anthem lodges in my head on a Sunday morning, it can stay there all week, a comforting earworm while I’m riding the subway, working on the computer or sitting in an excruciatingly boring meeting. Isn’t that prayer without ceasing? All the more reason to fill up my heart in worship to sustain me through the week.

For those who say they can’t sing, I’d like to remind them that the psalmist says “Make a joyful noise to the Lord.” Nothing there about making a perfect sound. I grew up with a dad who bellowed from the front pew with gusto. I used to joke with him that he had about four notes... and sometimes they were the right notes. At least in the first pew, nobody but the clergy and choir had to sit in front of him.

But for me the healing properties of singing aren’t only found in church music. When down in the dumps I’m as likely to pick a Broadway tune and bellow it to myself. Even if the words aren’t cheery the music-making can amplify a feeling, purify an emotion, put me back in touch with myself. Singing the blues can be a cure for the blues. Maybe that’s why so many of the psalms are filled with words of lament, the silver-tongued psalmist’s gift of articulating pain, meant to be sung.

As for words of praise, they can be blessings when you least expect. A Jewish friend after the death of her mother was saying Kadish every day for a year, the traditional prayer of mourning. I assumed the text was all about sorrow and loss. Not at all. In fact, she explained that the refrain of the prayer is one of praise, “May his great name be blessed for ever and to all eternity.” Praise when you’ve gone through loss, praise for a year of mourning, because praise takes you out of yourself and puts you back in God’s world.

It reminded me of singing “Jesus lives! Thy terrors now can no longer death, appall us...” at the death of a much beloved priest who died in his forties of AIDS



“‘I am the bread of life...’ rings true for me because of that raise-the-rooftops hymn we sing at Communion.” *The Last Supper*, polychromy on wood, anonymous artist, Wroclaw, Poland, c. 1500.

Photo: BurgererSF, Wikimedia Commons

back in the eighties, in the midst of what certainly felt like the plague. That Easter hymn was his choice. Wasting away, he had taken great pains to plan every detail of his funeral. But when I looked at the program I wondered why. Why this song? Why this joyous text? “By this we know, Thou, O grave, canst not enthrall us. Allelluia!”

Of course, wiping tears from our cheeks, raising our voices from the choir loft, hoping we could be heard as high as heaven, I knew that this was just the right hymn, the promise of Resurrection and eternal life, something to celebrate. Our prayers could be ones of thanksgiving, joy at a life lived for what the hymn proclaimed, but I couldn’t have gotten there without the music pulling me along. I couldn’t have known it without singing it. Singing is prayer when you need it most.

Hamlin is a warden at St. Michael’s in Manhattan, the author of 10 Prayers You Can’t Live Without, and a member of the ENY editorial advisory board.

Above All, Sing Spiritually

By Phillip Lamb

“Sing lustily and with a good courage. Beware of singing as if you were half dead, or half asleep; but lift up your voice with strength ...”

—from *Instructions for Singing*, John Wesley, 1761

As far as “twenty-somethings” go, I feel that I have an unusually traditionalist view on music in the church. From the earliest days of the church (and before), music has played an integral role in expressing that which words cannot. Without delving into a huge spiel on the history of music, the *entire history* of western classical music has evolved from Christian sacred music. That being said, we, as the future of the church, have massive shoes to fill.

When I use the term sacred music, what comes to mind for you? When I consider this same question, I can’t help but ask what the definition of “sacred” is. Generally, one might consider the definition to be “of holiness,” “of sanctity,” or “of God.” If this is true, we can’t possibly assign the label of “sacred” to music, or anything lightly! If in the course of worship and life in general we are called to give our very best to God, certainly the same is required of us in the music we offer. What then, is worthy of being considered to be sacred music?

A huge undercurrent in many churches these days is the debate between contemporary or “traditional” worship, which of course includes music. Do we “stick to our guns” of the sacred music that has stood the test of time, or introduce musical styles that we *think* will appeal to younger church-goers? After all, church music in the style of what we hear on the radio is more appealing and accessible, right?

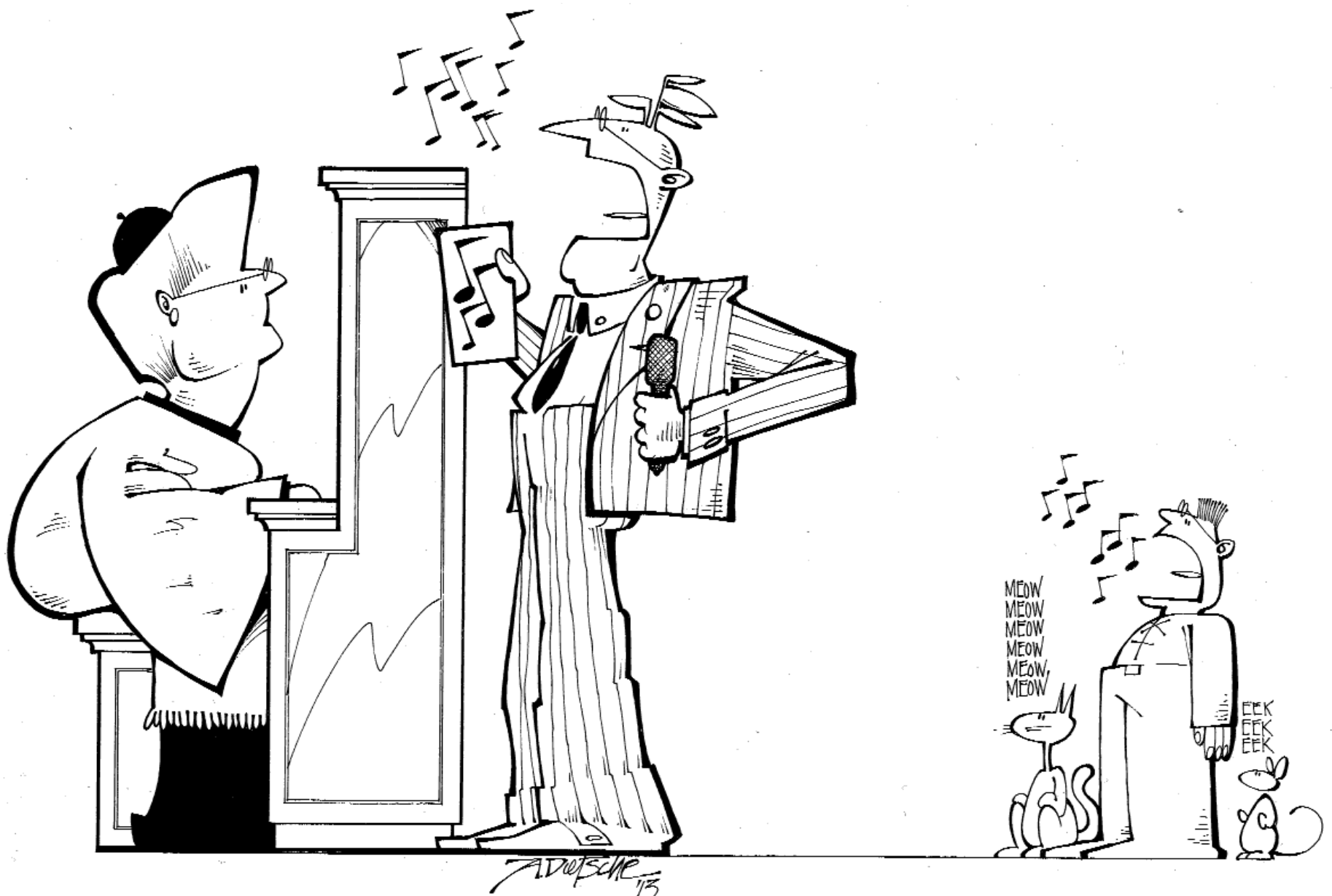
Why do we attend church, if not to be in the presence of something Holy? If not, we may as well listen to a radio broadcast of a service, or watch it on television. Those mediums certainly have their purposes, but there is *nothing* like being present for the real deal. In fact, when we attend celebration of the Holy Eucharist, we believe that Jesus is truly present in the sacrament.

*Have an eye to
God in every
word you sing.*

“Above all sing spiritually. Have an eye to God in every word you sing. Aim at pleasing Him more than yourself or any other creature.”

—from *Instructions for Singing*, John Wesley, 1761

Lamb is the organ scholar at Grace Church in New York, and a graduate student at the Manhattan School of Music.



Hymnals Past, Present and Future

By Michael Smith

Oh no! Yet another new hymnal? *So soon?!* Yes, hymnal revision is in the air again. The idea is fairly popular with the clergy—41% in favor, 36% against, according to a commendably careful study prepared for the national Church's Standing Commission on Liturgy and Music. Seminarians are even more keen: 48% for, 33% against.

The laity—surprise—aren't sold; by a 2-to-1 margin (48% vs. 24%), we pew-sitters rise up and cry *Anathema!* Interestingly, both young people—under 29—and those over 70 are particularly unenthusiastic.

Personally, I have mixed feelings; I never liked the 1982 book—and conceivably, a new hymnal might correct some of its faults.

But then, a new hymnal might compound its faults too. In particular, driven by what I, at least, see as a fundamentally flawed marketing strategy for the Church, it might double down on the naïf triumphalist modernism that stalks the pages of the 1982 book like a garrulous, ill-advised houseguest.

Still, we live in hope. So if revision is to be, here are some thoughts from a layman, a chorister, and an occasional organist.

First: Please, Sir, can we have more settings in parts, and fewer in unison? The 1982 book—presumably for reasons of accessibility, or because the compilers felt that part-singing was a quaint obsolete folkish skill, like wool-carding—took a number of fine old tunes, with excellent four-part settings by good composers, and set them for unison singing. (This strategy is particularly Philistine when applied to tunes from the shape-note tradition, which is *all about* part-singing.)

The tunes so treated are not always intensely interesting in themselves, and derive a great deal of their charm from their part settings. And the accessibility argument is groundless: The fact that a hymn is set in parts never prevented anybody from singing the perfectly audible soprano-line melody. So let's have no more of this, please.

Next, we need to face an important fact about music and poetry, namely, that ours is not a civilization which has particularly distinguished itself in either department. We seem to have other fish to fry.

This is not to say that we don't have good poets and good musicians. But our good poets are not usually writing material suitable, in form, for singing, or in subject matter, for church. And our good musicians are overwhelmingly producing art meant for performance rather than congregational participation.

This wouldn't be a problem if we didn't have a modernist bee in our bonnet, and a sense of obligation to the contemporary. There's lots of perfectly good old stuff—the immense body of late antique and medieval hymnody, often nicely translated by gifted people like J. M. Neale; the vast German chorale repertoire; the lyrics of that wonderful man Isaac Watts, to name a few.

Perhaps it's not fair to pick on one lyric to illustrate the pitfalls of a tin-eared programmatic commitment to contemporaneity, but let's do it anyway. Consider "Earth And All Stars."

By the time you get to the second line—"loud rushing planets"—you realize that you are not in good hands. The planets are not loud. You can go out, any dark night, and see three or four in the sky, and they're all as mute as fishes. They will not keep you awake with their clangor.

Perhaps you glance ahead, wondering what fresh horror lies in wait. Sure enough, the second line in every stanza begins with the word "loud," frequently deployed as infelicitously as in the first. "Loud boiling test tubes" is particularly horrible; and I don't know about your choir, but mine invariably dissolves in mirth at "loud praying members."



The planets. Who last heard them loudly rushing?

Photo: NASA

This by-the-numbers approach to lyric writing seems much of a piece with the blindly doctrinal determination to include the interminable monstrosity in the book, on the strength of its relatively recent composition and modern-ish (though somewhat dated) references. Test tubes, forsooth!

Finally, a plea for our forebears: Could they be allowed to speak in their own words? Are we really such nincompoops that when Isaac Watts writes

*Time, like an ever-rolling stream
Bears all its sons away*

... we think he means that women, unlike men, are immortal? Sure, his language is "gendered," and we avoid that nowadays, in our own speech and writing, for sound reasons. But *autres temps, autres moeurs*.

We are a diverse Church, and rightly glad to be so, across many lands, many ancestries, many ways of life and love. But we are also diverse across time. Isn't there something disrespectful—not to mention provincial—in making Dr. Watts adhere to our standards of propriety?

Things mattered to our forebears that don't matter so much to us, and vice versa. No doubt both we and they have a point. But in any case, they and their worlds are as much a part of the great story as we are.

We have a story to tell, not just a static structure of ideas to expound. The essence—the great mystery—isn't directly accessible, either by a return to something, or progress to something. But it shines through the story.

And as Mies van der Rohe observed in a different context, God is in the details.

Smith serves on the vestry of St Michael's Church, in Manhattan, sings in the choir there, and occasionally gets a chance to play the church's splendid von Beckerath organ.

The Cathedral: Joyful Noise

By Margaret Diehl

Music is an intrinsic part of worship in most cultures, its ability to express reverence, awe, and thanksgiving unparalleled among the arts. Music gets into us, into the associative and reward circuits in our brain, into our hands and hips and feet. From chants and the beating of drums to sung hymns and carols, solo flutes and entire orchestras, both religious and secular music stir and shape our emotions, binding communities, giving a voice to joy, grief, hope, longing, and the wordless exuberance of being.

Over the years, the Cathedral air has vibrated with the strains of Ravi Shankar's sitar music, African and Native American drums, Japanese flutes, recordings of whales and wolves, children's voices, and of course the deep tones of the Great Organ. In its century-plus existence, hundreds of musicians have played here. Artists in Residence Paul Winter and Fred Renz have brought world music and early music into the Cathedral several times a year for decades. The Cathedral has also hosted funerals and memorials of celebrated musicians; in May 2013, the memorial service for Dave Brubeck brought family, musical luminaries, and thousands of fans to the Cathedral to share memories and joyful sounds.

But the Cathedral Chorus and Great Organ are the heart of music at the Cathedral. Choristers were so important to the young Cathedral that The Cathedral School was founded in 1901 as a boarding and choir-training school for the boys who sang in Cathedral services. (In 1964, it became a day school, and in 1974 went coeducational. Today the school is an independent, diverse and academically rigorous haven for children of all faiths.) The Great Organ, made in 1910 by Ernest M. Skinner, of the Ernest M. Skinner Organ Company of Boston, was soon recognized as one of the finest organs in North America. Titled Opus 150, it was considered by Skinner to be one of his masterpieces.

Kent Tritle, Director of Cathedral Music, is a virtuoso on the organ and one of America's leading choral conductors. *The New York Times*, reviewing his first solo organ concert at the Cathedral (November 22, 2011), described his rendering of Bach's *Fantasy and Fugue in G minor* as "jubilantly prodigious." Those words could be used to describe



Kent Tritle, Director of Cathedral Music, at Bishop Dietsche's Installation in February, 2013.

Photo: Kara Flannery

Mr. Tritle's career as a whole, from his childhood in Spirit Lake, Iowa, to his student days at Julliard, to his tenure as founder and Music Director of Sacred Music in a Sacred Space, Music Director of the Oratorio Society of New York, and Music Director of Musica Sacra. Tritle is also the organist for the Philharmonic and the American Symphony Orchestra.

Kent Tritle's two years at the Cathedral have been a whirlwind. He has reinvigorated *Great Music in a Great Space*, a public concert series inspired by world musical traditions and the Cathedral's history of exhilarating musical events; ignited a new Cathedral initiative, Friends of Music, headed by past president of the Society of Regents and former Trustee Louise Bozarth; and reshaped the Cathedral Chorus and Orchestra, whose members are drawn from among New York City's most talented and stylistically-versatile freelance musicians. Upcoming concerts not to miss include the November 20 "Celebrations of Andrew Carnegie" with choral and organ music, and assistant organist Ray Nagem's organ recital on October 30.

The Cathedral also welcomes many visiting choirs every year. They come from around the country, and from Canada and England: school and church choirs, children and adults. Any school choir, with advance notice, can sing in the Cathedral whenever it is open to the public and not being used. This allows students to experience the kind of space and acoustics church music was written for, and to feel a part of this historic venue. The goal of all Cathedral music is to reach out and gather in, to honor the many rhythms that infuse our lives.

This broad welcome has been reflected in such events as the Namgyal [Tibetan] monks chanting at the Cathedral, and last year's "The Holy Land: Jerusalem" concert, a program of songs from the Christian, Jewish and Islamic Traditions. Meanwhile, the Cathedral's signature concerts continue, each year a layer: same, different, theme and variation.

The Philharmonic Memorial Day Concert; Paul Winter's solstice concerts; the St. Francis Day Massa Gaia, written and performed by Paul Winter and the Paul Winter Consort; The Christmas Concert; and the New Year's Eve Concert for Peace, started in 1984 by Leonard Bernstein, bring thousands to the Cathedral. On such occasions, there is joy in so many hearts in the great space being filled to hear the rippling notes.

"There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars." These lines from F. Scott Fitzgerald's *The Great Gatsby* (Fitzgerald was inducted into the Poets Corner in 1999) are rich in romantic imagery, all set up and supported by the mere mention of music in the first sentence. Fitzgerald's early readers knew what kind of music would have been playing at Gatsby's house, and it heightens the effect of the passage to know those Jazz Age tunes, but it's not strictly necessary. Whatever music was played in such houses on such nights when you were young will do.

We all have soundtracks to our lives, and the life of the Cathedral is no different. Summer nights, blue gardens, stars...Easter Sunday, white lilies, chalices brimming with sacramental wine...children's voices in song and laughter, peacocks...the Value of Water, a rally for peace...the Cathedral weaves music into most events and programs because music is the closest we come to pure spirit.

Diehl is editor of the Cathedral's newsletter.

Episcopal New Yorker Music Survey

By Nicholas Richardson

In the late summer, the Episcopal New Yorker posted a “Music Survey” online and sent out invitations to participate. The survey was in two parts—one for general respondents and one specifically for parish music directors and clergy. Over 300 people responded to the general survey, and over 30 to the more restricted one for music directors and clergy—and many thanks to all who did so! The surveys, although largely multiple-choice in form, included comment boxes for each question, and were intended and designed to elicit longer and more nuanced answers than any pure multiple-choice questionnaire could hope to achieve. As readers will see from

the selected comments included here, some participants were unimpressed with the way the questions were phrased—and took full advantage of the comment box to express their feelings about being asked to select from choices that did not match their preferred answer. What became clear (and is, of course, no surprise) was that Episcopalians are passionate about their music, and are diverse in their opinions!

Richardson is the editor of the Episcopal New Yorker and director of communications for the diocese.

QUESTION 1

A GOOD CHURCH SERVICE

Is hushed and respectful	41
Is raucous and joyful	16
Depends on the circumstances	259

Episcopal services... are not about group enthusiasm ... but about contemplation and a shared connection with values, spiritual, social, humanitarian and aesthetic.

Raucous? Worship is an act, not an activity.

During Lent - hushed and respectful, during Eastertide and Christmas - raucous and joyful - ALWAYS raucous and joyful at children's service!!

The word raucous in this survey is very disparaging and distasteful.

Whatever the congregation is feeling should be expressed. Raucous and joyful is definitely OK.

Everything from medieval evensong to Hip Hop Prayer Book/Kanye West works with the right energy and planning.

QUESTION 2

WHEN THE CONGREGATION SINGS HYMNS IN YOUR CHURCH

Everyone joins in vigorously	141
About half the congregation sings	161
Only a few people sing	19

Quite often the organ is played so loud that you cannot hear yourself think. So you don't even try to sing loud enough to be heard.

...our choir is so accomplished that the congregation is intimidated about singing themselves.

... people are not professionally trained to sing the complex hymns that you find in most Episcopal Churches these days.

QUESTION 3

WHEN IT COMES TO PARTICIPATION, DO YOU THINK THAT:

Everyone in the congregation should sing, even if half of them are tone deaf.	293
Only those who can sing in tune should sing.	17
Only the choir should sing.	0

If you can speak then you should sing. Doesn't matter what it sounds like.

Somehow, when everyone is participating, including the 'tone deaf,' it always sounds better!

You wouldn't ask a plumber to install an electrical switch... why ask people who can't sing to sing?

The choir is trained to sing, the congregation can accompany them if they know the song. If they don't they can listen and praise God with raised hands to glorify Him.

This business of 'everyone must participate in everything' has been carried to an absurd extreme.

The All Saints', Valley Cottage Malayalam Choir singing “Hallelujah” during the celebration of Onam, a harvest festival from the southern state of Kerala, India on September 15, 2013.

Photo: All Saint's Church



QUESTION 4

WHICH OF THE FOLLOWING ARE TRUE (SELECT ALL THAT APPLY):

The quality of the music was a big reason why I first started attending my church	206
It makes no difference to me what kind of music we have, or if we have none at all	8
I would rather have no music than bad music	56
None of these.	80

QUESTION 5 LIKES/DISLIKES

SUNG LITURGY

(i.e. the priest/worship leader singing parts of the service that could be spoken)

Like	221
Dislike	41
Indifferent	59

SUNG PSALMS

Like	238
Dislike	30
Indifferent	48

ANTHEMS SUNG BY THE CHOIR

Like	287
Dislike	4
Indifferent	28

ORGAN VOLUNTARIES

Like	293
Dislike	6
Indifferent	20

CHANT

Like	293
Dislike	6
Indifferent	20

MODERN HYMNS SUNG TO ORGAN/PIANO ACCOMPANIMENT

Like	287
Dislike	6
Indifferent	20

MODERN HYMNS WITH A CONTEMPORARY ACCOMPANIMENT

(e.g. guitar/drums or similar)

Like	287
Dislike	6
Indifferent	20

GOSPEL

Like	108
Dislike	140
Indifferent	68

My feeling is that [the words of the liturgy and the Gospel] are too important to be communicated via song unless the singer is professionally trained.

I find the chanted Lord's Prayer to be extremely meaningful.

Unaccompanied, I feel at one with the full congregation and that we are sending our prayer right up to God. Like Horton hears the Who (if you'll pardon the terrible analogy), I somehow feel like our united voice gets through.

I feel all church music should be played on an organ.

The organ is a dated instrument...

I find subjective music (I love the Lord, because he is so good to me) to be a very poor aid to worship, whereas objective hymns (Worthy is the Lamb who was slain to receive power and glory and blessing and honor) are great aids to getting the focus off myself and onto God for a change.

I personally dislike all forms of 'praise bands,' and consider them inappropriate in church.

I listen to contemporary Christian music on a daily basis. I enjoy it and am very moved by it.

When on occasion a jazz, gospel or modern setting is given to the music, it's often a welcome change-up... But I like being rooted in music of the Episcopal tradition.

I think gospel is an important American art form and I would attend a gospel concert by a gospel choir, but it doesn't work in an ordinary service where people are of all ethnicities.

TOP TEN HYMNS/TUNES HUMMED WHILE WALKING AROUND DURING THE WEEK (OTHER THAN "WHATEVER WE SANG LAST SUNDAY" WHICH WAS A HUGE WINNER WITH A TOTAL OF 39 TOTAL VOTES).

1. Amazing Grace	12
2. Lift High the Cross	8
3. A Mighty Fortress	7
4. Spirituals	6
4. Hyfrydol	6
6 de Tar	5
6. St Patrick's Breastplate	5
6. Immortal, Invisible	5
6. Come thou fount of every blessing	5
10. Guide me O thou great redeemer	4

QUESTION 6

IF YOUR PARISH PRIEST WERE TO INTRODUCE NEW HYMNS WITH MODERN TUNES, HOW WOULD YOU FEEL?

Delighted. Sweep out the old and bring in the new!	21
Pleased, provided that you get to sing the old familiar ones as well.	182
Not thrilled, but you accept that times move on, and other people in the congregation like the new stuff.	76
Horrified. Why push aside familiar favorites that everyone can sing for the sake of modern rubbish and its fans?	34

I prefer contemporary Christian music. I feel it would be more appealing to the youth. The youth are our future and it seems foolish for them to worship separately due to their musical preferences. It should be a mixture to please all.

I really like the traditional music in the Episcopal Church with its ancient heritage, and would be very disappointed to see it significantly watered down.

I'd be happiest replacing dated 19th and 20th c. hymns with something truly contemporary. Much of the newer material in the Hymnal 1982 reeks of the '60s and '70s, especially lyrically. Let my generation gaze at its own navel!

In an aging parish the old hymns are beloved. However, one Sunday before Lent we did an all spiritual music service. By the recessional most of the congregation was clapping. WOW!

Sure, there need to be some parishes that specialize in classical organ music but in order for us to be relevant to an ever-changing and diverse world we need to evolve, and 90% of our parishes playing organ music does not cut it.

Our rector came up with a modern setting of the Lord's Prayer "for a summer change." Congregants and the choir detested it and yearned for our beloved ancient setting. I will change churches if we do not return to it this week.

QUESTION 7

IS THERE A PIECE OF SECULAR MUSIC IN WHICH YOU HEAR THE VOICE OF GOD?

... the implication that God can only 'speak' to us through so-called 'church music'... is both ridiculous and insulting.

psbaw, there are TONS of such examples!

...many Broadway tunes are as religious as hymns.

SOME SPECIFIC RESPONSES

*Michael Jackson Man in the Mirror
The Lark Ascending and Five Variations on Dives and Lazarus by Ralph Vaughan Williams
Ancient Airs and Dances by Ottorino Respighi
Symphony No. 2 (Resurrection) by Gustav Mahler
Loreena McKennitt
Martha Redbone Roots Project: The Songs of William Blake
Celtic Harp music
Leonard Cohen
Roy Orbison
Emmy Lou Harris
Otis Redding
John Coltrane
Dizzy Gillespie*



"Dancing to the Table," St. Paul's Chapel.

Photo: Clayton Morris

QUESTION 8

HAVE YOU EVER BEEN TO A CHURCH (YOUR OWN OR ANOTHER) WHERE THE MUSIC HAS REALLY MOVED YOU?

Almost all music I hear at other churches, first because it's different from my own parish, and second, because good or not-so-good, it's always a reflection of the Spirit.

Jazz Vespers at St. Peter's (Citigroup Center).

Gregorian chants at an African Orthodox Church.

I went to church with a friend where there was a band singing Christian songs. There was guitar, drums and a few people on vocals, mostly young people. People were dancing in the aisles.

Good congregational singing of Anglican chant. Holy Apostles was my favorite—David Hurd had the congregation trained—it was amazing.

The Latin mass settings we have at the Church of St. Mary the Virgin.

Renaissance polyphony/cathedral choir singing. It just washes over me like it comes from some other world, a heavenly place.

At the investiture of Bishop Dietche, one of the most moving church experiences in my life.

Contemporary gospel music and attending services where that music is played. I appreciate music that speaks to our youth. This is not heard very often in my church.

Holy Cross Monastery: the chant is deeply moving. My first visit there was during Christmastide, and hearing the entire service chanted, including the lessons (all first-class feasts, remember!), was a revelation.

In the Anglican Churches in Dodoma, Tanzania and the surrounding villages on a Carpenters Kids Pilgrimage.

Holy Week and Easter services at Saint Thomas Fifth Avenue.

A 'Rolling the Rock' post-Easter 'rock' music service with Psalm read to Queen (God will Rock You) chant, 'Rolling the Rock' theme lyrics sung to Proud Mary. Electric guitars, drums, youth involvement and lots of fun.

A local Episcopal church—more Evangelical than I—had a music director who combined gorgeous Ep. hymnody (1948 and 1989) with well-selected contemporary liturgical music from Africa, Latin America; it was a wonderful global faith sound. Really opened me up, the congregation too, I believe.

The Music Director/Clergy Survey

QUESTION 1

HOW WOULD YOU DESCRIBE THE ROLE OF MUSIC AT YOUR CHURCH?

An indispensable element in all our worship activity	20
Something that has an important place, but is not always at the center of things	9
Not something we value particularly highly	0
None of the above describes it (please tell us more in the box below)	2

QUESTION 2

DO YOU THINK THAT THERE ARE CIRCUMSTANCES WHEN MUSIC CAN DISTRACT FROM THE EXPERIENCE OF WORSHIP?

Yes	25
No	6

I think too much new music at once can discourage people, especially if they are not taught the music. I also believe silence is or can be an important part of worship, especially since ambient noise levels have increased and many people rarely experience silence.

When the music is not in the service of the sacred liturgy, but is either of the wrong (secular) character or creates an atmosphere of carelessness.

When the music becomes more about performing and less about worshipping.

The Choir at the Church of the Resurrection, Manhattan.

Photo: Ray Stubblebine



QUESTION 3

DO YOU AND THE MEMBERS OF YOUR CONGREGATION SHARE SIMILAR PREFERENCES IN MUSIC?

Yes	16
No	3
Somewhat	13

I probably introduce more new music than the congregation would like, and there is an ongoing debate over whether it is better to sing or say the psalm, but for the most part, the congregation sings enthusiastically.

I have been sharing more hymns from LEVASII and Wonder, Love and Praise with the congregation than they have been exposed to before. I strive for a mix of old, well-known hymns and some newer tunes and settings.

I have suggested some things musically that people liked- and that they didn't. One spectacular failure involved changing the setting of the sung Lord's Prayer rather drastically for a season. I still think it was a worthy experiment.

QUESTION 4

DO YOU THINK THAT THERE CAN BE A PLACE FOR SECULAR MUSIC IN CHURCH? IF SO, COULD YOU GIVE AN EXAMPLE, AND EXPLAIN WHY?

When hymns were introduced into the Church by the Methodist movement in the 18th century, they were all based on popular music. Prior to that, the church used only plainchant. Singing tunes that spoke to people at the time was part of what generated a new enthusiasm for the gospel.

The debate over what is secular is ages-old, but for our culture, the pop song idiom, associated as intrinsically with romantic love as plainsong is with sacred contemplation, is entirely incompatible with the aims of any worship service.

Worst example: I was at a funeral and "Highway to Hell" was played because it was the deceased favorite song.

Best example: A wedding where Jon Buchino's "Grateful" was a musical meditation.

I sing "secular" songs all the time in sermons--because music always speaks to the heart and soul, whether it's consciously rooted in divine worship or not.

Quality music that is non-sacred can enhance worship. However, music that has a specific secular connotation would not be appropriate.

I do not believe secular music belongs in (most) worship services. Perish the 'U2-charist'! -- and other instances where aging Baby Boomers pretend that their tastes still constitute 'youthy-ness'.

GENERAL COMMENTS

...there is a tension between preserving... tradition and being open to what is new, what speaks to each generation. We are in a period of rapid change and we don't know what the church of the future will look like. So we have to be flexible and open...

Give priority to singing the parts of the liturgy which are by their nature songs. Before you plan five hymns in a service, be sure to sing the Sanctus and the Psalms. Not singing the liturgy is like saying the words to the National Anthem.

The worshipping people of God should never be asked to use second- or third-rate junk. They are worth more, and God certainly is!

The first full-time hire after the rector should be a full-time music director. I'm convinced that if my congregation had invested in a skilled full-time music director (when we actually had the resources) 25 years ago, we'd be in a much stronger position now.

The nature of supply and demand means that most churches cannot afford professional organists of high quality. However, strong vocal coaches are more available. First priority should be someone who can bring out the best in building a strong choir and comprehensive music program; second is a strong organist.

Music as Outreach

An interview with Trinity Wall Street's Director of Music and the Arts, Dr. Julian Wachner

By Jim Melchiorre

All congregations use music to enhance worship for their members. Trinity Wall Street also considers music a powerful tool to bring people into the church for the first time, and to reach a new generation of children attending city schools, according to Dr. Julian Wachner, Director of Music and the Arts at Trinity. Wachner discussed "Music as Outreach" with Trinity's Senior Video Producer Jim Melchiorre.

JW: Everything that we do at Trinity Wall Street, either in music or the arts, is a form of outreach. I've always felt that music is the first port of entry for most people into some kind of church relationship, and Trinity Wall Street is no different. There are people who see the doors open, they'll walk into the church, they'll be moved, they'll be transported, they'll be inspired, and whether or not that turns them into members of this church or another church at some point, it's definitely transformed them.

JM: In 2011, Trinity began a Monday afternoon series called *Bach at One* which has proven extremely successful. Why?

JW: We have St. Paul's Chapel. The space is fantastic. So what I thought we would do is create specifically a way to put these fantastic works of Bach, these great Cantatas, into their original liturgical function. So there are people who walk in who think, "Oh, I'm going to a concert," and there are people that feel like they're having church. After having done this program for about two-and-a-half years I think, we have this congregation, and we have relationship. Many of these people are going to other churches, but for many others, this is their church, and it's very powerful. The place is packed, and

then we have an additional method of outreach, which is that these are all broadcast [on WWFM]. It's given us the opportunity to keep the performance of works that are pretty much neglected in North America, alive, and also give an interesting wonderful spiritual experience to a New Yorker or a visitor for an hour on a Monday.

JM: You also brought back the ancient rite of *Compline*, weekly, at St. Paul's Chapel, which you do in an innovative fashion.

JW: The text is the same every week. It's from the "New Zealand Prayer Book," it's about half-an-hour, and it's all by candlelight. And then we put yoga mats out, so people can lie on the ground, or sit in chairs. We're finding that all sorts of diehard Anglicans are coming in. The service is not incredibly participatory; you come in and the music just washes over you. The service begins in silence, and it ends in silence. It's ecclesiastical vocal improvisation. We're improvising polyphony, which is more than one part at a time. We're improvising psalms. We're improvising entire pieces. It's a relatively inexpensive way to create something really exciting and new, and all it takes is your own creativity and a sense of bravery that it's possible.

JM: For many years, Trinity has sponsored a Thursday *Concert at One*, not unlike many other Episcopal Churches in large cities. How have you added energy to that offering?

JW: What I started to do a couple years ago is to take that *Concert at One* slot, and our other series and festivals, and begin to focus them around a theme. So last year we focused on the Pulitzer Prize, and we just celebrated the last twelve Pulitzer Prize winners, and then Stravinsky, all of his sacred works, and now Benjamin Britten's hundredth anniversary. Somebody came up to me yesterday and said, you know, this program has reinvigorated Lower Manhattan, to see all these people, and they're coming here from the boroughs, and they're coming here from the Upper West and Upper East Side. This is now becoming a destination for serious concert-goers, but also at the same time, we have hundreds of people walking in off the street, and that's the continuing outreach.

JM: Trinity has made public school education one of its priorities, and you have sent music teachers into New York City public schools. How does that work?

JW: Our faculty is made up of Trinity Choir members who have a master's degree in music education. We send them out into the public school system, where many of them are assigned to be the music teacher for a school that doesn't have music. So they'll get to know hundreds of students. And with our incredibly rich chorister program at Trinity, we identify students who maybe express a little bit of interest, and we see some talent there, and we provide a way for them to come to Trinity and be part of the chorister program. So it helps to keep a vital diverse chorister program at Trinity, and we go out, and we bring in. If that's not the definition of outreach, I'm not sure what is.

JM: Any advice for your colleagues who are serving as Music Directors in Episcopal congregations across the country?

JW: Think outside the box. See what's working in other markets. We did *Compline* because of the success of the Cathedral in Seattle, and we emulated that, and then changed it to suit what we had. So I think the thing is thinking outside the box, thinking creatively, looking to see what's going on in the popular world, and just doing things that are different.

Melchiorre is senior video producer at Trinity Wall Street.



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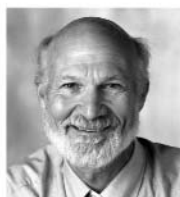
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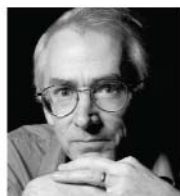
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Episcopal Charities: Making Music in the Diocese of New York

By Meredith S. Kadet

“Hall we sing?” cries the priest, and a roomful of children erupts in shouts and cheers. As the program director strums a few chords on her guitar, youthful enthusiasm finds its focus, and the music the children make together is joyful and bold. Every chin is held high, every face beams, and every voice is heard.

At this summer day camp program offered by Iglesia San Andres in Yonkers, 35 neighborhood children, many from immigrant families, come together for play and learning enriched by music and arts education. Over a few weeks of disciplined practice this summer, campers learned more than a dozen songs—many with accompanying gestures and dances—and had an opportunity to perform for their parents and neighbors at the camp’s closing celebration, hosted by the parish.

While funding for music and arts education in public schools decreases, Episcopal Charities is proud to partner with parishes like Iglesia San Andres throughout the Diocese of New York as they strive to ensure that children do not miss out on experiences like these.

For this issue of the Episcopal New Yorker focusing on music, we highlight parish-based programs that help the children in our diocese “make a joyful noise.” From steel drum troupes on Staten Island to arts instruction in the Bronx to children’s choruses in Orange County and Manhattan, these programs are introducing children to the joy of creativity, the power of expression, and the discipline of practice and performance—all in safe, stable communities, and without regard to socio-economic status or sectarian affiliation.

Based at Christ Church on Staten Island, the Christ Church Community Drummers program was formed in 2011 as part of the parish’s response to drastic cuts in music education at local schools. Steel drumming is a musical tradition with deep roots in the parish’s local West Indian community, and the parish connects a diverse group of children ages 8 to 14 to this tradition through weekly rehearsals and instruction. A cohesive, skilled, and enthusiastic group, the drum troupe performs regularly at parish-based celebrations and in the wider community. Last year, the children performed at several local events, including a commemoration of Black History Month and a celebration of West Indian culture at the Staten Island Children’s museum.

Music is an integral part of the curriculum for many academics-focused after-school programs, bringing mind, body and spirit into balance. The Freedom School Summer Camp at St. Ann’s Church of Morrisania in the Bronx opens each day with a singing assembly to get students engaged with each other and excited for the day of learning ahead. And the Cephass Arts Program at St. Peter’s in the Bronx offers no-cost after-school arts instruction to up to 30 children from local families, working closely with local public schools to complement in-school instruction. Professional musicians offer lessons from basic rhythm and pitch to advanced piano, all in a multi-disciplinary environment that also features dance and visual arts instruction.

Group practice and performance give students a sense of belonging to a wider community. At Holyrood Church in upper Manhattan, the Washington Heights Choir School’s rigorous but engaging curriculum culminates in performance opportunities in some of New York City’s oldest Episcopal churches. “Students are participating in a tradition that is centuries old and international,” says director Loraine Enlow, “and our program gives children long-term goals and a sense of true accomplishment as they connect to something larger.” Jubilate: The Community Youth Choir of Warwick (sponsored by Christ Church, Warwick) has grown to include more than fifty young participants in grades 4 to 12, with five different choir sections. Choir participants represent nearly every faith group and school in the region and include students from a diversity of racial and socio-economic backgrounds. Children are given targeted music education reflecting this



Top image caption: Christ Church Community Drummers, Staten Island. Photo: Episcopal Charities



Holyrood-Washington Heights Choir.

Photo: Episcopal Charities

diversity, as they learn to sing in a variety of languages. Community connection is fostered through service projects and peer-to-peer mentoring, while a variety of performance opportunities (including a trip to Carnegie Hall last year) introduce children to regional musicians and community arts organizations.

These programs and others like them demonstrate that music has the power to change lives. Children gain confidence and self-esteem as they discover and harness their creative power. Struggling families and underserved communities have cause for hope and celebration as they see their children building important relationships, developing leadership skills, and finding their voices. Episcopal Charities extends a hearty thanks to the teachers, leaders, volunteers and families who are helping children make music in the Diocese of New York, transforming lives every day.

Kadet is Episcopal Charities’ director of programs.

Variety for a Diverse Parish

By Carole J. Everett

When John Cantrell was growing up in the Appalachian foothills of Eastern Kentucky, he heard bluegrass music, shape-note singing, Gospel, the blues and other forms of roots music. Thanks to his father's record collection, he also heard jazz and classical. During his undergraduate years, he played jazz and rock, even touring with bands, to help pay for his education. Now that he's the organist and music director at St. Michael's Church in Manhattan, his musical choices span a millennium: from Bach to Bernstein, Miles Davis to Messaien, and just about everything in between and beyond. "St. Michael's is a singing congregation," he observes. "I often hear folks humming along when I introduce a hymn. It's a multi-cultural parish of people of all generations, and there is international diversity, too, along with people from different faith traditions: Catholic, Protestant, Jewish, and even some from Non Judeo-Christian beliefs. It's certainly a challenge to find music that speaks across these cultures, but with the anthems, hymns, psalmody, preludes, and postludes, it's an exciting one."

As in most of the parishes in our diocese, John Cantrell works with a limited budget that currently supports eight paid singers who work alongside a volunteer adult choir of approximately 25. They explore a challenging repertoire in many languages and traditions, providing music for the 10 a.m. Sunday service, Wednesday evening service of compline, and performing choral concerts throughout the academic year (in summer, a volunteer choir sings for the morning service).

The three choirs for children at St. Michael's are conducted by Jonathan DeVries, with Mr. Cantrell accompanying on piano or organ. The choristers receive what is essentially a free music education, based on existing teaching methods by Kodaly and the Royal School of Church Music. The children's programming has been an important means of outreach into the community; and Jonathan DeVries has brought children from Episcopal schools such the Cathedral School, Trinity School, and St. Hilda's and



John Cantrell at the organ.

Photo: St. Michael's Church

St. Hughes to join the St. Michael's choristers in productions that include Benjamin Britten's *Noye's Fludde*, Robert Chaul's *Alice in Wonderland*, and most recently Rachel Portman's *The Little Prince*. "Jonathan is a master educator," says Cantrell, "and we are so very fortunate to have him..."

When asked what he enjoys most about his position, Cantrell smiles. "Because of the church's location on the Upper West Side, between Lincoln Center, Juilliard, Mannes, and Manhattan School of Music," he says, "many parishioners are either professional musicians or extremely discerning listeners, and many volunteer their time and expert-

ise to enrich the music program. It's a bonus to be surrounded by such remarkable talent all the time. While my budget is lean, the opportunity for collaboration is rich," Cantrell continues, "it also means that I have to be on my 'A' game all the time."

Intersection, an informal Sunday evening worship service, is when Cantrell really stretches out. "At *Intersection*, other than hymns, the music is entirely improvised, and this is possible thanks to the generosity of people offering their talent," he says. "On a regular basis, we explore jazz, Celtic, various forms of Americana, Middle-Eastern, Indian, and more. Amongst the regular volunteers... is a percussionist from the Yale school of music, the dramaturge from the Metropolitan Opera, a Celtic fiddler, a percussionist who is well-versed in Middle-Eastern forms, a guitarist who specializes in Brazilian Jazz and traditional Brazilian music. Though additional funding for the music program would be wonderful, the generosity of parishioners adds to the variety and depth of the experience here."

Whether it's an Ellington Jazz Mass, Shape-Note singing, Gospel, Renaissance polyphony, or the pure sounds of the trebles in the children's choir, variety in its most artful form raises the roof at St. Michael's Church many times each week.

Mezzo-soprano Carole Everett is the former director of admissions at the Juilliard School and a member of the ENY editorial advisory board.



Cathedral Choristers Take On London!

The Choir, Choristers and Chorale of the Cathedral of St. John the Divine, led by Director of Music and Organist Kent Tritle, assisted by Associate Organist Raymond Nagem, and Choral Associate Malcolm J. Merriweather, were honored to be the resident choir at St. Paul's Cathedral in London, England from August 26 to 31. The choristers sang three services on Sunday, August 25 and daily evensong for the rest of the week. The choirs presented a diverse range of sacred repertoire spanning many centuries and highlighting American church music composers such as Harold Friedell, Lorin Wheelwright, and former Cathedral Director of Music and Organist, Alec Wyton—as well as Herbert Howells' iconic *Magnificat* and *Nunc Dimittis* for St. Paul's Cathedral, London in the space for which it was written.

Photo: Cathedral of St. John the Divine

A Short History of Episcopal Organs in New York City: Part One

By Lawrence Trupiano

The story of significant pipe organs in Manhattan must begin with the “Mother of Churches”—Trinity Wall Street.

Founded in 1697, Trinity opened its first house of worship in 1698. By 1741, it had its first pipe organ, the second known instrument in colonial New York City. This was not the English import that one would expect for its time, but a domestically built instrument by Johann Gottlob Klemm (a.k.a. John Clemm) of Philadelphia. It was a significant organ, and believed to have been the first in the colonies to have had three manuals (keyboards), 26 stops (voices), “with a Frontispiece of gilt Pipes, and otherwise neatly adorned.” The next two Trinity instruments did come from England: A 1764 John Snetzler instrument that was destroyed, along with the first church building, by fire on September 21, 1776; and the second Trinity Church’s organ, built by Henry Holland, which arrived in 1791 and survived until 1839, when it became apparent that the building housing it had serious structural issues.

The third and present Trinity building, by Richard Upjohn, was completed and consecrated in 1846. Its first organ was designed by the church’s organist, Dr. Edward Hodges, and constructed by the flamboyant New York City organ builder, Henry Erben. This, Erben’s largest instrument and promoted as the largest in the country, contained 1,854 pipes, with its tonal resources distributed over three manuals and pedal. In 1868, Erben, not wanting his magnum opus to be outdone by any other in the city, added a further, fourth, manual to the instrument (making it one of the first organs so-equipped in America) and increased its pipe count to 2,100.

Although Trinity’s Erben organ was modified tonally and improved mechanically during the following decades, much of its original fabric existed until 1923 when it was totally replaced, except for the massive decorative oak façade, by another organ building superstar, Ernest M. Skinner of Boston. A few parts of the Erben organ were, however, incorporated into the new instrument: the massive 32’ pedal pipes and a collection of pipes 2’ and smaller from mixture stops. The result boasted 4,710 pipes—a significant pipe count increase over the preceding Erben.

The 1923 Skinner was modestly improved in 1928, but it wasn’t until 1956 that a series of rebuilds by the successor company, Æolian-Skinner, started to enlarge it significantly. When the result—made famous through recordings and recitals by Larry King, Trinity’s organist from 1968 to 1989—was removed in 2003 because of damage from the 9/11 World Trade Center attacks, it contained 7,718 pipes and two four-manual consoles.

Moving up Broadway we come to St. Paul’s Chapel, which was completed and opened for worship on October 30, 1766. Although there is no documentary proof, it is believed that there was a small organ here prior to the arrival of the three-manual, George Pike England instrument of 1802, which was imported from England and originally had, as customary with early English and

American examples, no pedal keyboard. Its decorative, mahogany façade, which is the oldest surviving example of its kind in any NYC church, was built by the early New York City organ builder John Geib, who is buried in the northern side of the St. Paul’s Chapel cemetery. Since its construction, this façade has housed significant instruments by Odell (1870), Skinner (1929) and Æolian-Skinner (1950). In 1964, the last of these was removed, modified, and reinstalled in Trinity’s Chapel of the Intercession (now the Church of the Intercession) by the Schlicker Organ Company of Buffalo, NY to make way for one of the first modern, mechanical action (known as a ‘tracker’) organs built for a New York City church. (Most instruments built prior to 1880 had tracker action, which is a direct mechanical connection between the keyboards and the valves which admit air to the pipes. Newer, post-1880 organ mechanisms are known as ‘pneumatic’ and ‘electro-pneumatic;’ as implied by their names, these use small bellow-like pneumatics—with the eventual addition of electrical circuitry to operate them.)

Unlike its big brother at Trinity Church, the 1964 Schlicker organ in St. Paul’s, with its two manuals, 25 stops and 1,624 pipes, did survive the 9/11 attacks and continues to be used extensively by its current music director, Dr. Julian Wachner, for his ongoing Bach Cantata series and for the Wednesday ‘Pipes At One’ organ recital series.

Traveling north again, we encounter Grace Church at 10th Street and Broadway, where it moved from Rector and Broadway—literally a few footsteps away from Trinity—in 1846. The Grace congregation elected to bring the old building’s 1830 Erben to its magnificent new uptown church, where it was installed in the west end gallery behind a splendid Gothic-style case designed by the church’s architect, James Renwick. In 1878, the Erben instrument was incorporated as the antiphonal section of the new chancel organ provided by Hilborne L. Roosevelt’s Roosevelt Organ Works of New York City.

The new three manual, 4,627 pipe Erben- Roosevelt organ had innovative key mechanisms: The chancel section incorporated tracker-pneumatic action and the gallery Erben was connected electrically. It also had a few ranks called the Echo Organ, whose ethereal sounds drifted down from a ceiling rosette located at the intersection of the nave with the transepts.

In 1902, when Grace Church decided to take advantage of recent developments in dependable electro-pneumatic actions, it called on the young Ernest M. Skinner to install an electrical control system for the existing instruments, controlled from a new, four-manual console. As Skinner’s abilities became apparent to the congregation, more work was authorized, with sounds that had served Grace for more than 72 years being replaced and augmented with new sounds on greater wind pressures than had previously been used.

Skinner could almost be considered Grace’s resident organ builder; during the next decade he transformed the Erben-Roosevelt
(continued on page 37)



Grace Church’s new Bicentennial Organ

Photo: Grace Church

Civil Rights Pilgrimage

By Rukiya Henry-Fields and Kimberly Gill



Pilgrimage participants at Sixteenth Street Baptist Church in Birmingham, AL, with the Rev. Claire Woodley behind.

Photo: : Nicholas Richardson

From August 8 to 10 this summer, a group of young people and adults from our diocese went on a “Youth Civil Rights Pilgrimage” to honor the memory of Blessed Jonathan Myrick Daniels, an Episcopal seminarian who was murdered working for voting rights in Hayneville, Alabama in 1963. The purpose of the trip, sponsored by the diocesan Anti-Racism Committee, was to celebrate the life of Jonathan Daniels and to educate today’s young people about the Civil Rights Movement and the powerful role that young people of the time played in achieving successes like the Voting Rights Act. Below are two accounts of the trip written by young participants.

Rukiya Henry-Fields, Trinity St. Paul’s Episcopal Church, New Rochelle

I thought this trip was going to be a long weekend with a bunch of people that I didn’t even know. I expected the worst (and, I found out later, so did some of the other kids who went). But on our first day together, when we flew from LaGuardia Airport to Atlanta GA, we all started to like each other right away.

The first place we visited was the Martin Luther King Center in Atlanta, where we saw the tomb of Martin Luther King and Coretta Scott King, the King family home and the Ebenezer Baptist Church where Martin’s father and grandfather preached. That night at the hotel, all of the girls decided that we would gather in one room to spend the night. That night we talked and didn’t sleep. The next morning, we set out for Birmingham, AL—and I think that during that three hour drive is when we all finally slept!

The first thing we did in Birmingham was go to its Civil Rights Institute, which was one of the most informative and descriptive places we visited. It had exhibits that required interaction, so was more effective than walking around more traditional museums where you sometimes don’t comprehend the things being shown to you. They even had a station where we could give examples of racism we have experienced, which the others and I took the opportunity to use.

After that, we visited the Sixteenth Street Baptist Church. This was the starting point of the Children’s March, when the kids of Birmingham decided to take their stand against racism despite what their parents told them to do—or better yet, not to do. It’s also the infamous place of the bombing and murder of four little girls, Denise McNair, Cynthia Wesley, Carole Robertson and Addie Mae Collins.

The lower level of the church had been turned into a small museum. After that we were escorted up a long red staircase. At the top, there was a beautiful worship area with stained glass windows and white walls surrounding us. Even the ceiling had small golden tiles that formed a huge square with a blue cross right in the middle. It made the light shine so perfectly. One of our chaperones, Mother Claire Woodley, asked us to sit with our eyes closed. She told us to take in all the history that had happened right where we were sitting, maybe put ourselves at the dinner table where your mother told you to come straight home after school and not even think of going to the marches which were planned, but you disobeyed her. Mother Woodley asked us to put ourselves in the place of those children and consider how we would feel. She asked us to take in the fact that right downstairs, four innocent girls under the age of fifteen had been murdered during Sunday school.

After leaving the church, we went across the street to Kelly Ingram Park, one of the sites of the Children’s March, and walked along the path where the children had marched in 1963. Then we departed for Montgomery, AL for our lock-in at the Episcopal Church of the Ascension. There we watched a

Jonathan Daniels documentary and the much-talked-about Cheerios commercial with its interracial family. We discussed both, and I think that this was my favorite part of the trip, because at that church we weren’t all friends, so we weren’t so quick to agree with each other. There was actual deep conversation, disagreement and reflection on what everybody voiced as their own opinion. Again that night, it was “lights out” at 11 p.m., but it wasn’t like our Atlanta all-nighter. We all fell asleep at around 4:00 a.m., to then wake at 7 a.m. to travel to Hayneville, AL for the Jonathan Myrick Daniels March.

There, with others from around the country, we marched to where Blessed Jonathan had been jailed with other voting rights workers, and also to the convenience store where he was shot and killed. During the March, people carried pictures of Jonathan and other martyrs wrongfully killed during the Civil Rights Movement, including the four girls killed in the Birmingham bombing. I was privileged to carry the picture of Carole Robertson and to be her honorary presenter at the church service in the courthouse, where the man named Tom Coleman, who had murdered Jonathan Daniels, had been found innocent.

In the courthouse, we heard the stories about how the fourteen martyrs whom we honored had died. One man got into an argument with a white man at a gas station over the separate bathroom policy. He was beaten to death. Another man was driving and got pulled over by some members of the KKK. They forced him to jump off a bridge, leaving his wife and three kids behind. I don’t think I’ve ever been so moved before listening to those tragedies, some of which happened in the same town in which I was standing.

Later, we heard speakers like Ruby Sales and Gloria House, who had been imprisoned with Jonathan Daniels as young voting rights workers. They spoke about the horrid and disgusting time they spent in that jail cell. The two women said that the food was infested with bugs and it was unbearably hot, with an unmentionable stench. They also spoke about what a good man Blessed Jonathan Daniels was, and how nobody deserved to be treated like that, especially him.

So, that marked the end of our pilgrimage, and as we hurried back to Atlanta, and rushed through the airport, I knew that there was no question about it... We have to do this again next year.

**Kimberly Gill, Youth Arts Group,
Rural Migrant Ministry**

I would never have imagined that this Civil Rights Pilgrimage could be so life-changing for me. It was an amazing experience which opened my eyes to how much power we young people have. I saw the power that young African Americans had and how they were able to make a difference. Everything about the Pilgrimage was amazing. What definitely was the best part about this trip was having the opportunity to meet new people and experience a new culture. Not everyday do you get the opportunity to travel to a new place, especially where a lot of history happened.

I learned so much—I learned about things we don't even learn in school, like the inspiring story of Jonathan Daniels. There needs to be more people out here like Jonathan Daniels. Even though today we don't go through the racism that we did back then, we are going through a period of oppression against young undocumented students, and we need people like Jonathan Daniels to support bills like the Dream Act. We need people who will give their support because it's the right thing to do even though it won't affect them or their families. With everything I learned, what I took back home was the power to voice my opinion, and not give up.

The most rewarding part about the trip was actually going to the Birmingham Civil Rights Institute. It was very inspirational to learn about the Children's March, and to see that so many young people came out to fight for their rights was just amazing. The pictures and the videos blew my mind. All I could think about was how young people today can come together like that to make a difference. I loved everything about the Civil Rights Institute. It made me want to learn so much more about their strategies



At the Jonathan Daniels March in Hayneville, AL. Diocesan participants are in red t-shirts.

Photo: Nicholas Richardson

and apply them to issues today. I want there to be more community today, like there was back then when it comes to fighting for human rights.

I feel this trip made me stronger in that I know God had a purpose for all of us, sending us on this pilgrimage to learn these new things, meet these new people. It's my job to figure out what God wants me to do and make the difference I know I was born to make.

Building a Better Future in Nicaragua

By Linnet Tse

For the eighth consecutive year, members of St. John's Episcopal Church in Larchmont partnered with Bridges to Community, a non-profit community development organization based in Ossining, journeying to Nicaragua to undertake a building and cultural exchange trip. This year, the group was joined by seven members of the First Presbyterian Church in Goshen, NY.

The eighteen-person group traveled to the remote Department of Jinotega, 105 miles north of Managua, and one of the poorest regions in Nicaragua. Nearly 60% of Jinotega's residents live in extreme poverty, and for most people, a safe and solid home is only a dream. Homes are usually cobbled together with scrap materials. They are generally overcrowded, lack running water and appropriate sanitation facilities, have dirt floors and barely keep the rain out. The group constructed two cinder-block houses in the rural farming community of El Sasle (population 1,175), located in the indigenous territory of Jinotega, where the average education is 4th grade. A highlight of the week was a meeting with Jose Luis Gonzalez, the leader of the indigenous people in the region, who shared the history and stories of his people.

Working tirelessly alongside local masons and community members, the team—composed of nine adults and nine teenagers—built the two houses in just four days, without the assistance of any machinery. Human strength and shovels were the main tools used: they dug and leveled the ground for the floor using just shovels; hauled countless pounds of sand, rocks and water for the cement, which they mixed by hand; and formed block and bucket “brigades” to move the heavy cinder blocks and wet cement from the mixing site to the construction site. The new cinder-block homes have tin roofs, tile floors and locking doors and windows, providing a hurricane and earthquake resistant secure home.

Two multi-generational families were the proud, appreciative, beneficiaries of the



The team helped build two houses in just four days.

Photo: St. John's Church, Larchmont

Mission Trips

two houses. Despite the exhausting work and the very basic living conditions, the volunteers were elated and felt that they benefited just as much as the recipients of the homes. And that's why so many of them keep returning. Said four-time trip participant Simon Cantwell, who will be a freshman at Boston University in the fall, "Every year I go into the trip thinking that it will likely be my last. However, I seem to leave Nicaragua with my mind changed. The first few times I think I went entirely because I enjoyed the idea of giving to others who weren't as lucky as I, but now after

four trips I realize I go back mostly because I love seeing such pure joy in a place that is so poor."

Trip participants: Clarke Bailey, Skye Bailey, Carla Berry, Madison Blaine, Paul Boese, Sam Boese, Freya Cantwell, Paul Cantwell, Simon Cantwell, Luke Clay, Chase Danford, Heather Gardiner, David Kingsley, Kat Kingsley, Peter Kizer, Scott Roper, Shannon Roper, and Linnet Tse.

Tse is a member of St. John's Church, Larchmont.

Christ Church Bronxville in Cuba

By Madeleine Foley

It was difficult to know what to anticipate as I embarked on a trip to Cuba this past August with 19 other members of Christ Church Bronxville's Episcopal Youth Community (EYC). The practical purpose of our mission trip was to install a water purification system in the town of Itabo, while assisting in other tasks to help improve the quality of life of this Cuban community. However, through the course of our stay we discovered that our mission trip extended far beyond these practical tasks.

My knowledge of Cuba was from limited references in history lessons or negative news articles. Perhaps, like many Americans, I was wary of what I would find visiting this island country. However, the moment we were welcomed off the bus by the villagers of Itabo, a small town about three hours outside of Havana, my preconceived ideas or prejudices were removed. Getting off the bus we were greeted and hugged by the Cuban people as though they had known us our entire lives. We were not treated as visitors, but as loved ones who were returning home. Our stay in Itabo over the next four days reflected that initial greeting. In everything we did, we were treated with gracious hospitality and genuine kindness.

On many occasions we interacted with the youth of Itabo. Despite the language barrier, I found companionship in many of the Cuban teenagers. During the day we worked side by side with many members of the community to build the physical foundation for a section of a new church in the neighboring town of Favorito. As we all labored together, we were not only building the foundation of a church but the foundation of a relationship. Some of my favorite moments were the nightly dance parties in the cabana next to the church. Though we quickly realized how pitiful our dancing was in comparison with that of the Cubans (we were shown up by kids as young as 6), I was struck by how similar we all truly were. Despite our drastically different backgrounds and experiences, we were united by our common humanity and faith.

As I reflect on this, I feel privileged to have had the opportunity to encounter the beautiful lush land, the unique culture, and the exceptional, warm, loving people of Cuba. I owe a special thank you to the four wonderful chaperones of this trip: Father Michael Bird, Mother Yamily Bass-Choate, Katie Gojkovich and Michael Pollack. Each of these individuals uniquely facilitated an incredible mission trip. I come home hopeful that American-Cuban relations improve, so other Americans can share in our discovery of Cuba. As I have learned first-hand from my trip to Cuba, we can all benefit, maybe we Americans most, from an understanding that



EYC students from Christ Church Bronxville worked alongside members of the Itabo and Favorito community. Photo: Christ Church, Bronxville

no limitations, neither geographic nor linguistic, exist on the reach of human fellowship and love.

Foley is a member of Christ Church, Bronxville.



White Plains in Honduras

Grace Church in White Plains sent a group to Honduras to work with El Hogar Projects, a ministry of the Episcopal Church in Honduras. We volunteered at the Agricultural School Home of Love and Hope. It is a residential school for young people from backgrounds of extreme poverty. There are over 50 boys, in grades 7 through 9. They are trained to work with crops or animals, so they have a vocational skill when they graduate.

Photos: Grace Church, White Plains



Fossil Fuels: Time to Divest?

By Steven Knight

There is a growing public consensus that, as an overwhelming majority of scientists have been telling us, the Earth is warming quickly and human activities appear to be responsible. Worldwide temperature has already risen 0.8 degrees Celsius beyond its pre-industrial level, while the atmospheric concentration of carbon dioxide—produced by the burning of fossil fuels—recently reached 400 parts per million, a level scientists believe has not been reached for at least 800,000 years. The UK-based research group Carbon Tracker Initiative estimates that 80 per cent of the carbon reserves held by the world's 200 largest fossil fuel corporations must remain in the ground if we are to hold the rise in global temperature by 2050 to 2 degrees Celsius, a threshold recognized among climate scientists as a “tipping point” beyond which the effects of further warming will likely be catastrophic.

The destructive effects of this human-induced warming are already striking us with increasing force: extended droughts in the central and western U.S. states; accelerated melting of the polar ice sheets and accompanying sea-level rise; stronger and more frequent storms (as New Yorkers experienced in 2012 from Superstorm Sandy). The Institute for Human Security and Environment estimated in 2005 that climate instability could create an additional 10 million environmental refugees annually, as the struggle for basic resources like arable land, potable water and forests intensifies. Even more alarming, a report issued by the UK government has warned that exceeding the two-degree temperature barrier could leave one-sixth of the world's population at risk for floods or droughts and imperil the food supply for hundreds of millions.

Unfortunately, the response so far to this impending catastrophe from our leaders at the national, international and corporate levels has been disappointing. The U.N. climate negotiation process remains stalled despite meeting annually every year since 1995, with the world's most polluting states unable to agree on anything stronger than voluntary goals for carbon reductions. Domestically, Congress has made little headway; comprehensive “cap-and-trade” legislation to reduce emissions was passed by the House in 2009 but was never voted on in the Senate. Executives of fossil-fuel corporations have often encouraged inaction with tactics including the funding of front groups and scientists who deny the reality of climate change, and insisting that they can carry on business as usual with only minor changes in their extraction and production of carbon-based energy.

What should the response be from faith-centered people to this ongoing inertia within our leadership? Some have turned to civil disobedience, as seen recently in the resistance to the proposed Keystone XL pipeline from groups like Tar Sands Action and 350.org. Others believe that the tactic of shareholder advocacy practiced by the Interfaith Center on Corporate Responsibility is the best path, as it offers climate-change activists an opportunity to propose resolutions and speak at the annual meetings of companies engaged in the production and extraction of fossil fuels. Given that neither of these strategies has to date brought about the significant reductions in our carbon consumption needed to stave off climate disaster, however, another tactic must be considered: divestment from the world's 200 largest fossil fuel corporations, accompanied by reinvestment in an economy focused on clean, renewable energy.

Divestment has a long history within religious communities of all faith traditions. Industries such as tobacco, gambling, weapons manufacturing, and adult entertainment have been targeted in the past for practices that faithful people believe are in conflict with their most cherished moral values. In addition, faith

communities have divested from companies doing business with countries they believe are violating human rights, like apartheid South Africa and Sudan. Although some will object that divestment removes any leverage faith communities might have upon fossil fuel companies' unsustainable business practices, unfortunately there is little evidence that shareholder advocacy is bringing about meaningful change. The argument for divestment, in contrast, can be reduced to one inescapable question: Why should we continue to invest in what threatens to make the Earth uninhabitable for future generations?

We should remember that the admonition to care for all of Creation, and to use its resources wisely, is an integral part of our Christian heritage. God looks upon the Earth's multiple wonders at the end of the first chapter of Genesis, and sees “everything that he had made, and behold, it was very good.” The following chapter introduces the first man, Adam, whose fate is inextricably bound to the earth: his sin of tasting from the Tree of Life causes God to say, “cursed is

Divestment of our treasure from fossil fuels... would be a strong statement that we are committed... to living out our Genesis covenant to protect the Earth...

the ground because of you,” and results in Adam's banishment from Eden with a sentence to perform hard agricultural labor. Adam's broken relationship to the earth is only repaired later in Genesis 2 when Noah—identified as “the first tiller of the soil”—emerges from the Ark after the Flood to establish his covenant with God and to proclaim, “I will never again curse the ground because of man...neither will I ever again destroy every living creature as I have done.”

Earlier this year the United Church of Christ became the first major U.S. religious body to vote to divest its pension funds and investments from the fossil fuel industry because of concerns about its role in climate change, and it is time for the Episcopal Church to consider following suit. Resolution B023, passed at our General Convention in 2012, called upon Episcopal congregations, institutions and dioceses to “work for the just transformation of the world's energy beyond and away from fossil fuels (including all forms of oil, coal and natural gas) and toward safe, sustainable, renewable, community-controlled energy...” Divestment of our treasure from fossil fuels and reinvestment of it in renewable energy would be a strong statement that we are committed not only to fulfilling the promise of this resolution, but more importantly to living out our Genesis covenant to protect the Earth for those who will inherit our legacy. Jesus' words from Matthew 6:21, “For where your treasure is, there will your heart be also,” should be remembered by everyone committed to reinvesting in a sustainable future.

Knight is a member of the Church of the Holy Trinity on East 88th Street in Manhattan, and is currently a GreenFaith Fellow.

Sandy — One Year Later

By the Rev. Stephen R. Harding



Staten Island coordinator Darrell Hayes with Darius, Adam, Dave, Erin and Heather of the ERTSI Team.

Photo: Darrell Hayes

The story of Sandy Recovery is a story of the generosity of hundreds of people—of donors, and of a community coming together to support its own. It is also a story of achievement: For now, almost a year after Sandy hit, the Episcopal Diocese of New York (EDNY) is recognized on Staten Island as an organization that has the funding, infrastructure, and staff to do long term recovery work. We are focusing our efforts on home rebuilding, together with block grants to the Staten Island Inter Parish Council (IPC) for local parish initiatives to support their communities.

As I wrote earlier, we have set up a regional system with a single central portal for volunteers—our website at www.relief.episcopalny.org—through which volunteers from across the country register with Elizabeth Heenan, our Regional Volunteer Coordinator, to be assigned to recovery sites in Staten Island, New Jersey, or Easton, Maryland. Each of these locations has its own coordinator; Mr. Darrell Hayes is ours in Staten Island. Once volunteer teams clarify the dates they are coming, Darrell finds housing and work sites for them. In addition to representing EDNY on the Staten Island Long Term Recovery Rebuilding Committee, he works hard to ensure that the tools and materials that the volunteers need are waiting at their work sites, so that they do not waste their time.

As Darrell writes (see separate article), we have so far hosted 1,842 volunteers, who have contributed 8,125 hours working on 23 homes and who have helped provide 60 meals a day to residents.

In place and helping Darrell are the five interns from the New York Intern Pro-

gram who make up the Episcopal Recovery Team Staten Island (ERTSI) and are the on-site supervisors for the visiting volunteer teams (see their accompanying article). In addition to their work with the rebuilding, the ERTSI team is also starting to work on disaster preparedness plans with the ten Episcopal parishes on Staten Island.

The presence of the ERTSI team is an example of the generosity of many separate agencies coming together to make our efforts possible. Funding was applied for and received from Episcopal Relief & Development, Episcopal Charities, and Trinity Wall Street to support the cost of the interns for one year. The St Paul's vestry generously gave us permission to house the five in the St Paul's rectory starting in September—but as the rectory had sustained water damage over several years and was not habitable as of January 2013, funding was also applied for and received from the Staten Island IPC, the Diocese's Christian Formation Commission, and St Paul's Church itself to restore it and make it habitable.

As a result, the diocese now has a new site for the New York Intern Program on Staten Island, St. Paul's has a renovated rectory with people living in it, the peo-

ple of Staten Island have more resources to work with them in the long term recovery, and the wider Church has more capacity to serve those in need.

The Staten Island parishes and the Staten Island IPC have worked together tirelessly to respond as the Church to those in need. The Episcopal Church is well represented in the Staten Island Long Term Recovery Organization, and a block grant from Episcopal Charities is allowing each parish to help its own community. It is both moving and a source of great pride to see the outpouring of support channeled so effectively to where it is needed.

The regional structure of a central portal for volunteers, our own Staten Island coordinator, together with the creation of the ERTSI Team, the restoration of St Paul's Rectory, and the working together of the Staten Island parishes are the key reasons we have been so successful. The other key reason is all the time spent together, sharing information and all the meetings we've had over the past year that have been focused on our common goal of Staten Island recovery.

I am very excited and proud that our structure is working so well—and the reason that it's doing so is that everyone I've asked for help has said yes. I am grateful beyond measure to each of you who have helped and contributed through your presence, your time and your generosity. Thank you for being part of the recovery on Staten Island.

Our work is not finished. We still need help and we still need volunteer teams to come to Staten Island and rebuild. If you sent a team, we'd like to ask that you consider sending another this year. If you haven't, we'd like to invite you to form a team

and work with us for a day or for a week. There is much more to be done.

I would like to thank our partners and donors for your generosity and support—our success would not be possible without you.

Funding for Sandy recovery was received from our partner, Episcopal Relief & Development, which was instrumental in helping us set up the regional structure and extremely generous in their financial support of our efforts. In addition, I am deeply grateful to Ms Katie Mears, Episcopal Relief & Development's Director of US Disaster Preparedness and Response, for her help and guidance. Episcopal Charities provided generous support for the initial three months for our Staten Island Coordinator, two members of the ERTSI team, a block grant to the Staten Island Inter Parish Council, and a generous amount for tools. Trinity Wall Street provided generous support for the overall recovery effort and is also supporting two members of the ERTSI team. The diocese's Christian Formation Commission, the Staten Island Inter Parish Council, and St Paul's Church provided support for the restoration of St Paul's Rectory, and the New York Intern Program has provided the ERTSI team. In addition, we thank the many individuals, volunteer teams, and congregations who have come to help and who have sent donations in support of our recovery efforts.

Harding is the diocesan disaster response coordinator.

Staten Island Sandy Recovery Update

By Darrell Hayes

So many wonderful and exciting things have been happening on Staten Island since my last report. One of these is that Staten Island has been blessed with the addition of five New York Episcopal Service Corp interns who will be doing disaster relief on Staten Island for the next year under the Episcopal Response Team of Staten Island (ERTSI) label. They arrived the last week of August and have hit the ground running. Thanks to the vestry and congregation at St. Paul's Memorial Church and many, many others who had a hand in renovating and cleaning the rectory, the interns have a wonderful and cozy place to live—some have described the newly renovated rectory as a New England Bed and Breakfast! It is a blessing for St Paul's to have such a young and enthusiastic group of people living on their grounds. With just three full weeks under their tool belts they have learned how to do roofing, framing, insulation and drywalling—new skills that they will use while acting as team leaders working in houses with the volunteer teams. When there are no volunteers working, they will themselves be working on homes helping to rebuild them.

On the volunteer housing front we now have the capability to house multiple volunteer groups at one time. We are able to accept one or a large group of volunteers for one day or a week. We have been blessed to have volunteers from many faiths including Episcopalians, Baptist, Lutherans, Moravians and Presbyterians. We have partnered with the Presbyterian Disaster Assistance so that their groups staying in Elizabeth, NJ can make the trip to Staten Island to assist us with the rebuild effort. I am happy to report that we have helped repair 23 homes so far this year with the help of 1,842 volunteers who worked a total of 8,125 hours.

We have also partnered with three other organizations to open a Sandy Resource Center in the New Dorp Beach area. This is staffed by one full-time person and many volunteers from local Episcopal Churches. Hundreds of residents affected by the storm have come to the center to find a whole array of different resources needed to rebuild their home. In addition, the diocese helps to fund the "Soup in the Hood" feeding ministry run by George Nickel, who is a parishioner at Christ Church New Brighton; this ministry helps to serve up to 60 hot meals a day to residents in the area who still lack the ability to prepare hot meals for themselves. Looking ahead, we have four volunteer groups scheduled over the next month and are working very hard trying to recruit new volunteer groups. Many photos of our work can be seen on Facebook (EDNY Volunteer Opportunities). If anyone is interested in volunteering on Staten Island please contact us at Sicoord@episcopalny.org.

Hayes is the diocese's Staten Island Disaster Response Coordinator.

PREPAREDNESS

Hard on the heels of Sandy recovery, the Diocese of New York is already working to prepare for the next disaster. Over the summer, New York City designated Flood Evacuation Zones (<http://maps.nyc.gov/hurricane/>); we are now working to develop an evacuation plan for each parish located in one of these zones—with work also beginning on identifying areas that are equivalently exposed in the seven counties north of the city.

We have created a Disaster Management Team, comprised of members from across the diocese to make sure that we have good geographic response capability, and we are using the federal government's Incident Command System (ICS) as the basis for our plan to respond to the impact and aftermath phases of the next disaster.

Some useful/essential points:

- New York City's website has helpful guides for disaster preparedness (http://www.nyc.gov/html/oem/html/ready/ready_guides.shtml). Even if you don't live in New York City, these guides may be helpful to you as you plan.
- Plan for what is most likely in your area. (http://www.nyc.gov/html/oem/html/get_prepared/prepared_plan.shtml).
- Everyone needs to be self-sufficient for the first 24-72 hours of a disaster.
- See the section on Go Bags (http://www.nyc.gov/html/oem/html/get_prepared/supplies.shtml) and have one ready—just in case.

Intern Response Report

By the ERTSI Team

Gratefulness. That is the first word that comes to mind when thinking on our experience in the first few weeks as interns with the diocese's disaster recovery program on Staten Island is gratefulness.

The five of us—Adam, Dane, Darius, Erin, and Heather—have signed on for a year of service through the New York Intern Program of the Episcopal Service Corps, a program that combines service with living in an intentional community. Coming into it we knew the year would entail physical labor—installing insulation, hanging sheetrock, taping, laying roofing, clearing debris, painting and whatever else needs doing to get people back into their homes—but we have found already that this year encompasses so much more. This year allows us the opportunity to make connections with homeowners, parishes and a wide variety of people in the community with a common goal of helping restore those who were displaced by Sandy to their homes.

Even within the few weeks we have been here we have felt bonds forming as we have been actively working to rebuild homes. Our sense of accomplishment has been multiplied by the sense of community we have already begun to feel within our home and within Staten Island. The hope is that as we acquire the skills and know-how we will be able to successfully lead volunteers on work sites as well as carry what we've learned to our home communities as we move forward in life. We also hope to partner with the parishes on Staten Island to facilitate the creation of disaster preparedness plans for each parish. These are weighty goals, but are made easier by all of the support we've had along the way.

Although we've come to offer our time and energy, we've already received so much from the communities of Staten Island. St. Paul's Memorial Church have refurbished their beautiful rectory to provide us with housing and invited us into their newly restored sanctuary to worship with them; the other churches of Richmond County have equally opened their doors and generosity to us; even the homeowners we work with—some of whom have lost everything, or nearly—have overwhelmed us with their warmth, and sometimes with their cooking. Of course it is impossible to thank everyone who has shown kindness toward us as we begin our year of service, but it is all of these resilient people, seen and unseen, who are the brick and mortar of this community. The road to recovery is long, and it is a blessing for us to be a part of it. If you haven't already, won't you consider joining us?

If you or your church are interested in coming down to volunteer with us, please contact us at episcopal.recoveryteam.si@gmail.com. We thank you for your interest and support.

From the Budget & Finance Committee

Every year at Diocesan Convention the Budget and Finance Committee offers a verbal report and several resolutions to adopt the Assessment Budget for the coming year. A spreadsheet of the Assessment Budget is included in the Calendar of Convention which is mailed out to every congregation and delegate prior to Convention. This year the Calendar of Convention includes a written budget narrative (available online at www.diocesenyny.org/forms > Narrative Budget) alongside the spreadsheet.

The narrative offers a starting point for clarity and openness in the Assessment Budget process. It explains in general the receipts and disbursements of the diocese; in other words, where the money comes from and how it is spent. It also summarizes each office, program, and grant that is funded by the Assessment Budget. When possible and where applicable, we have included the assigned staff members for each office, program, and grant.

Sometimes questions are best asked on the floor of Convention, and after the verbal report at Convention on the Assessment Budget there will be a time for any questions. That said, I know from my own experience that many questions can be asked and answered in advance. With that in mind, I invite you carefully to examine the Assessment Budget spreadsheet and narrative. Once you have done that, if you have additional questions or comments, please feel free to contact me at your convenience before Convention. I think it is very important that our Assessment Budget process is open and easily understood by everyone in the diocese, and for that reason, I am happy to field any questions that you might have about the budget or the process.

In Christ,

The Rev. Matthew Hoxsie Mead
 Chair of the Budget & Finance Committee of the Diocese of New York
 Rector of the Church of the Good Shepherd, Granite Springs
 (Cell) 914-471-0260
 (Office) 914-248-5631
 (Email) mead@goodshepherdny.org.

	2013 Convention Budget	2013 Projected Results	2014 Convention Budget
INCOME			
Assessments	8,000,000	7,950,000	7,800,000
Congregation Support Plan Contributions	800,000	650,000	625,000
Allocation from Investment Income	400,000	450,000	1,100,000
Increase in assessment reserves	(300,000)	(500,000)	(300,000)
Increase in CSP reserves	(125,000)	(125,000)	(125,000)
Rental Income	500,000	500,000	
Fee Income	90,000	50,000	60,000
Transfer from Diocesan Reserves			353,000
Total Receipts	9,365,000	8,975,000	9,513,000
DISBURSEMENTS			
Missions and Programs Beyond Diocese	997,500	993,297	1,079,700
Direct Support Provided to Congregations	2,675,000	2,540,185	2,545,000
Missions and Programs to Diocese	1,933,000	2,086,200	2,044,996
The Episcopate and its Support	1,023,000	882,733	1,091,320
Diocesan Administration and General Expenses	1,966,000	2,077,234	2,029,906
Cathedral Cost Sharing & Rent	600,000	608,265	597,078
Convention Costs and Transfers to Reserves	80,500	82,500	125,000
Provision for Medical Insurance Increase	90,000		
Total Disbursements	9,325,000	9,270,413	9,513,000
Surplus (Deficit)	(295,413)		

	2013 CONVENTION BUDGET	2013 PROJECTED RESULTS	2014 PROPOSED BUDGET
MISSIONS & PROGRAMS OUTSIDE DIOCESE			
SUPPORT FOR NATIONAL CHURCH	750,000	750,000	832,000
COUNCIL OF CHURCHES	10,500	10,500	10,500
PROVINCIAL SYNOD ASSESSMENT	<u>22,000</u>	<u>17,797</u>	<u>22,200</u>
	782,500	778,297	864,700
SOCIAL CONCERNS	55,000	55,000	55,000
GENERAL GLOBAL MISSION	45,000	45,000	45,000
CHRISTIAN FORMATION FOR YOUTH AND YOUNG ADULTS	70,000	70,000	70,000
RURAL & MIGRANT MINISTRY	<u>45,000</u>	<u>45,000</u>	<u>45,000</u>
	215,000	215,000	215,000
TOTAL MISSION & PROGRAMS BEYOND DIOCESE	997,500	993,297	1,079,700
DIRECT SUPPORT PROVIDED CONGREGATION			
ASSISTANCE PROVIDED TO CSP CONGREGATIONS	2,100,000	1,989,552	1,900,000
OTHER SUPPORT PROVIDED CONGREGATIONS			
THE HARLEM INITIATIVE		45,355	70,000
FIRST STEP GRANT	20,000	20,000	20,000
NEXT STEP GRANT	30,000	30,000	30,000
HISPANIC COMPENSATION	350,000	317,342	350,000
HISPANIC GRANTS	75,000	87,936	75,000
GROWTH TRANSITIONAL GRANTS	<u>100,000</u>	<u>50,000</u>	<u>100,000</u>
	575,000	550,633	645,000
TOTAL DIRECT SUPPORT PROVIDED CONGREGATIONS	2,675,000	2,540,185	2,545,000
MISSIONS AND PROGRAMS TO DIOCESE			
PROPERTY SUPPORT GRANTS	350,000	350,000	350,000
EPISCOPAL CHARITIES	110,000	110,000	110,000
DIOCESAN SUPPORT (This includes compensation, benefits, & expenses related to each function)			
DIRECTLY SUPPORTING PARISHES			
CSP COORDINATOR	180,000	154,182	158,507
CONGREGATION DEVELOPMENT	145,000	163,624	159,595
CAMPUS MINISTRY	175,000	171,525	225,687
CANON FOR CHRISTIAN FORMATION	145,000	148,492	152,497
ARCHDEACON FOR MISSION	175,000	236,962	215,641
CANON FOR TRANSITIONAL MINISTRY	<u>190,000</u>	<u>191,051</u>	<u>190,689</u>
	1,010,000	1,065,836	1,102,615
SUPPORTING DIOCESAN CLERGY			
CANON FOR MINISTRY	188,000	210,966	193,689
CANON FOR PASTORAL CARE	<u>188,000</u>	<u>210,966</u>	<u>193,689</u>
OTHER DIRECT SUPPORT			
MID HUDSON	130,000	131,122	136,108
REGION II		70,020	
PROPERTY SUPPORT	145,000	148,256	152,584
	<u>275,000</u>	<u>349,398</u>	<u>288,692</u>
TOTAL FOR MISSIONS & PROGRAMS TO DIOCESE	1,933,000	2,086,200	2,044,996
THE EPISCOPATE & SUPPORT			
EPISCOPATE			
BISHOP SISK (COMBINED FOR 2013 IN DIOCESAN)	40,000	23,507	
BISHOP DIETSCH (COMBINED FOR 2013 IN DIOCESAN)	280,000	251,846	259,401
SUFFRAGAN BISHOP			161,477
ASSISTANT BISHOP (BISHOP SMITH)	80,000	35,076	
ASSISTANT BISHOP (KNUDSEN)	150,000	92,808	63,216
SHARED TRAVEL	<u>60,000</u>	<u>15,000</u>	<u>30,000</u>
	610,000	418,237	514,095
EPISCOPATE SUPPORT (This includes compensation, benefits, & expenses related to each function)			
BISHOP'S OFFICE	232,000	257,499	258,173
ASSISTANT BISHOPS' OFFICE		15,247	5,000
SUFFRAGAN BISHOP'S OFFICE			117,000
CANON TO THE ORDINARY	<u>181,000</u>	<u>191,750</u>	<u>197,053</u>
	413,000	464,496	577,226
TOTAL EPISCOPATE & SUPPORT	1,023,000	882,733	1,091,320
DIOCESAN ADMINISTRATION (COMPENSATION)			
OFFICE SERVICES	228,000	244,784	252,128
ADMINISTRATION	830,000	988,338	910,613
PUBLIC AFFAIRS	<u>235,000</u>	<u>235,112</u>	<u>242,165</u>
	1,293,000	1,468,234	1,404,906
GENERAL ADMINISTRATION & EXPENSES			
IT EXPENSES	100,000	100,000	100,000
ADMINISTRATION EXPENSES	125,000	75,000	100,000
OFFICE SERVICE	30,000	25,000	25,000
PUBLIC AFFAIRS EXPENSES	10,000	8,000	10,000
EPISCOPAL NEW YORKER	90,000	90,000	100,000
OVERHEAD AND FIXED OBLIGATIONS	312,000	300,000	280,000
WEB MANAGEMENT		5,000	5,000
ARCHIVES	<u>6,000</u>	<u>6,000</u>	<u>5,000</u>
	673,000	609,000	625,000
TOTAL DIOCESAN ADMINISTRATION	1,966,000	2,077,234	2,029,906
CATHEDRAL COST SHARING	525,000	541,290	559,878
RENT	<u>75,000</u>	<u>66,975</u>	<u>37,200</u>
PROVISION FOR MEDICAL INSURANCE INCREASES	90,000		
CONVENTION & MEETINGS			
DELEGATES TO PROVINCIAL SYNOD	3,500	3,500	5,000
JOURNAL AND DIRECTORY	2,000	2,000	5,000
DIOCESAN CONVENTION	92,000	110,000	140,000
DIOCESAN CONVENTION (FEE INCOME)	(74,000)	(90,000)	(90,000)
COUNCIL/CONVENTION MEETING	5,000	5,000	5,000
COMMISSIONS OF CONVENTION	2,500	2,500	2,500
ECUMENICAL & INTERFAITH	<u>7,500</u>	<u>7,500</u>	<u>7,500</u>
	38,500	40,500	75,000
TOTAL CONVENTION AND MEETINGS	38,500	40,500	75,000
OPERATING BUDGET	9,323,000	9,228,413	9,463,000
TRASFERS TO RESERVES			
DISCRETIONARY FUND-HOSPITALITY	26,000	26,000	26,000
DEPUTIES TO GENERAL CONVENTION	10,000	10,000	13,000
RESERVE FOR FUTURE EPISCOPAL ELECTIONS	3,000	3,000	7,500
RESERVE FOR LAMBETH	<u>3,000</u>	<u>3,000</u>	<u>3,500</u>
	42,000	42,000	42,000
TOTAL BUDGET	9,365,000	9,270,413	9,513,000

Views and Reviews

ARTS AND LITERATURE

**EXHIBITION REVIEW:
MEDIEVAL TREASURES FROM HILDESHEIM**
THE METROPOLITAN MUSEUM OF ART,
GALLERY 521
THROUGH 5 JANUARY 2014

Reviewed by Pamela A. Lewis

There was nothing in the field of the Arts that Bernward did not try, even when he was not able to bring it to completion." So asserted Thangmar of Hildesheim in his 11th century biography, *Life of Bernward*, of the great bishop of Hildesheim (960-1022), who reigned as bishop from 993, and whose extraordinary collection of commissioned works of liturgical art is the focus of this exhibition at the Metropolitan Museum of Art.

Located in Lower Saxony, Hildesheim is one of the oldest cities in northern Germany, and was one of the leading ecclesiastical and cultural centers of the Middle Ages. Largely due to Bernward's vigorous patronage, Hildesheim Cathedral today holds one of the most complete surviving ensembles of church furnishings and treasures in Europe, earning it in 1985 the designation of UNESCO World Cultural Heritage Site. Major renovations currently underway there have made it possible for around fifty works, most of which have never been previously exhibited outside Europe, to travel and be shown at the Met. While the cathedral's famous monumental bronze doors—known as "Bernward's Doors" (showing scenes from the Old and New Testaments)—and the equally dramatic bronze Column of Bernward (showing 24 episodes from the life of Christ) obviously could not make the trip, there is much in this small but sumptuous show to help the visitor understand what Thangmar was talking about.

During Bernward's time, Hildesheim was a center for bronze-making, and a few works in this medium commissioned by him are on view. An *aquamanile* (water vessel for washing hands) in the form of a standing lion displaying slightly bared teeth, is executed with careful naturalism and appealing patterning. In contrast to this relatively small work is the Cathedral's massive baptismal font, heavily decorated in relief with various biblical scenes—a powerful iconographical statement in bronze on the importance of the sacrament of Baptism. Dating from 1226, long after Bernward's reign and death, the font is one of the most significant works to survive the Middle Ages, and bears strong testimony to Hildesheim's primacy in metal casting.

Bernward (himself a member of the Saxon nobility) commissioned many smaller precious works, mostly for his Benedictine monastic foundation of St. Michael's Church. These include the dazzling *Virgin and Child Enthroned* (so-called *Golden Madonna*), no less affecting despite the headless and armless figures; portable altars decorated with enamel and ivory and depicting scenes from the life of Christ; and a splendid pair of gilded silver candlesticks, whose surfaces literally teem with human and foliate life. Also on view are bishop's crosiers, notable among which is the

Crosier of Abbot Erkanbald, a relative of Bernward, to whom the object was almost certainly given by Bernward himself. Similar in style and execution to the aforementioned candlesticks, the crosier also reveals the metalworker's skill in capturing in its limited space of stem and crook the narrative force of the Fall and Expulsion.

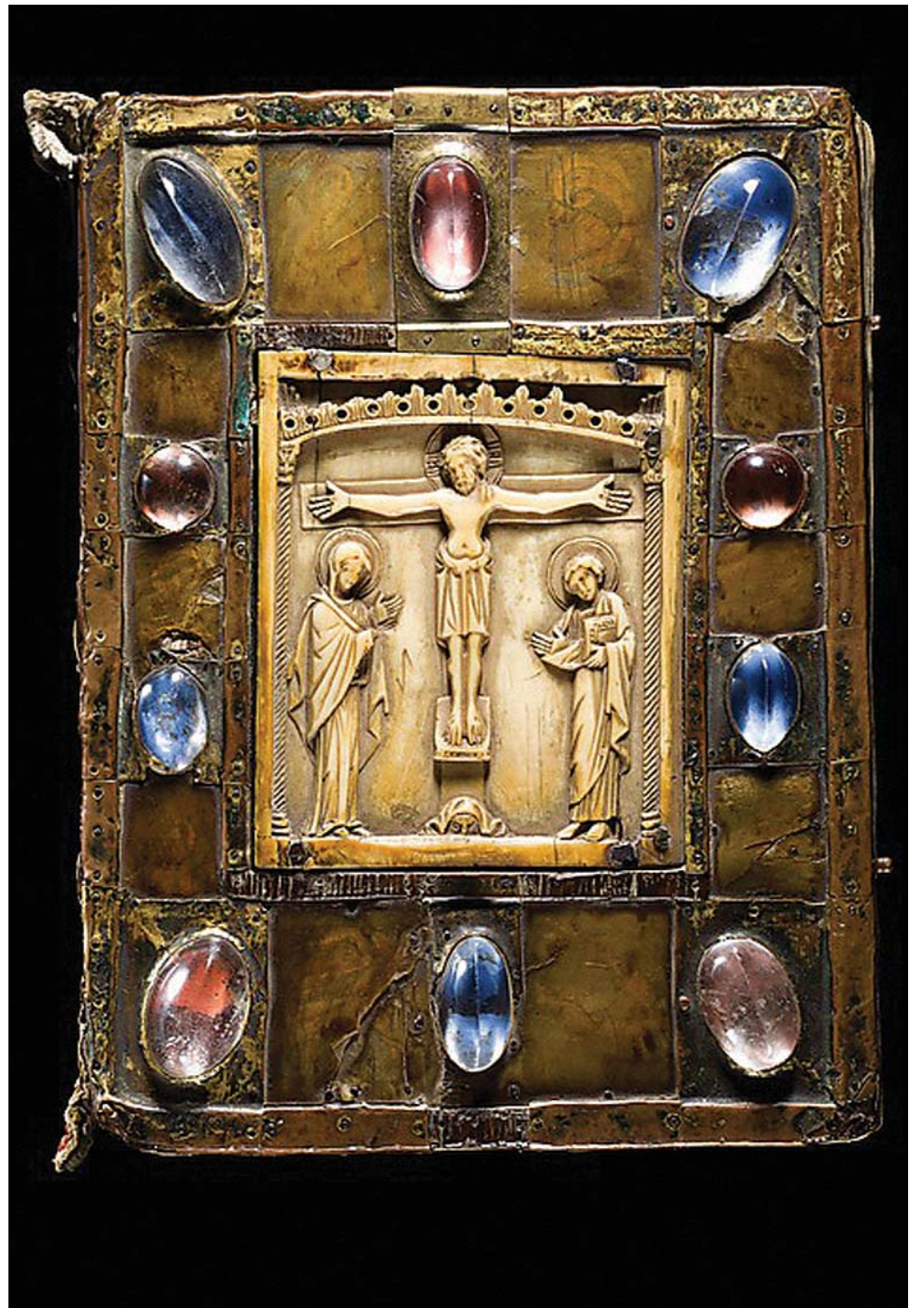
Believed to have been commissioned by Bernward for the Convent of Ringelheim in honor of his sister Judith, its abbess, the life-size Ringelheim Crucifix stands almost dead-center in the exhibition gallery and looms above accompanying objects and approaching visitors alike. Completed in the last year of Bernward's reign and life, the linden and oak crucifix is one of the earliest three-dimensional sculptures of this era to survive. The open-eyed, sensitive-faced corpus, whose head cavity once contained a holy relic, distinguishes it as an object of contemplation and devotion.

For the visitor who either has little time or who is new to the subject, "Medieval Treasures" is just right. Located in the small gallery between the Medieval Wing and the Lehman Collection, the show is magnificent yet manageable. The objects, despite their great age, have been well cared for; the burnish of silver, bronze and gold still catch the light, and jewels on Bible covers, chalices or on the finger of the unforgettable reliquary of Bernward's hand and arm rival those in Tiffany's and Cartier's windows.

In founding and furnishing St. Michael's, Bernward believed he was creating his burial place and a memorial to himself so as to "merit heaven," through an "architecture of credits," or worldly goods.

If such a thing were possible, this show should make him more than worthy. It is accompanied by a fully-illustrated catalogue written by scholars from the Museum's staff in collaboration with scholars in France and Germany, and there is also a continuously running video on medieval metal casting.

Lewis is a member of St. Thomas Church, Manhattan.



Gospel Book (so-called Small Bernward Gospel)

Photo: Dom-Museum Hildesheim.

SPEAKING FAITHFULLY: COMMUNICATIONS AS EVANGELISM IN A NOISY WORLD

BY JIM NAUGHTON & REBECCA WILSON.
MOREHOUSE PUBLISHING, 2012. 132 PAGES.

Reviewed by the Rev. Robert C. Lamborn

Sometimes what a book title does not say can build confidence in its ability to deliver what it does say. As a parish priest who has all too many advertisements for "simple keys" and "easy steps" come across my desk, I am refreshed by how *Speaking Faithfully* does not dangle promises of growing attendance, increasing giving, or "success" in front of its readers.

The authors are partners in a communications firm that has consulted extensively with a number of entities in the Episcopal Church. While the book applies well to other mainline denominations, it grows from the soil of their experience with and as Episcopalians. Similarly, although it has much to offer a variety of church-related organizations, the book is geared to the local church.

Speaking Faithfully treats communications as "a ministry

CHANGING LIVES: GUSTAVO DUDAMEL, EL SISTEMA, AND THE TRANSFORMATIVE POWER OF MUSIC

BY TRICIA TUNSTALL

NORTON, 2012. 320 PAGES.

Reviewed by Mark Risinger

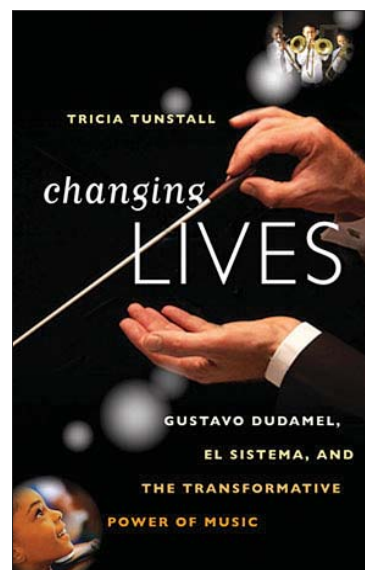
The late pianist and scholar Charles Rosen once dryly remarked that “The death of classical music is perhaps its oldest continuing tradition.” Each decade seems to bring a predictable chorus of laments over aging audiences, declining ticket sales, fossilized repertoire, the encroachment of internet entertainment, and so forth, *ad infinitum*. In defiance of this mindset, however, comes the story of “El Sistema,” the youth orchestra phenomenon of Venezuela, a story in which music does more than provide children with after-school “enrichment”: it places fine instruments in the hands of underprivileged children, teaches them to take pride in those instruments, utilizes hundreds of teachers and coaches across the country to give children private instruction from a very early age, and leads them into the formation of ensembles that have earned international acclaim. In providing an introduction to music, it also solidifies communities, gives children a glimpse of life beyond their impoverished surroundings, and makes them work to become better human beings. The astonishing story of how El Sistema has evolved over the last 40 years is the subject of Tricia Tunstall’s book *Changing Lives: Gustavo Dudamel, El Sistema, and the Transformative Power of Music* (Norton, 2012). Tunstall, a music educator and piano teacher with a large private studio in New Jersey, examines the extraordinary success of El Sistema in Venezuela and offers a challenge to the United States and other highly industrialized countries in which many children are still not receiving an adequate musical education.

The origins of El Sistema have entered the realm of legend in South America: how in 1975, Jose Antonio Abreu, a young Venezuelan music teacher, founded a youth orchestra starting with only 11 players, and how in the decades since, his passion has resulted in the training of literally hundreds of thousands of children from some of the poorest sections of the country. More than

that, the orchestras have achieved an incredibly high level of musicianship and technical proficiency, with repertoire that includes beloved classics of Tchaikovsky, Mahler, and Beethoven, along with Venezuelan folk repertoire. Many attribute the success of El Sistema to Abreu and his mantra, “Culture for the poor must never be poor culture.” And while Abreu maintains that he has never been completely comfortable with the name, “El Sistema,” due to its constantly evolving nature, its primary purpose has never varied since the beginning. As Tunstall herself remarks, “To observe the Sistema in action is to experience, over and over again, a highly dynamic balance between constancy of purpose and flexibility of means. It is also a forceful reminder of the primacy of process. In the Sistema, the process of human interaction through music learning is not a means to an end; it is the all-important end in itself.”

The most famous product of El Sistema to date is Gustavo Dudamel, the dynamic conducting prodigy who studied under Abreu as a beginning violinist in Venezuela, eventually rising through the ranks and becoming music director of the Los Angeles Philharmonic in 2009. When the author asks Dudamel to describe the special quality of El Sistema, he replies, “it’s about the connection. In the Sistema everything is connected; the music and the social aspects of playing music—they are never separated. Playing music together is connected with being a better citizen, with caring about other people, with working together. The orchestra, you know, it’s a community. It’s a little world where you can create harmony. And of course, when you have this, connected with an artistic sensibility...anything is possible. Everything is possible.”

The program is so enormous at this point, with affiliated “nucleos” (centers for study and rehearsal) scattered throughout the country, that some of the data is hard to pin down; at certain points in her book, Tunstall’s figure for the number of children involved across Venezuela is 400,000, whereas the website for El Sistema USA gives it as 300,000. While some readers may



find the author’s persistent use of the present tense a bit distracting, she tells this story with undeniable passion. Much of the book is devoted to a series of vignettes describing the difficult circumstances of life for underserved communities and the good that has been brought to them through El Sistema and its programs. Another of Maestro Abreu’s aphorisms, reinforced through first-hand experiences of Tunstall’s research, is that “If you put a violin in the hands of a needy child, that child will not pick up a gun.”

Substantial strides toward the creation of an American version of Abreu’s program, under the banner of “El Sistema USA,” have already taken place under the guidance and leadership of Mark Churchill, Dean Emeritus of the Preparatory Division of the New England Conservatory in Boston. Tunstall reports that at the time of her writing, at least 50 “nucleos” had already been established in the United States, and more are being formed each year. Happily, the call to action issued in her conclusion appears to be succeeding. Within the last year, a Kickstarter campaign successfully funded a documentary film about the thriving El Sistema USA program in Philadelphia, “Tune Up Philly,” and other programs are under development nationwide. One of the documentary’s producers, Jamie Bernstein, has been using her energies and her famous father’s legacy to promote El Sistema USA for several years. In harmony with the film makers and “nucleo” music directors, Tricia Tunstall’s passion for El Sistema and for reaching needy children is unmistakable throughout her writing, and she provides an account sure to inspire American musicians, music educators, and general readers alike.

Those interested in learning more are encouraged to consult the organization’s website: <http://elsistemausa.org/>

Risinger is a member of the Church of St. Mary the Virgin, New York and serves on the Episcopal New Yorker editorial advisory board.

in its own right, not simply a support for ‘real’ ministry.” Introductory and concluding chapters reflect on the authors’ theological/sacramental approach to communications. The book delineates a process for the more fundamental work of discerning first the messages to be conveyed and then who are the best people to convey them. It then provides information about the contents of a church’s communications toolbox, Individual chapters then cover social media, traditional media, church visibility, and crisis communications. A sample editorial plan demonstrates how to integrate those tools in an overall communications strategy rooted in who the congregation is and with whom it seeks to connect.

A section on “naughty words” like *messaging* and *target audience* points out our discomfort with certain of the tools of communications (a discomfort I share). The authors address this discomfort head-on and in a way I find convincing: “Just as none

of us sees the whole truth, none of us has the appeal to speak to “everyone.” . . . Each individual and each congregation has particular gifts, opportunities, and responsibilities to speak to particular audiences.”

Speaking Faithfully’s subtitle, “Communications as Evangelism in a Noisy World,” points out the challenges of our current situation, where the message of the Gospel can be drowned out of people’s hearing by a cacophony of louder, more insistent voices. Here the book’s modesty makes it clear that despite there being numerous factors beyond the church’s control in the surrounding culture, we can take steps to give our message the best chance possible of being heard.

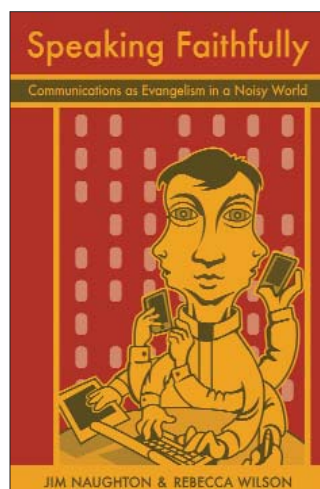
Placing the word “evangelism” in the middle of the subtitle makes the book more attractive to those less than comfortable with the E-word, but the authors firmly believe that the tools of communications are vehicles for evangelism in the widest

sense—making Jesus Christ known to people whether or not they ever darken the doors of your church. This is not “quick fix” evangelism, but working “to make our neighbors say, ‘Something is happening with those people that I want to know more about.’ Or even, ‘Something is happening with these people that I want to be a part of.’”

While a few resources are cited in the footnotes, an appendix providing a briefly-annotated listing of resources would be useful. The volume is not indexed, although its brevity and frequent section headings make it possible to search for a particular topic or topics without too much difficulty.

Speaking Faithfully’s combination of substance and accessibility make it an excellent resource for laity and clergy who do not have an extensive background in communications but are seeking to improve that ministry in the parish. Reading it gave me not just information about techniques, but the occasion to examine some of my assumptions, and to refine some aspects of my Christian faith in response.

Lamborn is interim pastor at St. Luke’s Church, Katonah.



Domestic Violence Task Force

A Task Force on Domestic Violence is being formed for the Diocese of New York. We are bringing together Episcopalian New Yorkers who have expertise on issues of domestic violence to shape our public witness. The Task Force is distributing resources to congregations of the diocese during October, which is Domestic Violence Month. Our hope is that, through increased awareness, every congregation of the diocese will be able to respond effectively by directing any person affected by domestic violence to appropriate local services. For more information, contact The Rev. Paul Feuerstein at pbfeuerstein@gmail.com.

Human Resources Task Force

A broadly representative group of lay and clergy leaders has been meeting, at Bishop Dietsche's request, to consider various issues in our diocesan life:

1. Sabbatical policies
2. Minimum clergy compensation
3. Supply clergy fees
4. Medical insurance for lay and clergy employees
5. Continued exploration of personnel/human resources questions

The diocesan community was given opportunity in August through early September to complete two short online surveys about some of these questions. Results are posted on the Task Force website (<http://tfhrp.episcopalny.org/>) where other useful related information will also be found.

The Task Force does not make decisions about any of these issues; its purpose is to bring proposals for discussion and possible action at our November Diocesan Convention. These proposals will be circulated to members of Convention (clergy and lay delegates) for their review the week of October 27, and will be posted on the Task Force website shown above.

The membership of the Task Force is listed on the web site; and our thanks are due to each of them for their service to our diocese.

The Rt. Rev. Chilton Knudsen, Assistant Bishop of New York, serves as contact person for the Task Force (bpknudsen@dioceseny.org).

New York Indaba Underway: Towards a "Shared Understanding of Our Common Life"



Indaba participants gathering in the Cathedral.

Photo: S. Holton

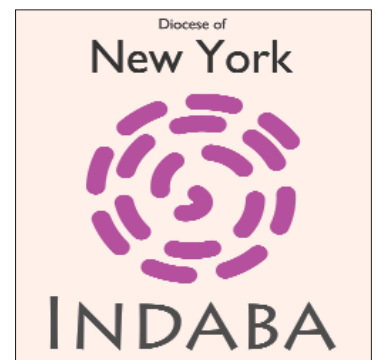
The Diocese of New York Indaba was launched on Saturday, September 28, as 54 teams gathered in the Cathedral of St. John the Divine. Each congregational team was joined into a group with two others. It was only when the teams went to sit at their assigned table that they learned who their Indaba partners would be.

Bishop Andrew Dietsche offered his reflections on the importance of the Indaba process as the Diocese of New York develops and deepens a "shared understanding of our common life."

Archdeacon Bill Parnell interviewed John Madden and Johanna Shafer, who had participated in the Indaba process that linked eight New Yorkers with teams from the Diocese of Derby (England) and the Diocese of Mumbai (India). Archdeacon Parnell also presented an Indaba "idea sheet" to help the teams think about how they might introduce their contexts for mission to their Indaba partners. Each group is composed of three congregations that come from very different ministry contexts—urban, suburban and rural; large program-sized churches and small town congregations; wealthy parishes and churches in economically depressed areas.

Canon Dr. Phil Groves, who heads up the Continuing Indaba project at the Anglican Communion Office in London, spoke about the theology behind Indaba and its importance for the Anglican Communion. He was joined by the Rev. Glenda McQueen, a priest of the Diocese of Panama and the Episcopal Church's Partnership Officer for Latin America and the Caribbean. Together they gave a presentation on how Indaba is a tool for helping Christians who live in and are shaped by one culture to spend time among those who come from very different circumstances and who may offer a very different expression of God's mission.

The Indaba groups will gather for three weekend visits on October 19-20, January 11-12 and April 5-6, with each congregation hosting their Indaba partners on one of those weekends. Facilitators will be assigned to each group to help draw out the experience of the Indaba weekends. Stay tuned for photos and stories as the Indaba team members get better acquainted with the many different expressions of mission that make up the Diocese of New York.



Cursillo Celebrates 35 Years in New York



We live in an era in which we do not expect things to last. Most everything we buy comes in packages that are disposable, and even televisions and cars have a very short shelf life. For 35 years, New York Episcopal Cursillo has been holding retreat weekends in the Diocese of New York. This is reason to celebrate!

Cursillo weekends focus on showing Christian lay people how to become effective Christian leaders over the course of a three-day weekend, during which retreat participants, called Cursillistas, listen to 15 talks given by lay people and clergy. They also experience a wide range of liturgies and interactive experiences which help them understand God's love for them and their own call to Christian leadership.

Over the 35 years, more than 2,000 people from our diocese have experienced Cursillo. Cursillistas are in almost every parish serving as wardens, church school teachers, lay readers, vestry members, soup kitchen volunteers;

even our bishop attended a Cursillo weekend. The Cursillo movement and Cursillistas have made a powerful impact in the Diocese of New York.

On October 12 New York Episcopal Cursillo celebrated its 35th Anniversary with a Gala at St. Peter's Episcopal Church in Port Chester, New York, including music, food, entertainment and a silent auction to benefit the scholarship fund for New York Episcopal Cursillo, which makes Cursillo weekends free for all first-time Cursillistas.



Altar Guild Announces 2014 Grant Cycle

For over 100 years, the New York Altar Guild, Inc. has been providing for the altar needs of the Cathedral, parishes, chapels, missions and related institutions in the Diocese of New York and in the world beyond through the operation of its "Reserve Closet" and by direct purchase. During the past several years, the Guild has also greatly expanded its activities, in particular to ministries in Iraq, Africa and the Caribbean.

In 2013, after careful consideration of requests for items beyond the scope of its previous activities, the Guild initiated a new grants program for the purpose of assisting parishes with larger projects. It received 15 applications by the February 1 deadline, and in April awarded grants to five parishes.

Applications for the 2014 grant cycle for projects in keeping with the purpose of the Guild should be submitted to the Grants Committee by February 1, 2014. Such projects might include refurbishing an organ, new cabinetry in a sacristy, or repair of stained glass.

Please contact Grants Committee Chair Miss Jean Grainger, 215 East 79th Street, Apartment 14A, New York, New York 10075-0854 or jcgrainger@aol.com for further information, guidelines and an application.

HOUSE OF THE REDEEMER

7 East 95th Street, New York, NY 10128

(212) 289-0399/info@houseoftheredeemer.org

Visit us online at www.HouseoftheRedeemer.org

UPCOMING EVENTS-ALL ARE WELCOME!

Tuesdays, October 15, 22, 29, November 5 and 12, 10:30 am-11:30 am, Reiki Classes Health Advocates for Older People will continue a series of Reiki classes with instructor, Wendy Wade. **Free of Charge.**

Tuesday, October 22, 6:30 pm, Illuminated Manuscripts of the Late Medieval Period Marlene Villalobos Hennessy, author and Professor of Medieval English at Hunter College, will present a lecture on the history and development of illuminated manuscripts in the late Middle Ages. **Suggested donation: \$15.**

Wednesday, November 6, Reception: 6:30 pm Dinner: 7:30 pm, Annual Benefit Dinner This year we are proud to honor Debby and Barton Jones. Please call for more information.

Tuesday, November 12, 6:30 pm, Changing Horses in the Second Half of Life At the height of her professional career as a doctor the now Rev'd. Dr. Sandra McCann changed paths in 1999 and has never looked back. Come hear her share her courageous and life changing story. **Free of charge.**

Wednesday, November 13, 7:30 pm, Fabbri Chamber Music Concert series will open with Stewart Rose, French horn; Eriko Sato, violin; and Kazuko Hayami, piano, performing the works of Beethoven, Prokofiev and Brahms. A reception with the artists will follow. **Tickets are \$40 at the door. Advance tickets are \$35, (\$20 for students). Please call for tickets and series subscriptions.**

Monday, November 18, 5:30 pm, House Annual Evensong in memory of those who have supported the Fabbri legacy. Anyone wishing to memorialize a loved one is invited to contact the office by November 15. **Free of charge.**

Tuesday, November 19, 6:30 pm, The English and Americans in Italy: Writers, Artists & Splendid Eccentrics Please join President of the Beaux Arts Alliance, David Garrard Lowe, for his fascinating lecture on English and Americans in Italy. **Suggested donation: \$35.**

Monday, December 2, 6:30 pm, House Annual Christmas Party Anthony Newfield will continue the House tradition of a Christmas reading with caroling and a reception to follow. **Suggested donation: \$20.**

Saturday, December 14, 10:00 am-4:00 pm, Longing for Jesus: Meditations on Come Thou Long Expected Jesus Annual House Advent Retreat will be led by the Rev. Jim Burns. **Lunch Provided. Fee: \$25. Reservations required as space is limited.**

Tuesday, January 21, 7:30 pm, Fabbri Chamber Music Concert with Naomi O'Connell, mezzo-soprano; Jesse Blumberg, baritone and Brent Funderburk, pianist, performing the works of Wolf, Lehar, Monteverdi, Gershwin and Bernstein. A reception with the artists will follow. **Tickets are \$40 at the door. Advance tickets are \$35, (\$20 for students). Please call for tickets and series subscriptions.**

Thursday, May 15, 7:30 pm Fabbri Chamber Music Concert featuring the American String Quartet with cellist, Clive Greensmith. A reception with the artists will follow. **Tickets are \$40 at the door. Advance tickets are \$35, (\$20 for students). Please call for tickets and series subscriptions.**

ONGOING PROGRAMS

**Morning and Evening Prayer Monday-Friday 8:00 am and 5:30 pm.
Eucharist Tuesday evening and Thursday morning (September-June).**

Wednesday Bible Study 3:30-5:00 pm (September-June).

Mondays, 6:30 pm, Worldwide Christian Meditation Group (year round).

2013

New Children's Chapel Consecrated at St. Matthew's, Bedford

On Sunday, September 15, Assistant Bishop Chilton Knudsen approached two closed doors at St. Matthew's Church in Bedford, and after prayers, called out, "Let the doors be opened." Those words started the consecration service for a new children's chapel building, donated by parishioners Dan and Linda deMenocal in honor of current St. Matthew's rector, the Rev. Terence Elsberry.

The chapel, built with hand-hewn Connecticut field stone and Vermont slate, has a passage from Isaiah inscribed over the door, "And A Little Child Shall Lead Them." The building was inspired by the small chapel at the Trinity Conference Center in West Cornwall, CT, where for years the St. Matthew's vestry had Vespers during an annual retreat. The interior is classic in its simplicity, light and bright to be inviting to the children, with white pews and natural wood arches.

"The building of this wonderful chapel is a sign of the vibrancy of our parish," said Elsberry. "We can't thank the deMenocals enough for their generosity. The chapel makes an important statement on the value we place on our children here."

The beautiful stone building, which seats 40 adults or 50 to 60 children, will be used not only for children's services but also small weddings, baptisms and similar occasions.

St. Matthew's has a very active Church School program, with over 120 children participating weekly, and they also participated in the creation of the new building: During construction last year, the children were asked to bring in stones from their homes, which the stone workers then placed at intervals



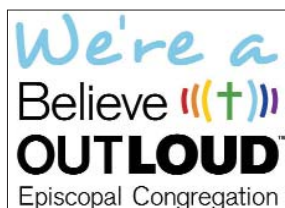
A large crowd gathered for the dedication of the new Children's Chapel at St. Matthew's, Bedford, September 15. Photo: St. Matthew's Church

around the building. Now those stones may be seen built into the exterior, nestled among the bigger, substantial rocks. Thus, the spirit of the Church School is embedded in the Chapel.

A parish-wide celebration, attended by hundreds of current and former parishioners and friends, followed the service.

St. Philip's Harlem Hosts LGBT Film Fair

On Saturday, September 28, an LGBT All Day Film Fair was sponsored at St. Philip's Church in Harlem by St. Philip's Integrity, the parish's LGBT ministry. Over 8 films were screened by African American self-identified Lesbian, Gay, Bisexual and Transgendered filmmakers, covering a range of topics including dating, depression, equal access to marriage, and the debate in black churches across the U.S. "I am dead tired," said one organizer at the end of the day, "but it was worth it to see young gay and lesbian college students and young adults feel truly welcomed and valued in a black church! The artistic filmmakers and actors showed their films and we had lots of panels allowing them to talk about technical film stuff and to talk about Heavy hitting issues like AIDS/HIV, drug use, Coming Out, Black homophobia, Black Church prejudice and more."



Female Clergy Meet for Global Women

"Sister to Sister" Program Launched



Bishop Chilton Knudsen introducing the "Sister to Sister" Program. Photo: Nicholas Richardson

Well over 60 female clergy of the diocese gathered Wednesday, October 2 in the Bishop's residence, Ogilvy House, in support of the Global Women's Fund and for the launch by Assistant Bishop Chilton Knudsen of the new "Sister to Sister" initiative in honor of retired Suffragan Bishop Roskam. Bishop Knudsen asked her sister clergy for their support in raising the \$10,000 that will make it possible for a woman in the developing world to attend seminary for three years. The Sister to Sister program is one part of the Global Women's Fund, which supports women in developing countries in secular as well as religious education.

People think it's over.*



We know it isn't over while survivors still struggle to live with the disease. Limited number of openings available in small, intimate, discerning and compassionate Support Group of over-50 HIV+ men, meets Thurs. afternoons in a safe, confidential and peaceful setting in Greenwich Village, Manhattan. Open-ended, steady commitment req'd. For more info or an intake appointment call Fr. Cross at 212-243-6192.

The Open Door at St. John's in the Village (www.stjvny.org)

*Quoted June 1, 2013 in The New York Times

Presiding Bishop joins Celebration of Trinity St. Paul's 325th Anniversary

Presiding Bishop Katharine Jefferts Schori and Bishop Dietsche were both present at Trinity St. Paul's, New Rochelle, September 15 to join in celebrating a double anniversary— of the parish's original foundation 325 years ago in 1688 by Huguenots refugees from France, and of the opening 150 years ago in 1863 of the current church building (the fourth in the history of the parish), which was designed by Richard Upjohn of Trinity Wall Street fame.

The presiding bishop was officiant and preacher for a choral evensong that emphasized not only history, but the rededication of the parish for ministry in the contemporary world. The liturgy included extensive interfaith participation, symbolic of the religious diversity of contemporary New Rochelle, with the opening invocation led by the Rev. Susan Zi-on Postal, priest at the Empty Hand Zen Center, New Rochelle and Lessons read in Hebrew by Rabbi Scott B. Weiner, senior rabbi at Temple Israel of New Rochelle and—emphasizing French Huguenot roots—by Guillaume Kossivi Ahadji, junior warden of the Eglise Française du Saint-Esprit in New York City.

The liturgy also included celebrations of the arts commissioned for the 325th Anniversary, all from New Rochelle artists, including the premiere of an anthem by New Rochelle composer Robert Puleo, the use of a set of red silk vestments with gold embroidery designed and sown by Marilda Williams, and a marble plaque designed and carved by Karen Gorst.

“The ministry of this congregation has rippled through the world over more than three centuries,” Schori said in her Sermon, “bringing healing of body, mind, and soul to multitudes and preaching peace to those who are far off and those who are near.”

For the 325th Anniversary Evensong, the church was filled, the singing robust, the preaching uplifting, the spirit joyous, and the Reception afterwards fabulous!



Clergy & Guests. 1 to r: Fr. Robert Gahler (Trinity St. Paul's (TSP)), Professor Carl Procaro-Foley (Interreligious Council of New Rochelle), Rev. Susan Ji-on Postal (Empty Hand Zen Center), Deacon Holly Galgano (formerly of Trinity St. Paul's, now of All Saints', Harrison), Rabbi Scott Weiner (Senior Rabbi, Temple Israel of New Rochelle), Hon. Marianne Sussman (Chair, 325th Anniversary Committee, New Rochelle), Bishop Howard Gregory (Jamaica & The Cayman Islands), Presiding Bishop Jefferts Schori, Deacon Ella Roundtree-Davis (TSP), Bishop Dietsche, and Deacon Hyacinth Lee (TSP). Photo: Joseph Pombo.

EPISCOPAL ORGANS (continued from page 23)

into a Skinner Organ with the early Skinner sound. Then 1912 brought an entirely new 5,706 pipe chancel organ with new Skinner pitman wind chests, a newer four manual console with an easily adjustable, blind combination action and more of his trademark organ sounds like the Erzähler, French Horn, Flugel Horn and 2-rank Dulcet.

Finally, in 1928 there was yet another Skinner rebuild and enlargement of his existing work. When the work was completed, the combined resources of the chancel and gallery organs consisted of 167 stops and 133 ranks, with a total of 9,329 pipes!

Unfortunately, this was more organ than could reasonably be maintained during the post-depression years. In the early 1960s it was therefore decided to replace the Skinner, and a contract was awarded to the Schlicker Organ Company for a large, neo-baroque instrument. The 4,634 pipe result gained very little recognition, however—it worked best for Bach and his contemporaries, but not as well for the romantic-era warlords like Franck, Widor, Rheinberger and Stanford.

Recently, As part of Grace's present renaissance, a new 'Bicentennial Organ' was commissioned from Taylor & Boody of Staunton, Virginia. This, the newest pipe organ in a New York City Episcopal Church, currently has 4,714 pipes, but when the specification is fully realized, will have 5,222 pipes. It is a large, versatile mechanical-action instrument which masterfully incorporates electric action to some of its distant parts; very reminiscent of the Roosevelt Organ that Grace Church possessed over 100 years ago.

The second part of this article will appear in the December issue of the Episcopal New Yorker.

Trupiano is a principal in the firm of Mann & Trupiano in Brooklyn, and Organ Curator at the Church of St. Mary the Virgin in Manhattan,

St. John's Staten Island Steeple Blessed

On Saturday, September 14, Bishop Dietsche and the Rev. Roy Cole, rector of St. John's Church, Staten Island climbed nearly 170 feet into the air to bless the newly reconstructed steeple of the church. St. John's was celebrating the 170th anniversary of the founding of the parish and the near-completion of the repairs necessary after the extensive damage caused to the steeple by Superstorm Sandy. The anniversary brought together members, friends, clergy and local elected officials from across the region. Included in



The Rev. Roy Cole and Bishop Dietsche aloft on the steeple of St. John's, Staten Island. Photo: St. John's, Staten Island

those participating in the service were Monsignor James Dorney, the Roman Catholic archdiocesan co-vicar of Staten Island, the choir of St. Mary's Roman Catholic Church, and choir members from various Episcopal Churches on the island. In his address, Bishop Dietsche commended the parish on its long and dedicated service to the people of Staten Island, noting especially the parish's decision in 1999 to build 84 units of affordable housing for senior citizens known as Canterbury House. After the Bishop and Fr. Cole descended the scaffolding, dinner was enjoyed by over 300 people on the front lawn of the rectory.

Ordinations to the Priesthood, September 7 at the Cathedral of St. John the Divine



Front row left to right: The Rev. Krista Kaarin Dias, The Rev. Susan Elizabeth Pye Hartzell, The Rev. Kimberlee Dawn Auletta, Bishop Dietsche, Bishop Knudsen, The Rev. Caroline Peacock, and The Rev. Philip Haines Towner.

Back row left to right: The Rev. Adrian Feldman Dannhauser, The Rev. Marie A. Tatro, Deacon Paul S. Kahn, Deacon Hyacinth Lee, The Rev. Canon Charles W. Simmons, and The Rev. Patrick Joel Williams.

Photo: Alito Orsini

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As the official publication of the Episcopal Diocese of New York, *The Episcopal New Yorker* reaches more than 31,000 households representing every congregation in the diocese. Reaching laypersons and clergy, this newspaper informs, inspires, teaches and promotes understanding among the diverse constituencies in the diocese.

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2013 ad deadlines:

February 15 for Spring issue; May 31 for Summer issue; August 31 for Autumn issue;

November 30 for Winter issue.

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1047 Amsterdam Ave., New York, NY 10025 Tel: 212-316-7520 e-mail: ads@episcopalnewyorker.com.

BISHOPS' VISITATION SCHEDULE

OCTOBER 20 (22 PENTECOST)

Bishop Dietsche:

St. Philip's, Manhattan

Bishop Knudsen:

St. Luke's in the Fields, Manhattan

OCTOBER 26 (SATURDAY)

Bishop Dietsche:

St. John's Memorial Church, Ellenville

OCTOBER 27 (23 PENTECOST)

Bishop Dietsche:

St. Edmund's, Bronx (a.m.)

St. Mary's Ghanaian, Bronx (p.m.)

Bishop Knudsen:

St. Thomas, Amenia Union

NOVEMBER 3 (24 PENTECOST)

Bishop Dietsche:

Christ Church of Ramapo, Suffern

Bishop Knudsen:

St. Barnabas, Irvington

All Saints', Briarcliff Manor

Bishop Donovan:

St. Stephen's, Armonk

NOVEMBER 10 (25 PENTECOST)

Bishop Dietsche:

San Andres, Yonkers

Bishop Knudsen:

St. John's, Tuckahoe

NOVEMBER 16 (SATURDAY)

Bishop Dietsche:

Mediator, Bronx

NOVEMBER 17 (26 PENTECOST)

Bishop Dietsche:

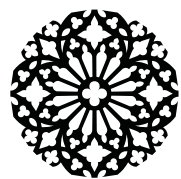
St. Luke's, Bronx

CLERGY CHANGES

	FROM	TO	DATE
The Rev. Kimberlee D. Auletta	Ordained Transitional Deacon, March 2, 2013	Vicar, Church of the Nativity, Brooklyn	September 1, 2013
The Rev. Susan P. Hartzell	Ordained Transitional Deacon, March 2, 2013	Assistant Rector, St. Peter's in the Woods, Fairfax Station, VA	September 1, 2013
The Rev. Lindsay Lunnum	Assistant Rector, St. Barnabas, Irvington-on-Hudson	Rector, Zion Church (Douglaston) Queens, NY	September 1, 2013
The Rev. Loyda Morales	Bishop's Vicar, St. Stephen's, Staten Island	Leave of Absence	September 1, 2013
The Rev. Janet Worth Nunley	Priest, St. Francis of Assisi, Montgomery	Priest-in-Charge, St. Peter's, Peekskill	September 8, 2013
The Rev. Owen C. Thompson	Rector, Trinity-St. John's, Hewlett, NY	Rector, Grace Church, Nyack	September 15, 2013
The Rev. Canon Alan G. Dennis	Priest-in-Charge, St. Peter's (Chelsea), Manhattan	Interim Pastor, Christ the Redeemer, Pelham	September 16, 2013
Deacon William (Bill) A. Cusano	Ordained Deacon, May 4, 2013	Deacon, St. James' (Fordham), The Bronx	September 18, 2013
Deacon Mavourneen (Vonnice) Hubbard	Deacon, St. Andrew's, Beacon and Deacon, St. Luke's, Beacon	Deacon, St. George's, Newburgh and Deacon, St. Thomas', New Windsor	September 18, 2013
The Rev. Ninon N. Hutchinson	Vicar, St. John's, Monticello	Retirement	September 19, 2013
The Rev. Noel E. Bordador	Assisting Priest, St. Luke's in the Fields, Manhattan	Priest-in-Charge, Church of Our Savior, Manhattan	September 22, 2013
Deacon K. Joanna Depue	Deacon, Christ Church, Sparkill		September 23, 2013
The Rev. Rebecca A. Barnes	Curate, St. Ignatius of Antioch, Manhattan	Vicar, Holy Trinity (Inwood), Manhattan	September 29, 2013
Deacon Carol A. Pepe	Ordained Deacon, May 4, 2013	Deacon, The Church of Saint Andrew, Staten Island	October 15, 2013
The Rev. Thomas E. Nicoll	Rector, St. John's (Fountain Square), Larchmont	Retirement	October 27, 2013
The Rev. Domingo Shriver	Rector, Resurrection, Hopewell Junction	TBA	November 24, 2013

Cathedral Calendar

FALL/EARLY WINTER 2013



The Cathedral Church of Saint John the Divine

1047 Amsterdam Avenue at 112th Street
New York, NY 10025 (212) 316-7540

For details of ongoing programs, tours and workshops at
the Cathedral please visit www.stjohndivine.org.

SUNDAY SERVICES

8 a.m. Morning Prayer & Holy Eucharist
9 a.m. Holy Eucharist
11 a.m. Choral Eucharist
4 p.m. Choral Evensong

DAILY SERVICES

Monday–Saturday
8 a.m. Morning Prayer
8:30 a.m. Holy Eucharist (Tuesday & Thursday only)
12:15 p.m. Holy Eucharist
5 p.m. Evening Prayer

TICKETS AND RESERVATIONS

Unless otherwise noted events do not require tickets or reservations. Tickets for all performances other than free or "suggested contribution" events may be purchased directly from the Cathedral's website, stjohndivine.org, or by calling (866) 811-4111.

Please visit the Cathedral's website, stjohndivine.org or call the Visitor Center (212) 316-7540 for updates and additional event and tour information.

ONGOING PROGRAMS, TOURS, WORKSHOPS

The Great Organ: Midday Monday

Cathedral organists provide a 30-minute break for mind, body and spirit at 1:00 pm with an entertaining and informative demonstration of the Cathedral's unparalleled Great Organ.

The Great Organ: It's Sunday

The Great Organ: It's Sunday invites established and emerging organists from across the U.S. and around the world to take their turn at the Great Organ and present a free 5:15 pm concert.

PUBLIC EDUCATION AND VISITOR SERVICES TOURS AND CHILDREN'S WORKSHOPS

Public Education & Visitor Services offers Cathedral Highlights, Vertical, and Spotlight Tours. All tours meet for registration at the Visitor Center inside the Cathedral entrance, at 112th Street and Amsterdam Avenue. Highlights Tours: \$6 per person, \$5 per student/senior. Vertical Tours: \$15 per person, \$12 per student/senior. Spotlight Tours: \$10 per person, \$8 per student/senior.

Highlights Tours

Mondays, 11 am – Noon & 2 – 3 pm,
Tuesdays – Saturdays, 11 am – Noon & 1 pm – 2 pm, Select Sundays 1 pm – 2 pm

Explore the many highlights of the Cathedral's history, architecture, and artwork, from the Great Bronze Doors to the seven Chapels of the Tongues. Learn about the Cathedral's services, events, and programs that welcome and inspire visitors from around the world. No prior reservation necessary.

Vertical Tours

Wednesdays, Noon – 1 pm; Saturdays,
Noon – 1 pm & 2 pm – 3 pm

On this adventurous, "behind-the-scenes" tour, climb more than 124 feet through spiral staircases to the top of the world's largest cathedral. Learn stories through stained glass windows and sculpture and study the grand architecture of the Cathedral while standing on a buttress. The tour culminates on the roof with a wonderful view of Manhattan. Space is limited to 20 people 12 years of age and older, and reservations are recommended. For reservations, visit the Cathedral website or call 866 811-4111. Bring a flashlight.

Medieval Birthday Parties

Saturdays & Sundays, by availability
Celebrate your child's birthday with a two-hour party in the Medieval Arts Workshop, where children sculpt gargoyles, weave, make brass rubbings, carve a block of limestone, and much more! For children ages 5 & up. Call the Public Education & Visitor Services Department at 212 932-7347 for more information and reservations.

Nightwatch

The Nightwatch program has been updated and expanded with three exciting and innovative offerings: Nightwatch Crossroads, Knightwatch Medieval and Nightwatch Dusk & Dawn. For more information visit stjohndivine.org or contact: (212) 316-5819/ nightwatch@stjohndivine.org.

ADULTS AND CHILDREN IN TRUST (A.C.T.)

To learn about the many nurturing year-round programs for young people offered by A.C.T., please call (212) 316-7530 or visit www.actprograms.org.

CATHEDRAL COMMUNITY CARES (CCC)

Please visit www.stjohndivine.org for more information on CCC programs, which include health screenings at the Nutrition, Health and Clothing Center, the Clothing Closet, Sunday Soup Kitchen, SNAP/Food Stamps Program, and Walking Club

SELECTED PROGRAMS AND SERVICES:

OCTOBER

GREAT ORGAN: KENT TRITLÉ

Wednesday, October 16, 7:30 pm

Director of Cathedral Music Kent Tritle performs a program of Romantic repertoire, his musical specialty.

ALESSANDRA BELLONI

Friday, October 18, 7:30 pm

Alessandra Belloni returns to the Cathedral with a performance of healing trance-dances and music.

MEDIEVAL ARTS CHILDREN'S WORKSHOP

Saturday, October 19, 10 am – Noon

In this signature workshop, children carve a block of limestone, create medieval illuminated letters, design gargoyles, weave, and more! Recommended for ages 4 and up. \$6 per child, with accompanying adult. Meet at Visitor Center. Reservations can be made by calling 212-932-7314.

WITHIN THE WALLS: EXPLORING HIDDEN SPACES

Saturday, October 19, 10:30 am – Noon

Please see description for September 21. Led by Senior Cathedral Guide Tom Federek.

SIGNS AND SYMBOLS:

SPOTLIGHT ON SYMBOLISM

Sunday, October 20, 1 pm – 2 pm

Explore the signs and symbols in the Cathedral and discover the unique attributes that characterize saints. Learn what role animals and Greek letters play in the iconography of the paintings, glass and stone, and how these legends have inspired artists through the centuries. Led by Senior Cathedral Guide Becca Earley.

THE CATHEDRAL IN MIDTOWN:

HOWARD J. RUBENSTEIN

Tuesday, October 22, 12:30 pm

Join pioneering lawyer and public relations expert Howard Rubenstein for a scintillating lunchtime conversation with Dean Kowalski. Visit stjohndivine.org for registration information.

MUSICA SACRA AT THE CATHEDRAL

Wednesday, October 23, 7:30 pm

For information, visit musicasacra.com.

ANNUAL HALLOWEEN EXTRAVAGANZA AND PROCESSION OF THE GHOULS

Friday, October 25, 7 pm and 10 pm

Join the Mettawee River Theater Company and their infernal puppets for a spooky night in the Cathedral!

GOTHAM GARGOYLES:

A HALLOWEEN WORKSHOP

Saturday, October 26, 10 am – Noon

The morning begins with a reading of Eve Bunting's *Night of the Gargoyles*, then down to the workshop to assemble gargling, grimacing clay gargoyles, skeleton creatures, and paper gargoyle masks. Recommended for ages 4 and up. \$8 per child, with accompanying adult. Meet at Visitor Center.

BRILLIANT WALLS OF LIGHT:

SPOTLIGHT ON CATHEDRAL WINDOWS

Saturday, October 26, 10 am – 11:30 am

Each window contains a unique style of stained glass drawn from the English, French, and German traditions. Explore the beautiful narrative and geometric windows by modern English and American firms and view the memorial to a stained glass artist. Ascend over 100 feet of spiral stairs for a closer look at windows dedicated to medical and communications achievements. Led by Senior Cathedral Guide John Simko. Participants must be 12 years of age and older for the ascent.

GREAT ORGAN: RAYMOND NAGEM

Wednesday, October 30, 7:30 pm

Raymond Nagem, Associate Organist at the Cathedral and C.V. Starr Doctoral Fellow at the Juilliard School, will perform a recital of 20th-century French music.

NOVEMBER

NIGHTWATCH CROSSROADS: INTERSPIRITUAL

Friday, November 1, 6 pm

This Friday evening and overnight experience for high schoolers and their chaperones explores practices and beliefs from many spiritual traditions.

SACRED GEOMETRY:

SPOTLIGHT ON MATHEMATICS

Saturday, November 2, 10 am – 11 am

What do a rooster, 8 flower petals, and the transcendental number pi have in common? The answer: St. John the Divine! Examine the Cathedral beyond the aesthetic beauty to find biblical and pre-Christian messages revealed in stone, glass, and math. Led by Cathedral Guide Kevin Blum.

SIGNS AND SYMBOLS:

SPOTLIGHT ON SYMBOLISM

Sunday, November 3, 1 pm – 2 pm

Please see description for October 20.

THE AMERICAN POETS CORNER:

INDUCTION OF JOHN BERRYMAN

Sunday, November 3, 4 pm Evensong

John Berryman (October 25, 1914 – January 7, 1972), will be the latest major author inducted into this important shrine to American poetry.

THE AMERICAN POETS CORNER:

CELEBRATION OF DANIEL HOFFMAN

Monday, November 4, 7 pm

Join the Cathedral community in honoring Daniel Hoffman (April 3, 1923 – March 30, 2013), Poet in Residence from 1988 to 1999.

GREAT ORGAN: THOMAS MURRAY

Wednesday, November 6, 7:30 pm

Thomas Murray, concert organist, recording artist, and University Organist and Professor of Music at Yale University, is widely known for his interpretations of Romantic pieces and orchestral transcriptions.

THE OPEN CENTER AT THE CATHEDRAL ENTER

THE CONVERSATION: DEEPAK CHOPRA

Monday, November 11, 7:30 pm

Deepak Chopra, noted author and holistic guru, speaks with the Dean of the Cathedral. For more information, visit opencenter.org.

NIGHTWATCH CROSSROADS: CHRISTIAN

Friday, November 15, 6 pm

This Friday evening and overnight experience for high schoolers and their chaperones explores Christian faith traditions.

MEDIEVAL ARTS CHILDREN'S WORKSHOP

Saturday, November 16, 10 am – Noon

See October 19.

I LOVE NEW YORK: SPOTLIGHT ON THE CITY

Sunday, November 17, 1 pm – 2 pm

Celebrate New York City and its indomitable spirit with a special tour of the Cathedral. Learn how the Cathedral and City serve as places of diversity, tolerance, and human achievement. Hear stories of New York's immigrants, inventors, and artists who have helped shape the City and the world. Visit the Firefighter's Memorial and see New York City's skyline in sculpture. Led by Senior Cathedral Guide John Simko

MOST ELEVATING OF VOICES THE MUSICAL

LEGACY OF ANDREW CARNEGIE:

A TRANSATLANTIC CELEBRATION

Wednesday, November 20, 7:30 pm

Andrew Carnegie, who donated thousands of pipe organs to churches in the United Kingdom and the United States, was also a patron of English choral music. This concert, celebrating Carnegie's life and legacy, will be held in conjunction with a performance at Dunfermline Abbey, Scotland, in collaboration with the Carnegie Corporation of New York and the Carnegie UK Trust.

CATHEDRAL PILGRIMS:

A THANKSGIVING WORKSHOP

Saturday, November 23, 10 am – Noon

Children celebrate the spirit of Thanksgiving in this special workshop as they draw inspiration from a Thanksgiving tale and their own personal experiences to create cornhusk dolls, pinched pots, stylish turkey hats, and more. Recommended for ages 4 and up. \$8 per child, with accompanying adult. Meet at Visitor Center.

DECEMBER

CRAFTS AT THE CATHEDRAL

Friday, December 6, 5 pm – 8 pm

Saturday, December 7, 10 am – 6 pm

Please visit craftsatthecathedral.org for more information.

I LOVE NEW YORK: SPOTLIGHT ON THE CITY

Saturday, December 14, 10 am – 11:30 am

See November 17.

GREAT MUSIC IN A GREAT SPACE: CATHEDRAL

CHRISTMAS CONCERT

OTTORINO RESPIGHI, LAUD TO THE NATIVITY

Saturday, December 14, 7 pm

Our annual Christmas concert will take place in the Great Crossing and will feature the combined Cathedral Choirs and Orchestra with soloists. Ottorino Respighi's delightful *Laud to the Nativity* will be the centerpiece of this festive concert, together with Renaissance motets, and carols with which the audience is invited to join in.

EARLY MUSIC NEW YORK

GOOD KING WENCESLAS:

A BOHEMIAN CHRISTMAS

Sunday, December 15, 2 pm

Sunday, December 22, 2 pm

Wednesday, December 25, 2 pm & 7:30 pm

The chamber music ensemble of Early Music New York brings listeners holiday gifts from the English Renaissance.

WINTER SOLSTICE CELEBRATION:

BRING HOME THE SUN

Thursday, December 19, 8 pm

Friday, December 20, 8 pm

Saturday, December 21 at 2 pm and 7:30 pm

The Paul Winter Consort, Theresa Thomason, Forces of Nature Dance Theatre, and special guests celebrate the season in their 34th annual concert at the Cathedral.

PEACE TREE DEDICATION

Friday, December 22, 11 am

A Cathedral tradition, the Peace Tree is decorated with a thousand hand-folded origami cranes.

CELEBRATING THE SEASON: SERVICES

CHRISTMAS EVE SERVICE OF

LESSONS AND CAROLS

Tuesday, December 24, 4 pm

CHRISTMAS EVE FESTIVAL

EUCHARIST OF CHRISTMAS

Tuesday, December 24, 10:30 pm

CHRISTMAS DAY CHORAL EUCHARIST

Wednesday, December 25, 10:30 am

(only service of the day)

NEW YEAR'S EVE WATCHNIGHT SERVICE

Tuesday, December 31, 11 pm

NEW YEAR'S DAY

Wednesday, January 1, 10:30 am

(only service of the day)

Gates

By the Rev. Deacon Ann Douglas

Earlier this year, a problem arose with a security gate at Bedford Hills Correctional Facility, where I'm a volunteer chaplain. It was at the first processing station, where civilians, employees and visitors enter—and for a few minutes some folks were trapped in the holding area. I could only pray it would not happen to me, as that closed-in feeling would overwhelm me for sure. Those particular gates irritate me because of their necessity and I overcome my dislike of them by forcing myself to confront and defy them.

I have in general, though, always liked gates. A gate is not the same as a door: it lets you see the full panorama around you, as it is usually of the same material as the border which it divides. Whether of wood, chain link fencing, or even slats of bound sticks, gates are fully purposed. There is no ambiguity to their role. They allow you to see what you are choosing to leave and enter.

One of my earliest memories of a gate is in Montreal. I was about four years old and it was winter. The playground near our apartment was surrounded by a chain link fence, in one corner of which was a gate light enough that we kids could push it open to reach the swings, teeter-totter (seesaw) and slide. One day, my neighbor Larry was tricked by the older boys into putting his tongue on the frozen metal gate post. What a time ensued, still vivid in my memory!

Since then I've encountered many gates: the white picket one leading to Mom's flower garden; gates to the hushed Reference area of my childhood library; early airport gates leading directly to the tarmac; a "kissing gate" in a farmer's field in England, where one person went through the curved wooden gate which, when closed, allowed another to pass from the other direction; metal gates on enormous hinges in the same farmer's field which "Must be Closed at all Times." Several years ago, the artist Christo blanketed Central Park in saffron colored fabric "gates." For each one a slim metal archway over ten feet high supported a billowing piece of bright orange-yellow gossamer fabric. They marched up the hills, down the rocks, around and over the bridges—orange rainbows wafting in the February breezes.

Many of the churches where I have served or attended were built in the 1800s. There was a fund-raising practice then, now unused, of Pew Renting. You and your illustrious family paid an annual amount for your personal pew. Each end of the pew would have its own knee-level gate, often adorned with a brass plaque inscribed with your name. These gates matched the gate linking the communion rail, which separated the east-facing altar from the kneeling area where communicants received Eucharist and which were sealed by the stuffy, old, wobbly ushers once the priest had ascended the altar to start Communion.



The Gates. Installation by Christo in Central Park, 2005.

Photo: Wikimedia Commons

But the gates with which I deal most commonly now are the prison's security gates. They and the exterior perimeter fencing are of heavy steel wire and upright bars topped with twisted rolls of razor wire; it is disconcerting to see a mother robin help her fledgling master flight by launching from the edges of this wiring. The interior gates are heavy barred mechanisms, with huge locks opened by enormous keys. To get to the chapel we go through seven of them. Some slide on rollers, some are opened with an electric demagnetizer, some are activated by a switch and some just push open.

While you can see through these barriers, making them gates by my definition, your vista ahead and behind is bleak—no gently mooing cows coming to see if you have food, no flowers sway in the garden under the weight of their pollen. Nope. Just bare concrete walls and floors, harshly lit by horrible fluorescent lighting. Most of these gates slam shut with their own weight, and the noise of the place, with so many hard, echoing surfaces, is horrific. These gates taunt as a reminder of the punishment being meted out. As they keep people in for crimes against society, so they also keep society out with their intrinsic ugliness and heft. You can never forget where you are or why you are there.

"Iron bars do not a prison make." No, that's true; we can imprison ourselves in many ways. But for me, these gates seem to be what makes it a real prison. They present a constant possibility of release; at the same time, they are a severe reminder that release is in a distant future—a possibility for those young enough in their incarceration, but hardly so for those aging in place with life sentences. In any event, all are now trapped inside. "Go ahead, then, and look through our gates," the prison seems to say, "but remember safe passage to the other side is not an option for you right now." Some would say it is their due; but must the scene be so ugly and dehumanizing?

As I was coming back out this week, the large sliding truck gate was jammed in place, causing a long line of delivery vehicles to coil back out into the parking lot. It was hot; everyone and everything was overheating. Feeling my usual nervousness about the possible malfunction of my exit mechanism, I thought about what it would be like to be within them all the time. As I had been leaving the chapel, the ladies had wished me "Traveling mercies," "Safe home," "See you next week." Suddenly the gate alarms announced their opening. My turn to go through. They clanged shut behind me. Off to find my car. The women's wishes carried me home in safety.

Douglas is deacon on staff at All Saint's Church, Briarcliff Manor.