

Trinité

VOLUME 16 N 2

THE MAGAZINE OF THE AMERICAN CATHEDRAL IN PARIS

FALL 2021

**MUSIC IS
THE MESSAGE**

The Cathedral Choir
LAGV
Paris Choral Society

Reparations
and the
Episcopal Church



Trinité

The Magazine of The American Cathedral in Paris
FALL 2021 - VOLUME 16 N 2

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Continuing on the journey of discovery

Dear Friends in Christ,

This issue of Trinité is full of articles about good things going on here at the Cathedral including a focus on music, and race and reconciliation work. If you've visited our website, or received our e-letter, you also know that it's been a busy and dynamic Rentrée season. Attendance is up on Sundays, and we're singing again! Sunday School, Youth, 20s/30s, Bible Study, Sundays with the Dean, Blessing of the Animals, the institution of Canon Katz, Morning Prayer, baptisms and weddings – all these say that we are back, that “Covid-tide” is over.

Yes and no. Yes, many people are back – but some aren't, because they are frightened, vulnerable, or have moved away. Sundays aren't quite the same: we are still masked and distanced, still not exchanging the Peace or receiving wine. Coffee hour is outside. Bible Study is mostly on Zoom; many meetings are on Zoom as well, or are hybrid, with some attending in person. We are livestreaming all services, and we will continue to do so; our online congregation is growing.

The world has changed. We have changed. I venture to say that you have changed. We have come back with a need both to mourn and to celebrate. And it's not over.

I commissioned a group last spring to write a Re-Entry

report. Jacques Bossonney, Thomas Girty, Jocelyn Phelps, Kim Powell, Angelina Stelmach Blundell, and Susan Sturman far, far exceeded my expectations. I urge you to read the report in full at www.amcathparis.com/parish-news/2021/re-entry-report. It begins

We have spent the past eighteen months feeling scared, brave, anxious, joyful, productive, overwhelmed, triumphant, depressed, angry, serene, and the list goes on. We have grieved, celebrated, adapted, pivoted, simplified, prioritized, learned, slept, not slept, prayed, screamed, procrastinated, doubled down, let go, and we have got the job done. We have experienced the dichotomy of life and death, of joy and suffering, with a more acute awareness than ever felt comfortable. We know that we want to move forward, but we don't want to forget - we want to be mindful of what we lost and what we gained, take the discomfort that delivered us insights about who we are, and use our creativity, resourcefulness and faith to cast this pandemic as an event that brought us closer to God and to each other.

Does this say something about your own experience? I find that many people are rejoicing in resuming some of their “normal” life – eating out, seeing friends – but also find themselves fatigued, depressed, even slightly traumatized. (Of course, there are many who have lost friends and family, and they are in deep mourning.) My clergy friends from across the Episcopal Church report



4 to me that congregations are ambivalent, unsure, and a bit cranky.

The desire to “cast this pandemic as an event that brought us close to God and each other” is one that I certainly share, along with the staff and vestry. This is important. We are looking at each other in new ways, and we are learning to see God in new places. We hear anew the words of the prophet Isaiah:

*I am about to do a new thing;
now it springs forth, do you not perceive it?
I will make a way in the wilderness
and rivers in the desert.*

We are seeking and learning, and we are on a new journey together, a journey we never expected. It is also a journey that we will be on for quite a while.

It’s important, too, to say that this is not over yet. COVID is still a danger, people are getting sick and dying, and life has not returned to what it was pre-COVID. (Hold on to your *passé sanitaire* for a while...) The Re-entry committee recognized that in answering the question “when is it over?”:

*Consensus is that we are in a period of constant flux,
so we cannot really determine specifically when it will*

be over. Instead, we will have a progressive, cautious journey, embracing a “new normal”. It will require open hearts, flexibility and a constant eye on inclusivity.

It is also important to articulate our mixed feelings: our ambivalence, our fatigue, our vulnerability, as well as our joy, relief and hope. This is where we find ourselves **now**.

We can say that we are proud of the Cathedral and thankful to all you friends (and Friends!) who have supported us, prayed for us, and stayed with us. We believe God has led us in the desert of this pandemic, helped us to be flexible and creative, and brought us together in new ways. And we believe that God will continue to lead us from where we are now into God’s new future.

This fall, we rejoice and we mourn. Most of all, we rejoice in our Cathedral community – all of you. And here in Paris we have planned a special two-week period around All Saints’ Day. I hope all of you will join us for some or all of this season, in Paris or online. In the meantime, I send my very best, thankful for our community in Christ.

**Blessings,
Lucinda+**

ALL SAINTS’ / TOUSSAINT

*A season of mourning and celebration at The American Cathedral
(for all the saints - past, present and yet to come)*

Sunday, Oct 31	3:00 pm	Brahms Requiem (Cathedral Choir)
Monday, Nov 1 ALL SAINTS’ DAY	12:30 pm	Holy Eucharist <i>All are asked to bring names of those they love who have died for our prayers, and to light a candle</i>
Sunday, Nov 7 ALL SAINTS’ DAY	11:00 am	Sung Eucharist, with Necrology
Sunday, Nov 14	1:00 am	Holy Eucharist and Holy Baptism <i>celebrating new life</i>
	6:00 pm	Jazz Vespers

All the concerts are available for viewing on the Cathedral’s Facebook page and YouTube page; pre-registration is requested. The Cathedral website directs you to them as well as to more information about the recitals and performers.





Art supplies collected for homeless youth

The Cathedral Sunday School and Youth Group organized a donation of art supplies for young refugees in Paris in honor of World Refugee Day on June 20th. Parishioners and community members brought in 90 packs of colored pencils, 69 packs of markers, 85 tubes of gouaches, over 50 sets of watercolors, 950 sheets of art paper, 45 sketchbooks and notebooks, as well as pencils, glue sticks and erasers.

These supplies were given to Les Midis du Mie, an association created in 2016 to provide a daily meal for migrants and refugee youth. Since then, their mission has expanded to also providing clothing, basic necessities, telephones, metro tickets, and, when possible, temporary housing to as many as 100 young people who are living on the streets.

Association volunteers also assist with legal matters and social services. Through the association's work, more than 80 percent of the youth have been recognized as legal minors, making them eligible for government help in housing, education, and medical care.

After consultation with association leaders, Mission and Outreach decided to ask the Cathedral community for art supplies. For these fragile young people, expression through art is essential, enabling them to express their feelings and gain confidence in themselves. Art also provides them with a way to share stories about their homes, families, and their perilous journeys.

Beginning in November, the youth of Les Midis du Mie will participate in a month-long series of art classes to be held at the Cathedral. The art supplies donated by the community will be put to good use! 🙏

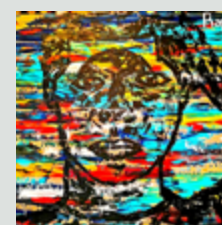
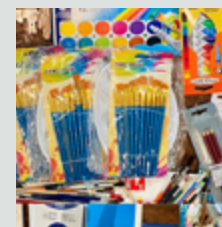
Follow Les Midis du Mie on Facebook at:

Les Midis du Mie:

www.facebook.com/lesmidisdumie

Les Talents Artistiques des Midis du Mie:

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by Susan Sturman

6

The Re-Entry Committee starts a post-pandemic conversation



In early March, prior to departing on sabbatical, Dean Lucinda Laird asked a group of parishioners to explore and create the start of a post-pandemic guide for the Cathedral community. The Re-Entry Committee, as it was named, represented a range of Cathedral activity: Music, Mission & Outreach, Lectors, Ushers, Francophone Ministry, Sunday School, Digital Communications, Vestry and Ministers of Communion. Committee members were Jacques Bossonney, Thomas Girty, Jocelyn Phelps, Kim Powell, Angelina Stelmach Blundell and me as facilitator. We were charged with exploring what the “after time” might look like, when and how we might mark the shift from pandemic to post-pandemic, and with compiling our observations in a report for the Dean, clergy, staff and Vestry to draw upon. The following prompts were a place to start:

- **When is it over?**
- **How do we mourn?**
- **How do we celebrate?**
- **How will we be changed?**
- **What do we want to get back to?**
- **What do we want to jettison?**
- **What new things to we want to keep?**
- **What new challenges are we facing?**
- **How will the church be different?**

We began with a three-hour retreat to get to know one another and had hoped to meet regularly in person (Spring 2021 was looking hopeful) but alas, we switched to a weekly Zoom call, from 9-10 a.m. every Saturday. (This was a demonstration of commitment and generosity, as it meant for most of us that we had no days to sleep in for three months, between these calls, church, and work.) Each of our meetings included

a prayer invoking God’s guidance as we listened to hear God’s voice speaking through one another.

For three months, we met and discussed either a single prompt or the entirety of the prompts from a particular viewpoint (music, for instance, or worship). We began to reach out more deeply into the parish for more input and more points of view, hosting two Sunday Forums (organized by the Education committee). We also invited all members of the Cathedral community to “contribute your ideas, your desires, your aspirations and your vision, from both an institutional and a very personal point of view.” Tandem to our efforts, the Bishop led the Vestry in a series of similar conversations.

One significant theme that emerged is that we have much work to do on how we express welcome at the Cathedral. While our hearts and words may be in the right places (in the bulletin: “*The American Cathedral of the Holy Trinity welcomes all people. Wherever you are on your spiritual journey, whatever your questions, whatever your situation, we are glad you are here and invite you to find out more about our life together*” and before the Eucharist), we learned that finding a true place in the community can be daunting. This has implications on how we operate our ministries, organize our services and communicate both with our own community and with the larger world.

The Cathedral is, for many, a loving community, often thus experienced through project teams in ministries. However, many people are transitory; only a small core of parishioners are long-term Paris residents. That changes the nature of the personality of the place. While most American parishes have multiple



generations attending and worshipping together in a tightly knit community, multi-generational families at the Cathedral are the exception, not the rule. Perhaps the fact that we are all transient in some way (either transplanted to Paris or Parisian and transplanted to the Cathedral rather than a French church) is the principal connection. We heard from quite a few people in a number of ways that it can be hard to find access points at the Cathedral, and therefore can feel intimidating. Respondents noted that one can remain anonymous for a long time, unless one makes a determined effort to connect. This is an aspect that we as a community can – and must – work to improve.

We also found that people span the spectrum on when to declare the pandemic over. Some can't wait to come back to sing and worship together, while others worry that we are moving too quickly in that direction.

Offering online services drew almost universal approval, but the level of engagement varied enormously. It's very hard for many to truly worship via computer. The music, the sermon and the drone's-eye view of beautiful architectural details are very engaging, but the experience of communal worship and especially of sharing at the Lord's table is less satisfying for many. A pointed question was posed about our online intentions: have we simply tried to throw everything online willy-nilly? We are challenged to think more deeply about who we are serving and how significant the impact is.

We also wondered about the sustainability of an ongoing online presence for the long term: is it too much of a demand on staff and clergy in terms of time? Are sacrifices being made in other ministries and projects because of time spent on the online production? Is the opportunity being taken to extend the reach for financial contributions? Are the investments in the infrastructure for online going to be worth it in the long run? What is the online mission and who is it for? These questions deserve concentrated thought.

We explored ways to better weave together our various ministries and communities within the Cathedral, as well as expanding our outreach and welcome beyond our doors. How do we define ourselves? Are we American first? Or Episcopalian? What is our core identity, our primary mission, and what defines our

“brand”: the beauty of our liturgy, our unfettered welcome to the Eucharistic table, our fabulous music?

There were other themes, including how to conduct the transition to post-pandemic, marking loss, celebrating reuniting, how to structure youth education, how to reach out beyond the walls of our building to engage wider communities, how to enhance cross-ministry leadership and communication, how to raise the profile of our music on the broader Paris cultural scene. All of these are encapsulated in a 36-page report that was submitted to the Dean in late May, in time for the June 1 annual meeting. We also delivered to her, as a reference document and archive, the raw notes that we captured during our three months of working together. The addenda to the report include specific suggestions that could be prioritized and acted on as we move forward.

“One significant theme that emerged is that we have much work to do on how we express welcome at the Cathedral.”

There is much to plumb; our three months of work, though challenging and rewarding, only scratched the surface. If we take full advantage of it, this task could be transformational. The next step of this process is slated for this October-November: a series of discernment meetings, led by trained facilitators, hosted at parishioners' homes, at the Cathedral, and on Zoom. We look forward to your contributions and ideas. The Re-Entry Committee report is available at: www.amcathparis.com/parish-news/2021/re-entry-report 📄

Susan Sturman, from New York and Boston, lived in Paris in the 1990s and has recently settled here permanently with her husband, David Sturman. She runs professional development programs in the cheese sector, is a cheese judge, and translates cheese publications. Her preferred form of worship is singing in the Cathedral choir.



ZACHARY ULLERY



RUSSELL SCHULZ

Music is the message: “our common praise, our communal offering”

Marking 13 years of service at The American Cathedral in Paris and a decade as Director of Music, Zachary Ullery offers his reflections on the role of music in worship and at The Cathedral. He is joined by Russell Schulz, retired professor of Liturgical Music at the Episcopal Seminary of the Southwest in Austin, Texas, and a frequent visitor to The American Cathedral. Both men – devoted and highly respected authorities on music and religion – agreed to answer questions from *Trinité* magazine.

Zach, what have you learned in your time at the Cathedral?

Zach: I have learned that relationships matter. People matter. Community matters. Music just happens to be the vehicle for those community-building relationships and experiences. I have learned that you can spend hours perfecting a choral anthem for a service only to realize later that it was a verse of a hymn or a short snippet of the chanted psalm that changed peoples' lives that Sunday. I have learned to never underestimate the importance and power of liturgy and music in the life of this Cathedral community.

Why is music important to worship?

Zach: Music is important to worship because it brings us into a deeper encounter with the divine. This

mysterious gift of God binds us to one another and to God. The music of the liturgy communicates the full range of human emotions – those thoughts and feelings that cannot be expressed through words alone. Music not only decorates time and space, but it also aurally clothes the liturgy as it accompanies the drama and action of the service. Congregational singing is important to worship because it's our shared song, our common praise, our communal offering to God. Music is our sacrifice of praise.

Russell: Music is a gift of our Creator. Music connects us to each other and to God. It speaks heart to heart. It can open dimensions that are otherwise difficult to attain. Certainly we have all experienced the power of music: a parent singing a lullaby to the baby, or children singing “Happy Birthday” to Grandma, or listening to a favorite love song with your sweetheart. Music is an expression of who we are. It grows out of real life, for better or for worse. In worship, we intentionally share music – our selves – with our sojourners and with our Creator. In worship, music surrounds us and embraces us, it can move us, inspire us, energize us, strengthen us, console us. It unites us in God's presence.

Music in worship is above all an offering of thanksgiving to our Creator. Fred Pratt Green summarizes this well in his hymn:



RETABLE BY JAUME CABRERA, C. 1400/25, FROM THE MUSEU EPISCOPAL DE VIC IN CATALONIA

*When in our music God is glorified,
And adoration leaves no room for pride,
It is as though the whole creation cried
Alleluia*

(Hymnal 1982, no. 420)

Why is singing together such a powerfully binding experience?

Zach: Part of the answer can be found in the question itself: *together*. Singing together is a powerfully binding experience because we're doing it together as a community. Together we sing the same words, pitches, and rhythms at the same time. Together we express the same common sentiments with the same common intention.

In this moment of singing together, we are a microcosm of what a peaceful society could look like. As I often quote to the choirs, one of the most noble things that human beings do is to come together as a community to create something beautiful. We're doing that very thing when we sing together.

Singing together is also one of the rare moments in our weekly routine that is not an ego-based, me/myself/I moment. The singer becomes a little less so that the communal offering of song becomes more. We are part of a greater whole: something far greater than we can create or be by ourselves. This symbolically also represents the Body of Christ. It's not about one member, but the gestalt, functioning as a whole.

Something should also be said about the particular songs that we sing together: our hymns. The late Rev. Peter Gomes, in one of my favorite sermons, said:

“Hymns are important. They're not just optional fillers. They are important to us because they give us a sense of the presence of God.

Hymns summarize the faith. They invoke God for us in efficient language that no preacher and no theologian could possibly begin to imagine. Singing is the most natural and the most intimate thing that we can do together in public that is legal. Singing is very important for those reasons. Singing brings us closer to God.

Singing is meant to edify. It is meant to instruct. It is meant to inspire, and it is meant to move us. It is an exercise in communication. Don't just think you're serenading God. I mean whoever thought that God is sitting up there waiting for the collective hymnody of the West or the East or the whole world to charm Him on Sunday morning? I think not. It's for us we sing, for one another that we sing.”

(From “Hymns and Our Worship,” given October 21, 2007 in Harvard Memorial Church <https://memorialchurch.harvard.edu/blog/hymns-and-our-worship>)

Russell: It's hard to explain, but it's undeniable. It's been going on since the earliest times. The Psalter is filled with invitations to the community to enter into God's presence with singing. Jesus sang with his disciples at the Last Supper. The church has been singing from the beginning.

When we sing together, we unite and create something new. We publicly self identify. We demonstrate our connectedness. We tell our stories. We tell God's story. We enjoy. We offer our thanks. We do our part and we rely on each other.



*Music is the message:
"our common praise,
our communal offering"*

10

And when we sing together we're not only joining with the people who are standing nearby. When we sing "Silent Night" on Christmas Eve we're standing with Austrian villagers in 1818. They're probably smiling because the organ broke down and Franz Gruber saved the day by writing a tune they could sing with guitar accompaniment. On Good Friday, when we sing "Were you there?" we're standing with African American slaves in the early 19th century. They're singing because they're hopeful and faithful and they find strength in singing together. They invite us to join them. When we sing "Jesus Christ is risen today" on Easter Sunday we're standing with 14th-century Bohemians. We use a different melody than the one they used. We prefer a tune that was composed four centuries later by an Englishman. And, by the way, this tune is already three centuries old.

How is the Anglican choral tradition different from American Protestant or Catholic church music?

Zach: It's just better! I'm joking, but we really do get the best of all musical worlds: Gregorian chant from our Catholic brothers and sisters, Protestant hymnody, and our own Anglican idiosyncrasies in Anglican chant, the English Choral anthem, and all of the lovely English Renaissance motets. In the Episcopal Church, we get to add our own American musical identity to the mix: African American spirituals and early American hymnody (Shape note, Southern Harmony, etc). On top of it all, you'll most likely always find a talented organist inspiring the worship with the best of the classical/liturgical music repertoire.

Russell: Fortunately, most of our music we hold in common with our Protestant and Catholic brothers and sisters. But we do indeed have our own traditions, and they're remarkably rich. The foundation upon which our music traditions are built is the Book of Common Prayer, our liturgical services and liturgical calendar. It seems like a music ethos anchored in a book would be restricted, but Anglican theology encourages broad thinking, and this of course impacts our music. Our unity is found not in strict agreement on every issue, but in our coming together in shared worship. Thus our musical tradition is open and inviting and creative, it's handed down, built upon, adjusted, celebrated, questioned, recovered,





reappreciated. Marian festivals and the Jesus Movement – they and their music are basic to who we are.

The Anglican church is blessed with a remarkably rich choral history. Byrd's *Ave verum corpus*, "If Ye Love Me" by Tallis, Samuel Sebastian Wesley's "Blessed be the God and Father," and Stanford's *Magnificat* and *Nunc dimittis* in G are part of our musical foundation. The Anglican church is committed to the arts as a partner in worship: fine architecture with good acoustics, aspiring music programs with quality leadership, children's voices and student instrumentalists. The list goes on and on.

How do you choose material?

Zach: I choose material based on the liturgical calendar that supports the liturgy and that I find worthy of the worship of God. I read over the readings chosen for the service and then begin brainstorming hymns, anthems, motets, and organ voluntaries (in collaboration with the organist) that illustrate or support the readings or themes for the day.

Then I begin choosing the hymns. I do not take this step lightly. I have to ask myself what hymns are known in our congregation. Our congregation is unique in that we have a mix of cradle Episcopalians, converted Catholics, and expatriates from all of the various Protestant denominations. Hymns that are standards in many Episcopal churches in the United States, for instance, might be unknown to some of our members. I try to mix and match the familiar with the challenging. How will a hymn become a favorite if it's never seen the light of day? Which hymns will be appropriate for the mood of the service or ceremony? Which hymns function best as a processional? What do we want the congregation to go home singing for the rest of their week? What will make us want to sing/pray/praise?

Next, I choose the choral music. I begin by searching for music within the Anglican choral tradition that has stood the test of time, or for something fresh that might offer a fun challenge. The psalms are always appointed for the day, so I find an Anglican chant that pairs nicely with the text of the psalm. The offertory anthem is usually an accompanied choral piece. The communion motet is almost always *a cappella* and sung from the back of the Cathedral. When choosing

the choral music, I also have to factor in how much rehearsal time we will have and which singers we will have on a given Sunday. The singers fill out availability forms weeks in advance which helps me during this planning process.

Russell: All church music should be a worthy offering to God and it should support the liturgy. Congregational music should be accessible and this is connected with familiarity. Thus there should be a well-thought-out repertoire that is developed over the years. I'm a fan of occasional congregational rehearsals before the service begins.

“In worship, music surrounds us and embraces us, it can move us, inspire us, energize us, strengthen us, console us.”

RUSSELL SCHULZ

Choosing choir music is a similar process, but there's more flexibility because this group benefits from steady, focused musical training. The choir comes together every week and rehearses in preparation for the church's liturgies. This is their calling and it's something they love.

Other music often depends on available resources. What music works in our acoustics? Can we afford to bring in brass instruments at Easter? How's the organ holding up? Do we have a fine flautist or guitarist who could play during a service?

Do you have a favorite composer?

Zach: I would say that it's no surprise that it's none other than J.S. Bach. In addition to his many musical roles, Bach was first and foremost, a church musician and in the glory of his musical genius wrote a different cantata for each Sunday in the three-year liturgical calendar. A man after my own heart.



Music is the message:
"our common praise,
our communal offering"

12

Russell: J.S. Bach. Why? He was a faithful, inspired, sometimes rather problematic composer who was also a genius. And he gave his best to the church, for the church's liturgy, for the community, and, most of all, for God. At the end of many of his works he wrote *Soli Deo gloria*.

My favorite piece by Bach is his St. John Passion. When I was a slightly nerdy student I was infatuated with his compositional skills. "Oh, this deceptive cadence is just right! Oh, his use of silence at this moment is perfect! Oh, how that controlled dissonance empowers those words!"

As an adult I hear Bach differently. Bach's music can be quite difficult to perform and can be challenging to hear. But the complexities are not the listener's problem. I invite you to join me and relax, clear your mind, open up, become vulnerable. Experience God's love as portrayed by St. John and St. Johann Sebastian. They are a remarkable team. And, oh yes, there's the choir and instrumentalists! They're the folks who bring it all to life.

**"One of the most
noble things that human
beings do is to come
together as a community to
create something beautiful.
We're doing that very thing
when we sing together."**

ZACH ULLERY

**Popular music never stops changing.
Does church music change as well?
In what ways?**

Zach: Absolutely. Church music has always changed with the times. If we start at Gregorian chant and work our way to the present day, we see the musical shifts that have occurred as society and technology evolved. In our own service, we'll often see a motet from the

Renaissance, an anthem from the English Romantic period, a Bach prelude from the Baroque, etc., all examples of the constantly evolving musical language. Our hymnody is another example of the multifaceted cultures and style periods represented. You can also hear a wide array of compositions (usually sung by the choir) written in our own time. We have sung world premieres at the 11 a.m. service and in concert. The pandemic was a vivid recent example of how church music adapted when faced with a ban on in-person choral singing: virtual choirs, livestreamed services, our own virtual Evensongs and our First Fridays Virtual Organ Recital Series.

Russell: Church music is constantly changing because people are constantly changing. There's always a new generation, new resources, new opportunities, new challenges (such as a global pandemic). Church music, because it grows out of who we are, because it describes who we are, naturally changes accordingly.

**If there is a hierarchy of choirs, where does
The American Cathedral Choir stand?**

Zach: I'm very biased, but I think The American Cathedral has one of the best choirs and music programs in this country and in our denomination. Where else can you hear talented auditioned volunteers singing alongside professional singers who have graced the concert or operatic stage the night before? I love opening my concert guide for the *Château de Versailles Spectacles* and seeing one of our professional staff singers listed on every page! We also do a remarkable job involving as many people as possible, from the children in Sunday School, the Youth and Children in the Children's Choir, the wide age range of adults in the Cathedral Choir, the international mix of over 100 singers who make up the Paris Choral Society, and the incredible volunteers of Les Arts George V who host numerous concerts over the year and offer much-needed financial help for the music program.

We are also extremely proud of our long history of talented organists. I love it when we pull out a new piece to rehearse with the Cathedral Choir and discover that the composer (many English composers, for that matter) has held a professorship at the Royal College of Music where our own organist, Andrew Dewar, now holds the same position. Or I open my *American*



THE CATHEDRAL CHOIR IN REHEARSAL
PHOTOS BY VINCENT SANNIER

Organist magazine and see former organists or artists-in-residence listed all over the magazine. We have much to be proud of!

Russell: I'm so glad you asked that question! I'd say it's right at the top, a little below the heavenly chorus! (Maybe I'm a little biased.) Yours is a remarkable community with a remarkable opportunity for musical ministry. Over the years you have answered that call with generous support of the music program and excellent leadership.

And, by the way, how many cathedrals are the home of bishops who are hymn writers? I just looked it up: Jeffery Rowthorn's "Lord, you give the great commission" is now included in more than 50 hymnals around the globe.

A couple of weeks ago I watched online your first service at which the choir was present after a year-and-a-half absence due to the pandemic. It was deeply touching. The altar flowers were given to the glory of God and in honor of the returning choir. Later the choir sang [Hubert] Parry's "I was glad when they said unto me: we will go into the house of the Lord." I wept for joy. 🙏

Russell Schulz, now retired and living in Berlin, also was president of the Hymn Society in the United States and Canada and Dean of the Evergreen Music Conference. He served on the committee that produced The Hymnal 1982. He and Bishop Jeffery Rowthorn co-edited The New Hymnal for Colleges and Schools (Yale University Press) and Sing of the World Made New (GIA and Hope Publishing) and he served on several other hymnal committees. He has published about 150 pieces of music for choir and organ.

Zachary Ullery has dual master's degrees from the University of Kentucky in Choral Conducting and Music Education, and was conductor of the University of Kentucky Choristers. Before joining The American Cathedral, he was Assistant Organist and Choirmaster at the Episcopal Church of the Good Shepherd in Lexington, Kentucky. An accomplished conductor and church musician, he also serves as artistic director for Les Arts George V and music director for the Paris Choral Society.

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*Publicity***Dennis Grove**
*Hosted events and Gospel Dream***Catherine Woodman**
*Les Dimanches Musicaux and photographer***MEMBERS AT LARGE****Christiane Clémencin, Asa Junesjô, Nancy Janin****EX-OFFICIO MEMBERS****Zach Ullery**
*Canon for Music***Andrew Dewar**
Cathedral organist

LAGV keeps music in the air during the pause

The American Cathedral is known far and wide for the quality of its music program, particularly the excellence of the Cathedral Choir in its offerings during worship services, Choral Evensong, services of Lessons and Carols and in concerts. So when the COVID-19 pandemic shut down the singing, it was close to an identity crisis for the church. Fortunately, Les Arts George V (LAGV) stepped up with financial support for professional singers whose performances online, and later in person, kept music in the air.



Created in 1993, LAGV has made its mission the production and promotion of quality music at The American Cathedral. The group, formed under the 1901 French law as a nonprofit association and run by a volunteer board, has contributed to the restoration of the Cole Porter piano and the purchase of the rehearsal piano in the Parish Hall as well as to the upkeep of the aging Cavallé-Coll pipe organ. In nonpandemic times, LAGV produces an average of 36 Sunday afternoon concerts a year through its Les Dimanches Musicaux program and oversees musical rentals of Cathedral premises more than 25 times a year. With the pandemic, all that activity, and the income it brings (about 35,000€ a year), came to a halt. At the same time, online services brought a 60 percent increase in donations and sponsorships, which helped pay the professional singers' fees of 1,100€ per average Sunday service.

LAGV President Nancy Brune said the association's support of the Cathedral's many-faceted music program is also a way of bringing talented community musicians into the "awe-inspiring Cathedral nave"

for performances. It raises the Cathedral's profile and helps keep afloat the fundraising so vital to the music program.

"Over the years our Parisian audiences have come to associate The American Cathedral with great music, thanks in part to these inspiring and varied performances. But the jewel in the crown is the Cathedral Choir," Nancy wrote in an email reply. "The morning services, Evensongs and regular choir concerts, often of major choral works but also featuring innovative contemporary compositions, are truly outstanding. I think the Cathedral community would join me in saying that the Cathedral Choir is by far the best choir in all of Paris! And LAGV is committed to doing all we can to support this standard of excellence."

Les Dimanches Musicaux picked up again in early September with concerts scheduled by a variety of international musicians. During nine months of the year, concerts begin at 3 p.m. on Sundays and last about an hour; a COVID-19 vaccination certificate is required for entry. The concerts are free, and donations are split between the performers and LAGV. The fall calendar includes the Cathedral Choir's first concert performance in two years, singing Brahms' Requiem for the All Souls/All Saints' Concert on October 31.

Although in 1993 the founders of LAGV had high aspirations for arts at the Cathedral, they could never have predicted how critical their vision would be to uplifting our hearts and souls during the many months of isolation. LAGV's role in the music program has been a true blessing for us all, and we have been grateful for gifts from the community both abroad and at home. Continued support can be provided by becoming an LAGV sponsor. 🙏

If you would like to know more about Les Arts George V, please visit our website, www.lagv.org, in English or French. The website details all the ways you can become involved, whether by volunteering, giving, or through music.

— Kate Thweatt



Spotlight on professional singers

With cancellations of concerts and opera performances over the past year due to the pandemic, The American Cathedral has benefitted from the glorious talent of a group of professional singers. Theirs are voices applauded by vast audiences, praised by parsimonious critics, celebrated in elite musical circles. Parishioners both at the Cathedral and tuning in remotely have deeply appreciated their contributions to services. We're pretty sure that when they open their mouths, even the angels lean in.

Rachel Redmond. Born in Scotland, Rachel is a graduate of the Royal Conservatoire of Scotland and Guildhall School of Music and Drama. This season her projects include opera and concert performances with Les Arts Florissants, the Academy of Ancient Music, the English Consort, Le Caravansérail and the Göttingen Handel Festival.

For more: www.rachelredmondsoprano.com

"It was a welcome delight to be able to continue singing sacred music throughout lockdown, albeit in quartet form, but I've missed the rest of the choir and am looking forward to singing with them and catching up very soon."

Grace Durham. London-born, with a degree in French and Italian from Cambridge University, Grace is a mezzo-soprano whose upcoming projects include recitals with Les Talens Lyriques and at the Opéra de Lille, Opéra National de Bordeaux, Musée d'Orsay and London's Wigmore Hall.

For more: www.gracedurham.com

Morgane Collomb. A French soprano specializing in classical and baroque music, Morgane has sung in theater and opera productions as well as directing a vocal ensemble, Cosmos. She began singing professionally quite young, performing at age 16 the role of Flora in *The Turn of the Screw*.

"Singing with The American Cathedral choir is being in harmony musically but above all with all the singers, staff and the community who make it possible. Standing in the choir stalls, I have the feeling that we communicate in music with all the people around even though we don't always speak the same language."

Matthieu Heim. A French baritone, frequently a soloist in choral productions, Matthieu also has sung in operas such as *La Morte d'Orfeo*, *La Traviata* and *Les Contes d'Hoffmann*. Coming up are roles in Lully's *Psyché* and a Bach choral in Calais.

For more: www.matthieuheim.com

Nicholas Scott. A British and Irish Tenor specializing in baroque music, Nicholas performs regularly with conductors such William Christie, Christophe Rousset, Leonardo Garcia Alarcon and Vincent Dumestre. Recent and forthcoming operatic highlights include productions at Zurich Opera House, Grand Theatre de Geneva, Opera National du Rhin and Teatro Colon, Buenos Aires. For more:

www.clbmanagement.co.uk/nicholas-scott

"When you're singing with the Cathedral Choir there's never a sense of it ever being amateur. Everyone there is equal in their love of music and worship and that sense of community and belonging is why The American Cathedral will always be an incredibly special place for me."



RACHEL REDMOND



GRACE DURHAM



MORGANE COLLOMB



MATTHIEU HEIM



NICHOLAS SCOTT



By Chris Lajtha

16



Paris Choral Society never stopped singing – and now it returns to public performances

In 2011, a young Zach Ullery was appointed Canon of Music at the American Cathedral and was also recruited by the Paris Choral Society to be its Director of Music. Nobody could have imagined that Zach's first decade would end with his leading a virtual choir from his bedroom!

The PCS, first organized in the early 1990s, has grown in musical stature and audacity under Zach's leadership, with notable achievements that include an *a cappella* Rachmaninoff *Vespers* (sung in Russian), an *a cappella* *Mass for Double Choir* by Frank Martin, a concert dedicated to multiple women composers and the privilege of performing the world premiere of a major choral work, Richard Burchard's *Stabat Mater*.

Nothing could have prepared us for the devastation caused by the onset of the COVID-19 pandemic. Along with some 650,000 choirs in Europe that count more than 22 million singers, our collective performance of choral music was shut down overnight – for what has turned out to be nearly 18 months.

And yet: the PCS' voices were not silenced!





Starting with the second confinement period in October 2020, we began to work on remote learning of short *a cappella* pieces and submitting the virtual recordings to a professional sound engineer for compilation. From the solitude of our homes, singing in isolation into mobile phones, some 75 members of the PCS recorded more than a dozen works, posted to the PCS website and YouTube as they were completed. This took courage and determination from every singer, guided by leadership from Zach, and ably supported by members of the choir who prepared rehearsal guides and designed the video montages

Even though we could not meet to sing together, we retained our Monday evening rehearsal time to see each others' smiling faces via Zoom each week.

And then something magic happened!

Zach invited an American composer to join one of our calls in January 2021 – which he graciously accepted. So, we then sent out Zoom invitations to as many choral music superstars as we could reach. From January to June, we spent between 40-80 minutes on Monday night calls with more than a dozen special guests from Europe and North America, including composers Howard Helvey, Eric Whitacre, Jake Runstad, Don Macdonald, Eriks Esenvalds, Elaine Hagenberg, Kim Porter, Owain Park and Rene Clausen. We also were joined by two singers from the fabulous VOCES8 ensemble, two symphony orchestra conductors and two learned musicologists.

Their individual and collective generosity of spirit, spending time chatting with an amateur choir in lockdown, has been simply wonderful to experience!

The first PCS concert program of the 2021-2022 season – set for December 2 and December 4 – will be full of joy (*to be singing again together*) and thanks (*to our special Monday night guests*).

The PCS – a choir that never stopped singing even in the darkest days of confinement – will be back in force in the nave of The American Cathedral to perform a selection of beautiful pieces written by our special Zoom guests – some of the world's most talented, living choral composers. 🎵

For more information, see [www. parischoralsociety.org/concerts](http://www.parischoralsociety.org/concerts)

Chris Lajtha has been president of the Paris Choral Society since 2017.

MEMBERS OF THE PCS SINGING THE HALLELUJAH CHORUS FROM HANDEL'S MESSIAH REMOTELY. HANDEL HIMSELF SEEMS TO HAVE RETURNED TO DIRECT!





by Ellen Hampton

18



History of Music in the Church

Music crept into the church in the Middle Ages, but not without controversy. The early Christians were concerned that the pleasure of music might interfere with dedicated worship. Augustine of Hippo (later St. Augustine) wrote in his *Confessions* in 397-98:

“Music drives away the devil and makes people happy; it induces one to forget all wrath, unchastity, arrogance and other vices... for music reigns in times of peace.”

THE REV. MARTIN LUTHER

“I fluctuate between peril of pleasure and approved wholesomeness; inclined [...] to approve of the usage of singing in the church; that so by the delight of the ears the weaker minds may rise to the feeling of devotion. Yet when it befalls me to be more moved with the voice than the words sung, I confess to have sinned penally,

and then had rather not hear music. See now my state; weep with me. ...”

From the fall of the Roman Empire to the Renaissance, people argued over whether music should be used in Christian worship. The organ arrived in Europe via a gift from the Byzantines to Pepin the Bref in the 8th century, but it did not become an integral part of the mass until around 1000 – and then only on special occasions. Purists considered it a distraction that turned the church into a theater and were particularly opposed to adding any rhythm to it.

With the early Renaissance, sacred music took the form of a motet, or choral work set to a sacred text other than the liturgy of mass. Josquin Desprez (1440-1521) was the king of the motet, his music praised even by Martin Luther: “God has his Gospel preached also through the medium of music; this may be seen from the compositions of Josquin, all of whose works are cheerful, gentle, mild and lovely; they flow and move along and are neither forced nor coerced and bound by rigid and stringent rules, but, on the contrary, are like the song of the finch.”

Luther is of course not speaking only about the music. A composer and musician himself, Luther believed



HYDRAULIS AND CORNU

that music influenced human behavior and emotions. “Music drives away the devil and makes people happy; it induces one to forget all wrath, unchastity, arrogance and other vices... for music reigns in times of peace.” Luther introduced the practice of the congregation singing together, as a form of communal prayer, breaking away from the Catholic custom of only the celebrants and choir singing. The Lutheran chorale numbered some 700 melodies by 1600, and composers since have built on them, including Bach for his cantatas.

The Counter-Reformation responded with Giovanni Pierluigi da Palestrina, called the “Prince of Music” for his hundreds of compositions, particularly masses. The 1562 Council of Trent, the Catholic Church’s meeting to consider the Protestant movement’s challenge, addressed the issue of secular corruption seeping into sacred music in the forms of texts and melodies. Music should not give pleasure but should inspire contemplation, church officials decided: “And thus may the hearts of the listeners be caught up into the desire

for celestial harmonies and contemplation of the joys of the blessed.”

The Renaissance also saw a boom in secular music, with wealthy cities such as Venice and Antwerp employing groups of musicians to play regularly for the citizens. Music became a sign of education and prosperity, all the while serving to bind communities and strengthen identities. We are what we sing. The function of music has not changed since prehistoric days. The brilliant violinist Yehudi Menuhin put it eloquently: “Music creates order out of chaos; for rhythm imposes unanimity upon the divergent; melody imposes continuity upon the disjointed, and harmony imposes compatibility upon the incongruous.” 🎵

*Ellen Hampton, Trinité editor, is a historian and author. This essay comes from material for a class she used to teach, *The History of Music and Social Change*.*



By Barbara Diggs

20



Reparations and the Episcopal Church

On the evening of January 12, 1865, 20 African American ministers gathered in a high-ceilinged room in Savannah, Georgia, for a momentous meeting. They had been called to the meeting by Union Major-General William Tecumseh Sherman and Secretary of War Edward M. Stanton. The topic? How the country could help newly freed people emerge from nearly 250 years of forced servitude and become self-sufficient.

Reverend Garrison Frazier, a formerly enslaved man and spokesman for the ministers, told Sherman that freed people had one predominant need: land that they could “turn and till it by [their] own labor,” and where they could be free from the dominion of white men.

Sherman responded swiftly. On January 16, 1865, he issued Field Order 15, which conferred to newly freed African Americans approximately 400,000 acres of land the government would confiscate from (or had been abandoned by) Confederate rice planters. Of this land, the newly freed would be entitled to “no less than 40 acres of tillable ground” under the “exclusive management” of the free people and on which “no white person whatever ... would be permitted to reside.” Sherman later stated the military would provide freed people with mules no longer in use.

This promise of “40 acres and a mule” is largely considered the first and only attempt by the federal government to provide reparations for chattel slavery. Within six months, 40,000 newly free African Americans had flocked to the designated lands and had begun working the land and building their own educational and civic institutions.

One cannot help but pause here and wonder what the United States – and African American lives – might be like today had U.S. authorities honored this agreement or created others in the same spirit. Would our society still be racked with racial strife if, at this tender beginning, a contrite nation had made sincere, sweeping, and sustained efforts to remedy the insidious damage generations of enslavement and oppression had caused?

We’ll never know. A few months after the freed people had settled on the land, the government forcibly removed them. President Andrew Johnson returned the vast majority of the confiscated land to the planters in exchange for their promise of loyalty to the Union. The newly freed people, instead of having true freedom from their oppressors, and land on which to begin anew, were left with little more than the unhappy choice between sharecropping for those who had enslaved them, peonage, or starvation.



We do know the heartbreak that followed: Reconstruction efforts failed as the North lost interest in protecting the fragile rights of the newly freed. We know that virulent, vicious state-sanctioned discrimination against African-Americans engulfed the South. We know that *de facto* discrimination flourished in the rest of the country. We know that African Americans suffered great economic and psychological harm from centuries of degrading treatment. We know that no reparations were ever made, despite many calls for them.

And we know that the Episcopal Church was complicit in all these sins.

Some say it's too late to make amends for past injuries, but the Church has refused to accept this excuse. Instead, it has taken the firm stance that Episcopalians have not just a responsibility but a theological imperative to take a proactive response toward reparations for slavery and racism. It has called for all dioceses and congregations to create programs that "denounce the realities of a sinful past" and work toward "an equitable and just future."

Reparations for slavery is a topic that brews quick emotion – and misunderstanding. Many people believe it means simply handing out cash to African Americans as a performative apology for distant offenses. From the Episcopal Church's perspective, however, it involves much more profound considerations.

The Church defines reparations as the act of "repairing something to its proper or former state" and "making whole those who have been hurt or deprived." Centuries of slavery, overt and subtle racism, and notions of white supremacy have harmed, and continue to harm, African Americans in complex ways. Persistent and substantial inequalities in housing, education, employment, wealth accumulation, and criminal justice loudly attest to the long legacy of these evils, as do the rampant feelings of powerlessness and dependency among many of the descendants of those enslaved.

To make whole those harmed by slavery and its aftermath, the Church considers that reparations cannot merely consist of compensation for past injuries but must also include a long-term commitment

to repair systems and structures that continue to perpetuate these historic wrongs. For Episcopalians, reparations thus consist of looking back in repentance and looking forward with faith.

“Would our society still be racked with racial strife if, at this tender beginning, a contrite nation had made sincere, sweeping, and sustained efforts to remedy the insidious damage generations of enslavement and oppression had caused?”

The Road to Reparations

The Church did not come to this position quickly. It was first confronted with a call for reparations at the General Convention Special Program in 1969, but attendees recoiled at the idea. Its support solidified only after years of reflection on its complicit role in slavery and racial discrimination. In the South, Episcopal churches had supported slavery before the war, and their postwar congregations often were comprised of descendants of slaveholders who accepted or championed white supremacy. Northern congregations and the Church also were complicit as they staunchly refused to condemn slavery, and then stood silent for nearly 100 years as they watched the evils of Jim Crow unfold.

Abashed by this legacy, the 2006 General Convention passed three resolutions that opened the door to reparations. First, the Church abjectly apologized for participating in and benefitting from the sin of slavery, segregation, and discrimination, and called on all dioceses to investigate and document their history of



complicity and the economic benefits gained. It also resolved to consider how the Church could become the “repairer of the breach” (citing Isaiah 58:12), “both materially and relationally” to achieve spiritual healing and reconciliation. Finally, it affirmed its commitment to be an anti-racist church and urged all levels of the Church to support federal legislation to study proposals for monetary and non-monetary reparations to the descendants of the victims of slavery.

“For Episcopalians,
reparations thus consist
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forward with faith.”

Becoming Beloved Community

Only a tiny number of dioceses began to undertake the self-examination proposed in the 2006 Resolution. But as U.S. race relations visibly and painfully deteriorated in the mid-2010s, Church leaders saw that a more comprehensive plan was needed. In 2017, Presiding Bishop Michael Curry and the House of Deputies called for the whole Church to join in “Becoming Beloved Community,” an initiative and vision for all Church members to seek racial justice, reconciliation, and healing through loving action.

The Becoming Beloved Community process asks all Episcopalians to make a lifelong commitment to four actions: I) telling the truth about our churches’ racial histories; II) proclaiming and fostering the dream of a loving, racially unified community; III) embracing Jesus’s way of healing rifts with love; and IV) repairing breaches of justice in society and institutions.

Although the initiative does not directly call for monetary reparations, the “repairing the breach” element invites Episcopalians to become involved in repairing and restoring communities and institutions that struggle to thrive due to historical structures and systems that contributed to the Church’s privileges.

In response to this call, hundreds of Episcopal dioceses and congregations have begun the difficult work laid out in this four-pronged vision, from researching their past to creating economic and non-economic initiatives to help implicated people and communities. Since 2017, the Dioceses of New York, Texas, Maryland, Georgia, Long Island, and numerous churches and seminaries have established reparation programs, and many others are in the process of doing so.

“Each diocese will make its own decisions how to do this work,” New York Bishop Andrew Dietsche has told the Associated Press. “What is common across the whole church is the recognition that it’s time to address and reckon with the wrongs and evils of our past.”

Reparations Programs

Many of the entities that have initiated reparation programs are applying funds to begin healing the specific harms caused by their institution’s complicity in slavery, racism, and discrimination.

For example, Memorial Episcopal Church in Baltimore, founded in 1860 by slaveholders, has pledged \$500,000 to organizations that aim to correct racial inequalities in housing, education, environmental matters, and civic engagement. The church decided to focus on these particular areas as a counterpoint to clergy and parishioners of earlier times who openly espoused racist viewpoints and actions that fostered inequalities.

The Texas Episcopal Diocese, whose first bishop was an enslaver who supported secession and whose inaugural diocese church was built with slave labor, has pledged a whopping \$13 million to go toward “racial reconciliation projects and scholarships” at historically black colleges, seminaries, and organizations in the state. Dioceses in Georgia and Iowa are establishing centers for racial justice.

The Virginia Theological Seminary is the only Episcopal institution thus far to provide monetary reparations to the closest direct descendants of people enslaved by the seminary or economically exploited during the Jim Crow era. Reverend Ian Markham, Dean of the seminary, has engaged teams of genealogists to pore over seminary records to identify the descendants of the hundreds of African Americans who worked there



before and after the Civil War. Fifteen descendants who have been identified (referred to as “shareholders” by the seminary) have already started receiving about \$2,100 per year, drawn from a fund of \$1.7 million.

The Theology of Reparations

Few would be surprised that the Church’s support of reparations has stirred controversy. Some dioceses and congregations have not responded to the Church’s call to join Becoming Beloved Community, and some communities and individuals have explicitly rejected the idea of or necessity for any form of reparations. Critics often argue that reparations are merely an attempt to make white people feel guilty for behaviors they didn’t participate in and for which they have no personal responsibility.

“We cannot speak of reconciliation and healing without also speaking of justice and repairing what our Church has contributed to breaking.”

BISHOP MICHAEL CURRY

In a report by the Theology Committee of the House of Bishops, the Church acknowledges that avoidance of the call to support restorative justice is an “entirely human response” but reminds us that Baptism requires us to renounce not only our personal sins but “complicity with evils and powers that disorder the world and corrupt creation.” It emphasizes that white supremacy and racism and the injurious legacy these practices have propagated are precisely the kind of intangible evils we must renounce, whether one has personally participated in them or not.

The Church also points out that our mission as Episcopalians is to “restore all people to unity with God and each other in Christ.” Such restoration is impossible, it says, if we do not repair injuries done

to others. As Bishop Curry has expressed: “We cannot speak of reconciliation and healing without also speaking of justice and repairing what our Church has contributed to breaking.”

Episcopal Church Leading the Way

As the idea of reparations gains traction in the federal government, other religious denominations and certain cities, many of these institutions are looking toward the Episcopal Church for inspiration and guidance.

Most notably, in June 2019, the House Judiciary Committee of Congress asked Right Reverend Eugene Sutton, Episcopal Bishop of Maryland, to testify before the Committee about reparations as they considered the H.B. 40. This bill, named to reference the fleeting promise of “40 acres and a mule,” proposes to initiate a commission to study and develop reparation proposals for African Americans. Bishop Sutton spoke about the moral and spiritual basis for reparations and urged the Committee to finally take the restorative action that should have been taken 156 years ago.

On April 14, 2021, the Committee voted to send H.B. 40 to the House floor for a full vote, the first time in U.S. history that any bill relating to reparations for slavery has advanced so far.

Once again, we find ourselves at a pivotal moment. Will the nation have the courage to pull back the bandage and examine history’s ugly scars with an unflinching eye? Will we finally dare to atone for the country’s “Original Sin” and search for ways to repair the damage?

Perhaps. But this time, even if the nation doesn’t, we know the Episcopal Church will. 🌱

Barbara Diggs is a lawyer and writer from Washington D.C. who lives in Paris with her husband, Tobias Trautner, and two sons, Teodor and Lukas. She is the author of three middle-grade history books, including: Race Relations: The Struggle for Equality in America. She has been a member of the Cathedral for 18 years.



A Covenant for Dismantling Racism, Advancing Racial Justice and Building Beloved Community in Europe

Racism is a sin. It disrupts the harmony and oneness that God intends for humanity. Racism is dangerous, divisive and damaging. Racism destroys dignity and disregards the image and likeness of God found in every human being. We are created in the image of God; therefore, to engage in racism in any form is to refuse to acknowledge the image of God in the other; and to deny or ignore the truth of racism and the pain and damage it causes, is to subvert the love of Jesus.

We, the Convocation of Episcopal Churches in Europe—parishes, missions and individuals—denounce and reject racism. We also strongly renounce all forms of supposed supremacy, especially the scourge of White supremacy.

Called and challenged by God, we seek to create Beloved Community, working to increase hope by dismantling the sin of racism, learning to understand and own our part in what has gone before by commission or omission, acting with courage to stand up and speak out as we move beyond ourselves to serve Christ and one another.

As people of faith, we acknowledge our sins and our failure to respect the dignity of every human being. We have, individually and corporately, fallen short of the glory of God, and now call to mind and name the aspects of our lament.

- We lament the Church's role in history in the subjugation, enslavement and genocide of peoples around the world.
- We lament the Church's role in history in profiting from the selling, trading and mistreatment of our fellow human beings.
- We lament the Church's complicity-by-silence in the commoditization, dehumanization, abuse, belittling, exclusion and denial of civil rights of immigrants and other marginalized people.
- We lament the Church's complicity in failing to honor the language, culture, and civil rights of all people.
- We lament the Church's lack of moral courage to stand with and on the side of the poor, the marginalized, and the oppressed.
- We lament the systems, whether structural or informal, of White superiority and privilege present in the Church that have condoned people being viewed as less, inferior, or unworthy rather than as beloved children of God, made in the image of the Divine.
- We lament the ways in which the stories of People of Color have been diminished or erased from the histories of our churches, institutions, and communities of faith.
- We lament the collusion of the Church with systems that directly and indirectly promote racism, oppression, segregation, and disenfranchisement.
- We lament the wilful blindness of Christian leadership in failing to advocate for fair, non-violent policing, mediation, non-custodial sentencing, and adequate pay, social services support, medical care, mental health, and addiction treatment for people struggling in society.

- We lament the resounding silence and the crippling fear that often infects the Church in matters of racial reconciliation and social justice.

As people of faith, we are called to "love the Lord our God with all our heart, and with all our soul and with all our mind, and to love our neighbors as ourselves." Recognizing the places in which the Church and people of faith have fallen short of God's love, particularly in the legacy of racism and White supremacy, we repent and seek to amend our lives to more fully reflect God's dream of Beloved Community.

Accordingly, following Jesus and trusting the power of the Holy Spirit, we commit ourselves to the sustained and arduous work of dismantling racism, advancing racial justice, and building Beloved Community in Europe.

- We covenant to meditate on the life and teachings of Jesus, who restores us to right relationship with God, one another and ourselves.
- We covenant to re-examine the history of our communities of faith and institutions to, in tangible ways, acknowledge racist legacies and to recognize, remember, and retell the stories of enslaved persons and other People of Color, whose labor contributed to White privilege.
- We covenant to engage our communities of faith and experts in critical discourse that propels us forward.
- We covenant to devise and implement standards, policies, and programs that make our commitment to diversity and inclusion a visible reality.
- We covenant to support local businesses that are owned and operated by People of Color, and underrepresented and marginalized populations.
- We covenant to listen to and to validate the stories, experiences, and feelings of People of Color as companions along the journey, valuing those experiences as being sacred.

- We covenant to work towards the dismantling of systems of institutional oppression.
- We covenant to stand up and speak out against everyday acts of oppression or aggression and denial of civil liberties.
- We covenant to educate ourselves, and share with others, the many places where our privilege blinds us from being compassionate to others.
- We covenant to call out bigotry and hate speech in all aspects of our common life.
- We covenant to gather with others, including faith leaders and decision makers, at all levels of the church, to ask the hard questions:

- Does the leadership of our institution reflect the diversity of those we serve?
- Are the many faces of the diverse body of Christ represented in decision-making processes?
- How are we inviting and forming leaders?
- Who is missing around the table?
- Whose untold story do we need to hear?
- We covenant that in our corporate worship and other activities of our communities to intentionally cultivate welcome, hospitality, and participation for people of all cultures, ethnicities and backgrounds, and to include their rich musical and liturgical offerings in worship.
- We covenant to engage each other in and across our faith communities to listen, reflect on and seek a better understanding of racism, privilege, and supposed supremacy of any kind.

This is my commandment, that you love one another as I have loved you. No one has greater love than this, to lay down one's life for one's friends.

—John 15:12-13.

This article was written by Steve Lundeberg and appeared on the Living Lutheran website on September 9, 2021. Reprinted with permission. © ELCA.

by Steve Lundeberg



25

“Final place of safety”: Chaplain provides care for people evacuating Afghanistan

Working the overnight shift at the chapel at Ramstein Air Base in Germany is a challenge, but Chaplain Katie Osweiler is thankful to be helping refugees from Afghanistan on their way to new lives free of the Taliban.

“There are a lot of U.S. citizens I’ve met who are just trying to get home,” Osweiler said. “Then there are people whose husband or brother or father was an interpreter, and those people are taking their families out of Afghanistan because they’re afraid the Taliban would know they’re from the family of a person who was helping the U.S. military. Many other people have had to leave family behind, and they’re very worried about them.”

Ramstein has been a major hub for evacuees in the wake of the U.S. pullout from Afghanistan, receiving some 27,000 people. Osweiler, a reservist who lives in Brussels, Belgium, arrived at Ramstein in early August to begin her annual 24 days of duty. But this year, with the Afghanistan withdrawal, her tour was extended another three weeks.

“Our boss sat us down and said we had guests arriving,” Osweiler said. “He said we’d be working the chapel in 12-hour shifts, and you, you, you and you are doing the night shift, so go home and take a nap. ... Of course, we continue to care for the spiritual needs of our airmen. It’s important for people to know we are not neglecting the military members but taking care of our guests in addition to our personnel.”

Osweiler, 42, grew up near Dayton, Ohio, the daughter of an Air Force pilot whose wife was Lutheran. She studied at Pacific Lutheran Theological Seminary, where she met her husband, Victor, an Air Force acquisitions officer.



CHAPLAIN KATIE OSWEILER WITH THE PRAYER BROADCASTING LOUDSPEAKER IN THE CHAPEL AT RAMSTEIN.
PHOTO COURTESY OF KATIE OSWEILER.

Osweiler graduated in 2007, was married the next year and was ordained in 2017. In Brussels, where her husband has retired from active duty, Osweiler accepted her first call – assistant to the rector at an Episcopal congregation. She also contacted the ELCA’s Bureau for Federal Chaplaincy and asked about working in that capacity through the reserves.

re-
reau for Federal Chaplaincy and asked about working in that capacity through the reserves.

“They were very happy to have a reservist living in Europe – that’s rare – and a female chaplain at that,” she said. “I was all sorts of these magical unicorns, so I joined the military at 41.”

Osweiler said that her two years in Niger, a predominantly Muslim country where her husband was stationed, proved helpful to her in her current role.

“We’re responsible for our guests’ prayer tents, and we make sure they’re clean and their prayer rugs are tidy and that everything is facing the right direction,” she said. “We have an imam on staff, and he’s really helped us learn to do what’s respectful. We’re very culturally sensitive to people and their religious practices and needs.”



*"Final place of safety":
Chaplain provides care for
people evacuating Afghanistan*

Staff at the Ramstein Air Base chapel play the Muslim call to prayer over loudspeakers five times daily, per Islamic custom. Osweiler has the call stored on her phone for easy broadcasting.

"I just love it," she said. "People are so thankful that we've provided these spaces for them to pray, and for everything they need to do as we help them until they get to their final place of safety. I can't, obviously, interact with all of them. But I smile at the ones I meet – with my eyes, since I'm wearing a mask – and some people just want to talk, to tell their stories. I'm there to listen. I feel the genuine thanks of all of those people."

The Rev. Katie Osweiler has been the Curate at All Saints Episcopal Church in Waterloo, Belgium since 2018. Katie also serves as a reserve chaplain in the U.S. military. She is an ordained minister in the Evangelical Lutheran Church in America (ELCA), which enjoys a full communion relationship with the Episcopal Church. This enables full interchangeability of lay members and clergy between the two churches. Katie was also recently appointed by Bishop Mark Edington as part-time Coordinator of Ministry to Children and Youth for the convocation, a position she shares with the Rev. Gregory Stark, also resident in Belgium.



EVACUEES FROM AFGHANISTAN DISEMBARK AN AIRCRAFT AT RAMSTEIN AIR BASE, GERMANY. PHOTO BY TECH. SGT. DONALD BARNEC.

This article by Alaina Raybon first appeared in Spartan Senior Newsletter, a publication of Michigan State University Retirees Association. Used with permission. Alaina Raybon is a senior in the School of Journalism.

Michigan State University Retiree Sue Carter makes impact as a priest in France

From lecture halls to the U.S. Coast Guard Auxiliary to a small Episcopal church in Clermont-Ferrand, France, Sue Carter has made her impact in each space she has entered. With countless achievements to her name, Carter uprooted her life in Michigan to pursue what she says was her "call to priesthood."

Ordained a priest in 2008, Carter's journey to ordained ministry began years before she retired. "A call to ordained ministry is a wonderful and mysterious thing," said Carter. "I certainly did not plan for it to be a retirement career."

Even while teaching at MSU, Carter went through extensive training as a part of the Episcopal Church's discernment. She spent time learning to pastor, seminar training and serving in hospitals, where she worked overnights and weekends at a hospital in Detroit.

"It was a very powerful experience," she said.

After 28 years as a journalism professor at MSU, parish ministry and time served as a chaplain in the Coast Guard Auxiliary, Carter was ready to retire and did so in 2020. But a small Episcopal church in France was looking for a part-time priest, and she happened to read about it.

"It was immediately apparent to me that it was a place where I could make a contribution," Carter said. "My spouse and I talked and agreed that I should apply."

Carter had previously lived in France for six years and was familiar with the language and life in the country, though some things like supermarkets and public transportation have changed since she first lived there.

The Rev. Dr. L. Susan Carter is Priest in Charge at Christ Episcopal Church, Clermont-Ferrand, France, a parish in the Convocation of Episcopal Churches in Europe. She has served as priest in charge at Christ Church since January 2021.

by Alaina Raybon



"The first time I lived in France spanned 1958-64," Carter said. My father was a civilian employee of the U.S. Air Force, and he worked at the military base at Châteauroux, in the Loire Valley of central France. While there I came to appreciate this country and understand that it is a second home."

Now settled in a lovely living quarter on an old seminary that overlooks a cemetery, Sue said she is fairly adapted to life in France, thanks to the people in the Christ Church parish. At Christ Church, they use English as their language of worship, though they pray in both English and French.

"The Church has been so welcoming, from the moment that we were met at the airport," Carter said. "Temporary housing was arranged, several days of meals were delivered, and on a longer stretch, members shared their knowledge of maneuvering through a different bureaucracy to gain official resident status."

She looks forward to traveling around Europe as COVID restrictions continue to relax, as well as connecting with Activities Europe, the U.S. Coast Guard unit in The Netherlands. "We've met virtually, and it's time to go see the 'Coasties' there," she said.

France has been aggressive with COVID restrictions, as they had lockdowns and nationwide curfews. "Much of this country is getting vaccinated. It's a challenge to pastor a new parish rather remotely – that is via Zoom – and yet we are all working hard at it," Carter said. "We are yearning to return to some balance of normality."

Carter said that life is smoothing out and that they are moving to in-person worship, with set protocols in place to keep everyone safe.

There is one thing that Carter misses from the States, a beverage most Michigan natives are familiar with: Diet Vernors.

"The bishop of the Convocation of Episcopal Churches in Europe, the Rt. Rev. Mark Edington, is also from East Lansing," she said. "As a treat, I brought three cans of Diet Vernors for him. He's also a big fan of one of Michigan's best."

She also misses her time spent with faculty colleagues on projects, documentaries and Education Abroad Programs."

Carter pursued a broadcasting career before teaching journalism at Wayne State and later MSU in 1991. In 2005, she left the School of Journalism to serve as Secretary of the Board of Trustees to two of MSU's presidents. She returned to the J-School and served until she retired in January 2020.

Carter received numerous awards for her work and was even inducted into the Michigan Journalism Hall of Fame. She became a voice for survivors and student athletes when MSU's president appointed her as MSU's NCAA Faculty Athletic Representative for the Big Ten in 2014, in which she served for 4 years.

Though she no longer devotes her time to helping students earn degrees, she continues to earn them herself. Since 2004, Carter has earned three degrees, most recently a doctorate in history. She studied and taught students abroad and even wrote a book, "Ordinary Women," which details her experiences of leading the first all-women's ski trek to the North Pole from Russia.

It is challenging to define Carter's distinctive career by one place or experience. She shares her inspiration to continue seeking new opportunities and experiences.

"There is a wonderful line in a song in the musical Pippin: 'I want my life to be something more than long.' Let me add to that, that I hope to have a positive impact and leave this life giving more than I have taken," she said.

Carter has certainly given to so many, serving thousands that come from all over the world. As for what she will do next? She says she suspects some "heavenly direction" to help dictate that.



REV. SUE CARTER STANDS IN FRONT OF CHRIST CHURCH IN CLERMONT-FERRAND, FRANCE. PHOTO BY NICK MAHONEY.



The Deans' Garden: waterproofed and replanted

Spring 2021 saw a major works project in the Deans' Garden. Harriet Rivière, chair of the Buildings and Grounds Committee, explains:

In 2018 the Cathedral suffered a severe water damage claim in the garden classrooms area; in fact, from then on, every time it rained hard we had damage to the floors beneath. Repairs had to be made, and for this, we benefitted from a special French insurance policy written to cover damage to the works for a period of 10 years, a "Decennial" works policy. Our architect for the construction project, Gilles Berthier, was hired to manage the repairs by the original contractors, LBC masonry; Sorecob, the sealer or waterproofer; Lenzi who installed the slabs; and, of course, our gardener, Hêtre au Jardin.

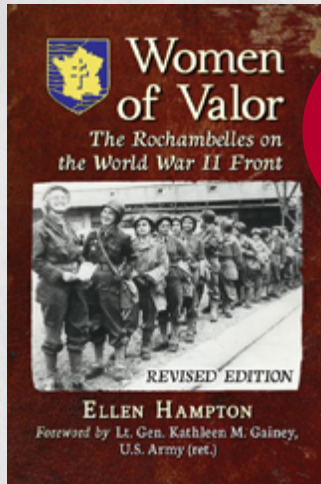


Time to complete the project was estimated at four months. This entailed removing all the garden slabs and skylights and lifting the flowerbed walls to reseal all joints. Garden Guild and the Parish Coordinator worked together to clear the garden prior to construction by putting existing plants up for adoption to staff, parishioners and friends. Work began in early January 2021 and was completed in record time, allowing us to have flowers in the garden for Easter!

Patricia Gastaud, chair of the Garden Guild, began working with Nicolas Fleuret and Pierre Boulanger, co-owners of Hêtre au Jardin, in pre-construction planning in 2020 and on the post-construction design beginning in March 2021. Nicolas and Pierre said they felt it was a privilege to create the new garden at The American Cathedral.

"They are efficient and pleasant to work with, and I'm happy to say the Garden Guild has received many compliments on the new garden. The Dean likes it, which is very important to us," Patricia wrote.

Parishioners who would like to share the responsibility of caring for and enhancing our beautiful garden are welcome to contact her at pggastaud@gmail.com.



NEW BOOKS

Women in a WWII armored division

Women of Valor: the Rochambelles on the World War II Front, by parishioner and Trinity editor Ellen Hampton, was released in a new 2021 edition by McFarland Publishers of North Carolina. First published in 2006, the book follows a group of women ambulance drivers from New York to Berchtesgaden as they plunged into saving lives and easing pain in the Free French Second Armored Division. The group was organized in New York in 1943 by a wealthy American widow, Florence Conrad, who persuaded a reluctant General Leclerc to include the women's unit in the division – a first for women in a combat force. Many of the men were skeptical, but during the Battle of Normandy, the women's courage and resolve under combat conditions won them the respect and admiration of all. 🌟



New furnishings for the tower apartment

In February 2021, two long-time members, valued friends and supporters of the Cathedral asked for help in closing their apartment in Paris. Having had experience in 2020 with helping the McGovern family close their parents' house in Paris, Cathedral staff offered their experience. The family, preferring to remain unidentified, decided to give the Cathedral all of the contents of their Paris apartment.

From this generous gift of furniture and paintings, the Cathedral has been able to refurnish one of the studio apartments in the Cathedral tower and place throughout the Cathedral a number of items, including the hanging lamp in the entrance enclosure to the Nave. On the advice of the family, the paintings have been put up for auction over the summer and this fall with the proceeds eventually coming to the Cathedral. The Cathedral is grateful for the generous gift. 🌟





A most Unusual Ministry

It was an honor to be installed as Canon to the Cathedral on September 19th. It was an extraordinary experience to be installed one year to the day after my arrival in Paris. In my prayers leading up to the service, I began to reflect on just how unusual the journey had been.

The Gospel reading from Mark appointed for September 19th included one of several instances where Jesus told the disciples that “the last shall be first, and the first shall be last.” Jesus still reminds us that the Christian journey has always been extraordinary

and unusual, and that will always be true. As unusual as the last year has been, we are grounded in the calling we share to love God and one another in a most unusual way.

These meditations inspired me to catalog just how unusual, and meaningful, this first year of ministry has been. The words below are the end product of that meditation – part poem, part prayer. I share them with the Cathedral community with humility and hope for all the ministry that lies ahead.

It's unusual to preach at one's own installation.

It's unusual to be installed to a post one year after the fact.

It's unusual to move halfway around the world to a new place and a new job without visiting.

It's unusual to have an interview that lasts for hours, entirely outdoors, wearing masks.

It's unusual to care for someone, or lots of someones, by keeping your distance.

It's unusual to be a community, apart.

It's unusual to preach to a full congregation in an empty church.

It's unusual to do church with a drone.

It's unusual to suggest that very flawed people can be saints.

It's unusual to suggest that we might be saints.

It's unusual to suggest that the coming of God's kingdom depends on us seeing ourselves as just that.

It's unusual to bring life to new ministry in a time of so much death.

It's unusual to dedicate one's life to a leader who insists that he must die in order to rise.

It's unusual to choose to follow a leader who insists that in order to live life to its fullest, we must lose our life first.

It's unusual to truly believe that death is not an end but a beginning.

It's unusual to live as if that were true.

It's unusual to follow a leader who insists that the first will be last and the last shall be first.

It's unusual to live our lives as if that were true.

It's unusual to feed people who are hungry even though the government and society tell you it's not your place.

It's unusual to put the needs of future generations before those of the present.

It's unusual to care about people who most people don't care about.

It's unusual to claim to belong to people with whom we do not share a name, a bloodline, a place of business or neighborhood, language, skin color, sexual orientation.

It's unusual to welcome the stranger.

It's unusual to make family out of strangers.

It's unusual to strive to love the unlovable.

It's unusual to be able to do it.

It's unusual to seek forgiveness.

It's unusual to show mercy.

It's unusual to believe ourselves worthy of mercy.

It's not unusual that the disciples struggled to understand the things that Jesus taught.

It's not unusual that we struggle too.

It is unusual that this thing called church continues to endure, as unusual as it is.

It's unusual that there is an American Cathedral in Paris.

This has been a most unusual year as Canon to the American Cathedral.

And yet, my prayer is that the ministry we share in this place never ceases to be anything but unusual.

From the Archives



At the *Arc de Triomphe* on October 2, 1921, General John J. Pershing salutes the French Tomb of the Unknown Soldier as part of a ceremony to bestow the U.S. Congressional Medal of Honor on the representative fallen soldier. Pershing was in France (he visited every year from 1921 to 1939) as part of a process selecting remains for the first American Unknown Soldier. The U.S. Society of the Honor

Guard of the Tomb of the Unknown Soldier celebrates its centennial in 2021 with a delegation from Washington D.C. retracing the journey through the Marne in France in October. The American Cathedral of Paris has invited the delegation and guests to a reception and dedication of a "Never Forget" rose created especially for the occasion by the Ducher Roseraie of France.

*Photo credit:
Bibliothèque Nationale de France*



Discerning the Cathedral's future together

The Dean and Vestry have authorized a process of discernment to consider whether a capital campaign is feasible to address important needs the Cathedral is facing, some of which have been under discussion for many years.

What is discernment? In the context of a fundraising effort, discernment is a process whereby the entire community gathers, in our case in small groups, to prayerfully consider what projects should be funded to protect our heritage, sustain our current practices, and carry us into the future. In discernment our shared faith provides a sacred footing on which to build as we listen to the call to be the face of Christ in the world.

This discernment process continues a visioning process with the Vestry and Dean, undertaken last spring and is an extension of the conversations within the Cathedral community.

Projects that have already emerged as high-priority needs:

- **Restoration of the historic Cavaillé-Coll organ**
- **Establishing a music endowment**
- **Correcting the poor acoustics in the nave**
- **Ensuring that the roof of the Cathedral nave is protected from fire**

There may also be other important needs that will emerge from this discernment process.

Regardless of whether you are near or far, a newcomer of two weeks, a parishioner of fifty years, an occasional visitor, or a Friend who worshipped at the Cathedral or is drawn to support the only Episcopal Cathedral in Europe for any reason – if you find a spiritual home at The American Cathedral in Paris, your voice is important. Everyone is encouraged to participate in this process as we prayerfully envision our future together.

For more details about the process, and how to participate in one of the discernment meetings being held in person and by Zoom until November 24, please go to the Cathedral's website: www.amcathparis.com/parish-news/2021/9/12/parish-wide-discernment-process or use the QR code below. If you would like to share your views outside of these meetings, please contact friends@americancathedral.org or discernment@americancathedral.org.

