



DIOCESAN POST

Celebrating the Diocese of British Columbia

A Section of the ANGLICAN JOURNAL

MARCH 2020

Editor's note: Touched by music

While music is a part of many church services, Anglicans have a particularly rich tradition. That's why much of this issue is devoted to the music that allows us a glimpse of the divine. The fine articles from several music directors explore the joys and challenges of the job, whether it is managing a choir of two people or scheduling regular tuning of a 4,000-pipe organ. We can be proud of many things: our choral music gives young singers a sound foundation for further

education, and the grand pipe organs are synonymous with church as well. The instruments are now attracting new interest from music students and audiences. We look forward to the organ festival coming to Victoria in July.

There are many more music stories in this diocese than we can fit into this one issue, but we will continue to profile the practitioners and highlight musical initiatives in the months to come.

- Susan Down



Joyful noises: Christ Church Cathedral Director of Music Donald Hunt conducts the choir at the traditional Nine Lessons and Carols service in December. Photo: Susan Down

Pulling out all the stops

BY DONALD HUNT

Pipe organs are popular musical chameleons

The organ is cool – cool as a cucumber, you might say. In fact, a Scottish gin company's marketing team thought it cool enough to sell its brand by swapping out organ keys for cucumbers and playing popular hits such as the theme from *Phantom of the Opera*, delighting street festival audiences.

The organ hasn't always been

viewed as a cool gin-selling rebel though. Commonly associated with churches, it has historically been used to depict the voice of God, or indeed the heavenly choir of angels. In our Anglican tradition, the organ is our musical bread and butter, leading the hymn singing, improvising softly during communion, and generally pointing us toward the divine.

A complex piece of engineering, a pipe organ needs careful maintenance. The cathedral's custom-built organ contains over 4,000 individual pipes, each one of which needs to be meticulously tuned by hand by an expert flown in from Calgary.

These days, the organ is more than just a liturgical instrument. Many new organs are being purpose-built for concert halls around the world, not churches. Churches in turn are mirroring this trend by opening their doors to new music-loving audiences. Last November, Christ Church Cathedral presented Orchestre Symphonique de Montreal's Organist-in-Residence, Jean-Willy Kunz, alongside Vancouver writer and broadcaster Bill Richardson, in a concert featuring "Carnival of the Animals," by Saint-Saëns, delighting hundreds of audience members, many of whom had never been in the cathedral before.

Concert series are springing up at Anglican churches such as St. John the Divine (Victoria Baroque) and St. Barnabas (with its magnificent Brombaugh pipe organ). In 2019, several local organists presented a Hallowe'en-themed concert at St Andrew's Presbyterian Church, Victoria. "Having a clear hook really helps," says Sandra Fletcher, chair of Organ Festival Canada, which comes to Victoria this summer (see sidebar). "The church was decked out with candelabras, cobwebs and sinister lighting, and the audience was encouraged to wear spooky costumes."

The evening candle-lit

atmosphere may also be what's driving more people to attend choral evensong, says *The Guardian* in the UK. Evensong attracts many to Christ Church Cathedral in Victoria as well, says Dean Ansley Tucker. Sung almost entirely by the choir and accompanied by the cathedral's pipe organ, this service provides a valued counterpoint to the active participation that characterizes eucharistic worship, she says. "At evensong, people are permitted to join their hearts to the song of those whom God has particularly gifted musically," she said. "The familiar words and beautiful

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Choosing a successor

BY ROBERT GILL

Chancellor outlines the plan and key dates

Note: After Archbishop Melissa Skelton authorizes an election, the process begins.

By now you have received and considered the letter from Bishop Logan, announcing his retirement, effective May 1, 2020. I am writing to explain the process that will be followed as we pursue transition to new episcopal governance.

Diocesan council will appoint a team to prepare an updated diocesan profile.

Upon council's approval of this document, it will be distributed together with a formal summons to the members of Synod to an episcopal election, to be held at the cathedral within 45 to 60 days.

- It is tentatively planned that the election will take place on Saturday, June 27, 2020.

In response to the summons, nominations may be submitted in writing, signed by any one member of synod, and accompanied by the signed consent of the nominee.

Nominations will be due within 20 days of the issuance of the summons; tentatively the due date has been set at May 19, 2020. The nominations will be received in confidence by the executive, clerical and lay secretaries.

To be eligible for nomination, a candidate must:

- Be of the full age of 30, and under the mandatory retirement age of 70.
- Be a priest in holy orders of the Anglican Church of Canada

or of some church in full communion with it.

- Not be "deficient in learning, training or experience."
- Not have secured office by improper means.
- Not have been guilty of "any crime or immorality."
- Not have taught or held within the past five years anything contrary to the doctrine or discipline of the Anglican Church of Canada.

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Spiritual practice



Bishop Logan Writes

BY THE RIGHT REVEREND DR. LOGAN MCMENAMIE

“...one of the greatest challenges the churches have to meet in this century is how the modern [person], who cannot live the monastic life, can yet experience community life...because we have seen, it is more and more acknowledged that life together is the very essence of authentic Christian existence.”

-Tullio Vinay Agape Centro Ecumenico, Italy (Speaking at Corrymeela Community, 1965)

I have offered you these words before, but I offer them again (55 years after they were originally spoken) because they are still, if not more, relevant to us today. Vinay is speaking about a rhythm of life and a spirituality that is not just an add-on to the end of the week. Church is

not what happens on a Sunday morning for an hour. Church happens every day. Church is a lifestyle.

We have spoken a great deal in this diocese about the strength we have together. We have said that alone we are vulnerable, however, we together are greater than the sum of our parts.

The word “spirit” in both Hebrew and Greek means “breathe.” *Spirituality* therefore means “the way we breathe.” And, if breath is, moment by moment, essential to our continuing existence, should not we live and breathe our spirituality with the same measured, fundamental commitment as breathing?

As you consider the way we breathe as a church today, I draw you to page 555 of the Book of Common Prayer: “Every Christian [person] should from time to time frame for [themselves] a RULE OF LIFE in accordance with the precepts of the Gospel and the faith and order of the Church...” Prayer, study, hospitality, work and renewal, the passage goes on to outline, are central to the Benedictine way (rhythm) of life. These are also very much a part of an Anglican lifestyle.

We have had many conversations around how we measure the viability of a parish. Do we look at attendance (numbers) or do we look at

finances (a balanced budget)? I believe, as we move into the next few years, we need to focus on *who we are and whose we are*; we need to look at the depth of our faith and our spirituality; we need to breathe together and, if the present structure fails to allow us this breath, then we need to make change.

If our buildings have become primarily rental spaces and concert halls, does that reflect the way we seek to breathe the way of Jesus? How are we living out a relationship that introduces folk to Jesus Christ and goes about intentionally changing society in Jesus’s name?

The future is going to demand a great deal from the church. The non-church communities we live in are looking at new ways to be able to break through the smog of our current societal structures. We can build for this future, if we choose, and we can be very much a relevant part of God’s tomorrow.

Remember, we are stronger together, if we breathe together.

“You do not need to know precisely what is happening, or exactly where it is all going. What you need is to recognize the possibilities and challenges offered by the present moment, and to embrace them with courage, faith and hope.”

-Thomas Merton ■

Bishop’s Calendar

March

- 4-22 On retreat
- 26 Diocesan council, Church of the Advent, Colwood/Langford
- 28 Ordinations to the priesthood and diaconate, Christ Church Cathedral, Victoria

Choosing a successor

Continued from cover

Members of synod, competent to sign a nomination (and to attend and vote at the electoral synod) are:

- The clergy of the diocese, who are licensed to a definite sphere of work within or without the diocese, and are not members of another Anglican diocese.
- Retired clergy who are serving as interim priest-in-charge.
- Clergy who have retired from active work in the Diocese within the six months preceding the electoral synod.
- Ministers of other denominations who are licensed by the bishop for special work in ministering to congregations, provided that denomination is in full communion with the Anglican Church of Canada.
- The chancellor, the vice-chancellor, the registrar, the lay secretary and the treasurer.
- The diocesan president of Anglican Church Women.
- The lay delegates elected by parishes or congregations.
- The youth lay delegates elected by the regions.

The secretaries will submit the nominations of qualified candidates to diocesan council, which will sit as a nominating committee. The committee will determine the candidates to be placed on the first ballot at the electoral synod.

The list of candidates, with background supporting information, will be made available to members of synod at least ten days prior to the electoral synod.

The electoral synod will be presided over by the archbishop or her designate.

The chair shall not have a vote.

At the time of the synod, members may add names to the

first ballot, with the consent of the nominee. Names may only be added to subsequent ballots with the consent of a majority of both orders (clergy and lay).

The quorum for the electoral synod is two-thirds of each order, present in person. There is no provision for proxy voting. The orders shall vote separately, and to be elected a candidate must receive a majority (50% plus one) of the votes cast by each order. Balloting may continue until such a majority is achieved.

After any ballot a candidate may choose to withdraw. If there has been no election after the third ballot, the number of candidates shall be reduced to five (if five candidates or more remain). On each succeeding ballot the candidate receiving the fewest votes shall be removed from eligibility until only two names remain.

Tentative Dates (subject to change, consult the website)

- April 27 Electoral synod summoned
- May 1 Bishop’s retirement
- May 19 Nominations due
- May 28 Diocesan council sits as nominating committee
- June 17 Nominations list distributed to members of Synod
- June 27 Electoral synod, Christ Church Cathedral, Victoria
- Sept. 26 Deo volente, the installation and consecration of the 14th Bishop of British Columbia, Christ Church Cathedral, Victoria

Pray with me for the guidance of the Holy Spirit as we undertake together this important step in the life of these islands and inlets.

This letter summarizes for convenience the provisions of the diocesan constitution, canons and regulations, available online at www.bc.anglican.ca/resources/canons-and-regulations ■

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Submissions

News, letters and other articles are welcome. Please limit articles to 500 words and letters to 200 words. Submissions must include name and contact information of the author.

Pictures must be a resolution of 300 DPI and in sharp focus. Clearly and accurately identify the name of all subjects as well as the person who took the picture.

New Submission Deadlines

- January issue - November 25
- February issue - December 25
- March issue - January 25
- April issue - February 25
- May issue - March 25
- June issue - April 25
- September issue - July 25
- October issue - August 25
- November issue - September 25
- December issue - October 25

All material is subject to editing.

Volume 54, No 3

After Elliot: transforming our future

BY BRENDON NEILSON

At the most recent Council of General Synod, Neil Elliot presented a report analyzing accumulated data from the Anglican Church of Canada. Elliot writes in the introduction, “a simple projection from our data would indicate that there will be no members, attenders or givers in the Anglican Church of Canada by approximately 2040.”

This report is not just a wake-up call or a tool to motivate people to change some behaviours. It is a realistic look at the state of our communion. In our diocese we have begun an intentional process of discernment and discovery through Transforming Futures (TF). Each parish is being asked to go through a process of conversations that lead to transformation, for the members of the congregation and for the

community they serve, and then to dedicate financial resources to that transformation.

What the information from the Elliot report offers is the space to ask difficult questions. We can see it as an opportunity to speak plainly and have the hard and honest conversations that release us from what is assumed and accepted. As TF team leaders shepherd conversations with parish leaders we believe the spirit of hope and boldness overcome the spirit of fear and scarcity.

For some parishes, transformation will look like emerging new ministries or rethinking space to allow for new ministries. For others it will look like living more fully into the vision they have already accepted. For others still, it will look like releasing some of what they currently have so they can live as a community in new ways.

For some it may even involve winding down current ministries and redirecting energy elsewhere. Faithfulness will look different in communities around these islands and inlets. Transforming our collective future will be done community by community across our diocese. As I heard at a parish council meeting recently though, for all of us, Transforming Futures can be about building bridges into the future. Transformation happens from the ground up.

Elliot’s report makes clear that attendance numbers will continue to drop and the level of infrastructure (social and physical) we are trying to maintain is no longer sustainable. We need to remember that success is not the same as faithfulness and that ‘death’ is often necessary for new life to happen. Death, we know in faith, is a doorway to life.

The Elliot report reiterates the changing context of our society

and the need for our institution to adapt and adjust our way of being to continue existing beyond 2040. While this is a striking statement, it is also full of hope.

Transforming Futures is perfectly timed for these insights to be included in our conversations about what we are being called to in our parishes and communities. It is an opportune time to engage in honest conversations about ministry, vitality, and how we can be nimble for the next leg of our journey. It will not be easy, but adventure rarely is. My prayer is that the prophetic witness in our midst would be given voice, and that together we will make some hard decisions and in doing so, free ourselves for the journey ahead. ■

Brendon Neilson is vision animator for the diocese. The full text of this article is on the website www.bc.anglican.ca/news/.

Personnel Updates

The Ven. Lincoln McKeon was elected Jan. 25, on the fourth ballot, as the first bishop of the Territory of the People. Lincoln has served since March of 2018 in the Diocese of British Columbia as incumbent at St. Peter Campbell River, St. Saviour Cortes Island. The Anglican Parishes of the Central Interior (APCI) officially adopted its new name, the Territory of the People, in 2017. The diocese is located in the south central region of British Columbia.

The Rev. Adela Torchia as interim priest-in-charge at The Two Saints Ministry (St. David-by-the-Sea, Cordova Bay and St. Peter, Lakehill), effective February 1, 2020.

DIOCESAN POST WELCOMES LETTERS TO THE EDITOR



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Celebration of Spirit
Sunday Feb. 16, 2020 | 3:30 pm
A spiritual celebration open to everyone that is looking for community

Tibetan Bowl & Gong Meditation
Thursday Feb. 20, 2020 | 7:30 pm - 9:00 pm
w/ Benjamin Bollich. A sound bath to soothe your body and soul.





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SUBMISSION DEADLINES

**SUBMISSION DEADLINES ARE THE 25TH OF THE MONTH (TWO MONTHS IN ADVANCE OF EACH ISSUE)
NEXT SUBMISSION DEADLINE IS MAR 25TH (FOR THE MAY ISSUE).**

Pulling out all the stops

Continued from cover

music are a healing tonic to those who simply wish to sit in the presence of the holy. This may account for the fact that many who attend have little or no formal association with the church.”

As the world’s first synthesizer, the organ also has an uncanny ability to replicate the sound of other instruments, as well as that of the full orchestra. The fact that music of this complexity is played by one person makes it even more astonishing. Of course, learning to play the organ is a huge undertaking that demands hours of practice and remarkable feats of coordination. Despite all this effort, there’s been a renewed interest amongst teenagers in

learning to play the organ, says Steve Miller, an organ technician at Québec-based Casavant Frères, one of the world’s biggest organ builders. Even though the organ is a complex instrument, young people can still come to understand how it works. “That combined with it not being yet another electronic device that needs periodic software upgrades and replacement makes it ‘new’ in their experience,” said Miller, adding that the organ repertoire is not as formulaic as some popular music. “The world needs to hear music that exercises our abstract thinking capabilities.”

Indeed, when it comes to producing young organists who go on to distinguished musical careers, Victoria punches above its weight. Organ scholars at St. John the Divine, St. Barnabas, and the cathedral, have gone on to study at Universität der Kunst Berlin, University of Toronto, and McGill University, which boasts

Canada’s largest post-secondary organ department.

But does the organ really need all these gimmicks to keep it relevant? Does it need to trade the communion wine for these less-than-holy spirits? “It certainly can’t hurt for the organ to branch out beyond the walls of our churches,” according to Fletcher. “And it doesn’t have to be one or the other – the organ is a musical chameleon, and the organists who play it are more than happy to wear multiple hats.”

The more down-to-earth approach of building partnerships with arts organizations, schools, libraries, and even beverage companies can only help to broaden the organ’s impact and appeal. And, who knows, the whole church may even benefit. ■

Donald Hunt is the director of music at Christ Church Cathedral, Victoria.

Faith in Formation



Lofty direction: Cathedral Director of Music Donald Hunt (left) and Assistant Director Mark McDonald (right) stand beside the glorious Helmuth Wolff organ installed in 2005. Photo credit: Susan Down



Victoria hosts July pipe organ festival

Sounding Heaven and Earth, a week-long festival in celebration of the pipe organ, comes to Victoria July 6-9, offering audiences an intensive evening concert series featuring both Canadian and international headliners. Venues will include Christ Church Cathedral, St. John

the Divine and other Victoria churches.

The event will coincide with the national convention of the Royal Canadian College of Organists (RCCO), the oldest association of musicians in Canada and the national voice for Canada’s organ community. Victoria previously hosted the

college’s annual convention in 2010, to enthusiastic reviews.

Among the other resulting benefits, the surplus from the proceeds has helped support the restoration and ongoing maintenance of the Casavant organ in the Victoria Conservatory of Music’s Alix Gooden Hall.

This year’s programming includes the Choir of Jesus College Cambridge, performing in concert as well as singing a choral evensong at Christ Church; a concert of organ concerti by Handel and Herschel featuring performers Shawn Potter, Michael Jarvis, and the locally-based ensemble Victoria Baroque; Daniel Roth, concert organist and titulaire at Paris’s Church of

Saint-Sulpice, in an all-Louis-Vierne recital; and Music of the Spheres, a musical and visual extravaganza featuring Jean-Willy Kunz, organist in residence of the Montreal Symphony Orchestra, in tandem with well-known CBC science journalist Bob McDonald. ■

For more information, go to www.rccovictoria2020.ca
-David Berry

Small parish, big praise

BY BRAD BERGEN

Music plays an important role in the life of our little church, St. Christopher and St. Aidan, in Lake Cowichan, and particularly in our worship. As you can imagine, in a small church with a small congregation located in a small town, there are challenges with our music ministry, but at the same time much joy! The congregation loves to sing and prefers what they term “lively music.” They are enthusiastic and quite open to learning new songs at reasonable intervals. We have been blessed with clergy who have been both cooperative and supportive of our music endeavours.

Our choir is small by any standard, with currently only two members (lay leader Dr. Lynn Wytenbroek and me) and when our second member helps with communion, things can

get interesting, to say the least. When playing and singing at the same time and with eyesight challenges, I sometimes mix up words, but our church family has a good sense of humour and is very forgiving.

As a volunteer musician/music director with a full-time job, time availability and management is an ongoing issue for me. I was a federal government scientist in Ottawa before I moved to BC. I live part-time in Victoria and work as a realtor as well as sing in a choir there.

Our music budget is limited, and we are still working with an old hymnal. However, we have compiled our own little “black book” with a mix of contemporary and traditional worship music. In addition, the purchase of a music license has provided us with an economical and effective tool for accessing additional music. It takes team work to help keep things going, and although our team is small, we like to think we are mighty (and also very open to expansion). The Holy Spirit is one of our best resources and always

comes through with helping in the selection of appropriate music for Sunday worship. Amazingly, the music nearly always dovetails nicely with the theme of the homily (even when the musician choosing the music doesn’t know in advance what it will be).

With a smaller congregation and varied music preferences, I think we do a fairly good job at balancing the traditional and contemporary genres. We are blessed with some really good voices in the congregation, and people are willing and happy to make a joyful noise. Some are only in town for part of the year (either flying the coop in the winter for warmer climates or having recreational properties and only being here for the summer) and some live outside of town which makes it difficult for people to commit to being in a choir. With some new folk joining the church recently, it may be the right time to put out the call for new choir members and augment our music team or at least try enlarging our choir on occasion for special services! Being one of the four



Full service: Music director Brad Bergen dresses for St. Patrick’s Day at a March 2019 service at St. Christopher and St. Aidan, with his dog Franklin by his side.

Cowichan Lake Tenors has its upside as I can persuade the other tenors to come and sing for special services, adding variety to our music ministry.

With a small music team in a small town with limited availability of musicians, it can be challenging to find a replacement when one of our musicians is away. Recently we had some new folk with music ability join the church, so I think there is some promise there!

Although we could certainly benefit from more resources, both material and human, I believe we have made a valiant effort to sing a joyful noise in worship to the Lord, an admirable achievement. “Truly the presence of the Lord is in our little place.” ■

Brad Bergen is the music director/organist/pianist at St. Christopher and St. Aidan church in Lake Cowichan.

Reaching for something beyond

BY DAVID STRATKAUSKAS

Inspired by the Anglican choral tradition

Since I am a musician trained in piano, trombone, music theory, and jazz, it might seem surprising that my career has led to the Anglican Church, especially given that I did not grow up in it. And while I've played the organ since childhood (but not in a church until I was in my 20s), I had not encountered a church choir until I was invited by a fellow university student to sing with the Christ Church Cathedral choir in Vancouver. There I first got a sense of the immense beauty possible in church music, and of the unique ability of the Anglican choral tradition to inspire and communicate. These are the reasons I am still in the field today, leading the choirs and overseeing the music at St. John the Divine, Victoria.

Choral music has a singular place in the culture of the Anglican Church. Consider that, just in Victoria, there are at least three Anglican churches where you are likely to hear an accomplished choir singing a choral mass setting on a given Sunday, and that many – perhaps most – parishes have at least a choir of a few singers leading the congregational singing. Unsurprisingly for an Anglican tradition, its roots are back in the UK: over the centuries, the choral singing of the services

has remained central to daily worship in English cathedrals and university colleges, and to the typical parish service, in a way that hasn't been maintained in other European countries. Possibly because it has always had the singing of youth at its core, this choral tradition has engendered a culture of singing that is one of the touchstones of wider English musical culture—the many world-famous English choirs are full of singers who were choristers in an Anglican church choir!

What is it that makes this Anglican choral tradition unique? For one thing, there is a degree of integration with the liturgy that is rare in the current age: all the music is carefully considered to match lectionary, season, and liturgical purpose. A second aspect is the impressive canon of composers who have written for, and are writing, music for Anglican liturgy from Tallis (16th century) to Stanford (19th century) to Jonathan Dove (today), and in our own country, composers such as Healey Willan and Stephanie Martin.

A third hallmark, is how music education has remained central to Anglican church music, from the long-established cathedral choir schools, to the parish churches, and at the university level in the college choirs and choral scholarship schemes. Notably, our cathedral has recently started a young choristers program, renewing an important aspect of this educational vision allowed to languish of late in the Canadian church.

Finally, but not least

importantly, one can identify a unique emphasis on beauty and transcendence in the Anglican tradition: a sense that it is our duty to create things of the utmost beauty, not as performances or entertainment, but for their own sake, and in the service of some greater vision.

At St. John the Divine, these principles are at the heart of our music making. No music is programmed arbitrarily, or simply because it's nice, or favoured. We try to make provision both for choral and congregational singing, equally in 'auxiliary' music (hymns and motets) and liturgical music (mass settings, psalms, and such). Our auditioned choir of about 18 singers, has equal

numbers of students, avid local choral singers, and musical parishioners. The repertoire of the choristers includes the best of the Anglican and European traditions and new music by current composers, including those writing here in Canada.

Our scholarship programs have seen many students from UVic and the Victoria Conservatory come through our choirs, many of whom are now successful emerging performers in Toronto, Montréal, and further afield, and have continued making music in the Anglican Church (for instance, just in this last year, at St. James, Toronto; Christ Church, Montréal; and St. Mary Redcliffe, Bristol). As a parish church, we strive for a high calibre, yet we also emphasize participation, not only in congregational singing, but with a second choir that sings a

monthly eucharist service and is open to all.

My belief is that, taken together, the unique qualities of the Anglican choral tradition lead to a liturgical music which, whilst Christian in heritage, is sacred in the sense of not being profane. It is not of this world but reaching for something beyond. It is stewarded by Anglicans, but belongs to anyone, and thus can be appealing and meaningful to all manner of folk seeking depth, understanding, and spirit. There are many such people singing in Anglican choirs, and indeed, in the pews, each Sunday; and I believe their presence makes the church a much wider, more inclusive body. ■

David Stratkauskas is director of music at St. John the Divine, Victoria



Celebrating the Anglican choral tradition: Music Director David Stratkauskas conducts the choir at St. John the Divine
Photo credit: Kyron Basu

Expressing the infinite

BY SUSAN DOWN

For Curt Bergen, music is the heartbeat of faith

Curt Bergen admits he's had a long struggle fulfilling his calling to a life in music. Now music director at St. Mary, Oak Bay, a post he's held for 20 years, he sees church music as a vital catalyst – a stimulator of the imagination that brings people together and offers therapeutic value. "Music is the heartbeat of faith," he said.

Yet growing up in a strict



Curt Bergen, music director at St. Mary, Oak Bay.

fundamentalist home in Vanderhoof, BC, meant he had to fight for support for his musical ambitions. As a toddler he was slow to begin speaking ("I could sing before I could talk," he says) and when he did, he begged for a piano. He had some learning difficulties at school until he was seven. That was when his parents finally arranged for music lessons on a neighbour's

piano. As soon as he started learning music, his other intellectual skills fell into place. By the time he was 12, he was playing music for the church. With lots of self-study, he worked his way through the Royal Conservatory curriculum.

His parents grudgingly accepted his avocation as long as it was just used for worship. To them, even classical music was considered idolatry. They didn't believe in education beyond high school either, saying it would cause a loss of faith.

He spent five years at a bible college in Alberta – his parents hoped he would be a missionary – but found it very strict. Since there was no communication between men and women, he couldn't even talk to his sister who also attended. "That's when I made the break," he said. "I was struggling with the theology wondering why,

if we are made in the image of God, are we so bad?"

He studied first at the University of Manitoba and then finished a music degree in organ and musicology at University of Victoria before earning his master's degree in church music at the Southern Baptist Theological Seminary in Kentucky. "It was cutting edge and very ecumenical," said Bergen.

His first position after graduating was back in Victoria at Emmanuel Baptist Church. It was the 1980s and rock and pop music idioms were popular and controversial. At St. Mary, he stretches his musical offerings from chants and Renaissance music to contemporary music. People say an organist is like a plumber doing a job, and that person's own belief is immaterial, says Bergen. But he feels his seminary education

allows him to understand every part of parish life. "It's harder when there is just one service, so you have to be sensitive to the ethos of the congregation," he said. In his choirs, he strives for excellence, which isn't the same as perfection, he hastens to add. For some of his young choral scholars, choir practice marks the first time they have been in a church. "One of the things they realize is that church is not such a forbidding, scary place."

Bergen believes that exposing people to wonderful music can be one of the key outreach roles of the church. "We can be Christ in our communities through the fostering of the arts. Whether one believes in God or not, music is a universal language that is wired in our very psyches," he said. "People are thirsty for great music to express the infinite, to explain what it means to be human." ■

Do you hear the people sing?



Reflections

BY HERBERT O'DRISCOLL

Hymns— writing them, singing them

When you write a hymn, you become a citizen of a vast and ancient world; vast because there are millions of hymns out there in every language on earth, and ancient because hymn writing began very soon after the Christian community itself was formed.

At first, the main hymn book was the wonderful Hebrew poetry of the Book of Psalms in the Bible. It has been said that every emotion we feel as humans is expressed somewhere in those psalms.

Five hundred years later, a gifted musician gave the world the beauty of what we call plainsong. Another 1000 years went by before someone had the idea to form a psalm into

metrical verses that rhyme. Take for instance Psalm 23 – “The Lord is my shepherd, therefore shall I lack nothing.” About 1650, somebody in Scotland felt inspired one day and wrote:

*“The Lord’s my shepherd, I’ll not want
He makes me down to lie
In pastures green, He leadeth me
The quiet waters by.”*

All it needed then was a first-class tune, and it most certainly got it. Someone wrote the tune we call Crimond, and to this day it is sung all over the Christian world. Many of these metrical psalms are in today’s hymn books.

To write a hymn is thrilling because you know that if it is used, even by your own congregation, it gives pleasure to many. If your hymn is accepted into a hymn book it probably gives pleasure to far more people than even the biggest modern rock concert.

Next time you sing “There is a green hill far away” on Good Friday or join a thundering organ on Easter day in “Jesus Christ is risen today,” try to imagine how many people in how many languages and traditions are singing with you, in cathedrals and basilicas, small country churches, hospital common

rooms, nursing home hallways or prison chaplaincies.

I often wonder about a hymn of mine written in the 1970s. It was translated into Chinese in a handsome hymn book published in Hong Kong for Christians on the mainland of China. I sometimes imagine the countless places it is being sung as Christian faith continues to grow steadily in modern China.

Watching the rising tide of revolution in Hong Kong, I wondered if, somewhere in that costly struggle, my words were being sung by worshippers in that diocese, some of whom, or whose children, were putting their lives on the line every day.

*Lord, should the powers of
the earth and the heavens be
shaken,
Grant us to see thee in all
things, our vision awaken.
Help us to see,
Though all the earth cease
to be,
Thy truth shall never be
shaken,*

I sometimes say whimsically to my wife, Paula, that “I feel a hymn coming on.” It sounds like getting a cold, but it’s a very much warmer feeling! Sometimes it is a Bible passage I hear, and I find

I’m detecting a rhythm in the language that calls for a hymn. Sometimes it’s a story I hear told, and an inner voice suggests a possible hymn.

*Three tall trees grew on a
windy hill
Close by a Hebrew town.
And oft they thought what
the hand of a man
Would do when he cut
them down.
“A cradle,” said one. “For a
child I will be.”
“As a ship,” said another. “I
will sail the sea.”
“I will stay,” said the third.
“I will stand strong and free,
Still pointing to God on high.”*

Sometimes it can be a great secular tune that simply demands that lyrics be put to it.

As I was writing this piece before Christmas 2019, I was hearing the voices of students in the university in Hong Kong defiantly singing that wonderful revolutionary song from *Les Miserables*, “Do you hear the people sing?” As I listened I recalled an occasion some years previously when Bishop Logan was consecrated in the Cathedral. I knew just the tune we needed for that occasion, that same magnificent tune. It’s a spine-tingling melody.

An idea for a hymn text came to my mind, but there was a catch. I doubted we would ever

get permission to use the tune. Lo and behold, friends in the Cathedral who had media and copyright experience managed to get permission, but only for that one occasion.

*This is the day we offer praise.
This is the day our voices
raise,
Singing of hope and singing
of confidence
In God’s all loving ways.
This is the hour to which we
come.
Here is our journey just
begun.
This is the hour and this is
our journey.
This is the day!*

You may be surprised that this early 21st century is actually considered a golden age for writing Christian hymns and songs. Between the 1960s of the last century and today, more hymns and spiritual songs have been composed than were written in all the previous centuries of Christian faith!

It makes one think that if the church’s music and song is sounding stronger and stronger, there must be good things happening. Could it be a song of Resurrection? Do you hear the people sing? ■

Herbert O’Driscoll is a retired priest, conference leader and the prolific author of books, hymns and radio scripts.

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Spring Retreat April 24-26, 2020

Lake Cowichan Research Centre, Mesachie Lake

All are welcome to join us for this gentle introduction to silence, chanting and lectio (sacred reading of scripture).

Facilitators: Heather & Christopher Page
Registration \$245.
Bursaries available.
Deadline April 3, 2020. Space limited.
Support generously provided by the Educational Trusts Board.

Email sharonrichmond@gmail.com for information or to register.

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APRIL 17-19, 2020

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Starting anew

My Journey

BY SULIN MILNE

A regular interview feature on people in the diocese

The Rev. Sulin Milne was inducted as incumbent at St. Peter, Comox on Jan.11, 2020.

I grew up in a small historical town in North Dorset in the south of England, which has a well-known ancient abbey. My family was not Christian, although I was once taken to visit a distant relation who was a vicar. Perhaps that had some subconscious influence on me.

I wouldn't say I had a happy childhood, and I left home age 16. I was married at 19 to a man who, it turned out, was addicted to drugs and alcohol. Although he was not a believer, his family

was, and it was through them I found confidence in my faith and eventually joined the local Anglican church. When I look back at that time, I see the amazing things God did in my life. It was during that time God rescued me and my family from the situation we had been living in and gave us a new life and a fresh start, which involved a call to ministry.

What made you decide on the priesthood?

I'm not sure I did decide that! It came upon me when my back was turned. God eased me into the idea gently. It was far, far from my mind as a teenager when I was choosing what to do with my life. I was not a Christian then. I was in my late 30s by the time I started attending church, and I was in my mid 40s when I got the call to ministry. That call came through the discernment of others rather than a clear decision of my own. But I was willing to do whatever the Lord required of me, even though it seemed impossible given

that I was a single mother with five children when the call came.

Did you pursue another career previously?

I spent many years working from home as a designer of hand knitted clothing. I learned to knit at age three and had my own 'business' in secondary school, making gloves, toys and personalized Christmas stockings. I then worked as a knitter for various companies before beginning to design for a Dorset-based company and later creating my own range of knitwear. I also worked as a builder, a sales agent, a delivery person, a supermarket manager and an adult educator while acting as a caregiver for my former husband and disabled daughter.

What route did you take for your studies?

I studied as an ordinand at St Michael's Theological College in Llandaff, Wales while taking a bachelor of theology degree at Cardiff University.

Faith in Foundation



Sulin Milne at her induction ceremony with Bishop Logan. Photo credit: James Peacock

What are your posting highlights?

When I came out of my training parish, I was asked to become the first pioneer priest in our diocese. I formed a team of people, some from the church I was attached to, some from those in need in the community, and we set about showing the love of Christ by reaching out to people in a poor part of town, offering training on budget stretching and up-cycling items from thrift stores that they could use or sell, and giving them opportunities to share their own skills with others. We started a clothing bank. We demonstrated that the church was relevant in the community. This fed into my interest in church planting, and especially in expressions of monastic/new monastic

communities. I am currently a novice of the Anglican Franciscan Third Order.

What was the most unusual sermon you have ever heard?

I once heard a preacher claim Jesus would have done that fleetingly popular dance move called The Floss, leaving me with an unfortunate mental image which I have now given to you, so sorry!

A guest preacher at my theological college claimed it was okay not to be faithful to your partner, which was bizarre enough, but he preached this at a service where many of the ordinands' children were present. There were a lot of complaints! ■



CARING FOR GOD'S WORLD

Women's Gathering

SATURDAY, MARCH 21, 2020 9:30 TO 2:30
ST. JOHN THE BAPTIST ANGLICAN CHURCH
3295 Cobble Hill Road, Cobble Hill

Guest Speaker:
Elizabeth May, MP, Saanich-Gulf Islands
\$30 (lunch included)

Registration deadline: March 7, 2020
E: Carole Gill, wcgill1@shaw.ca
P: 250.748.2035

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Episcopal Election, Statistics and a Name Change



Fly on the Wall

BY CATHERINE PATE

This regular column reports on the activities and decisions of Diocesan Council, the “synod between synods” of our diocese. Download monthly meeting minutes at www.bc.anglican.ca/diocesan-committees/diocesan-council.

The January diocesan council meeting, which was graciously hosted by the parish of St. Paul in Nanaimo, opened with a presentation and Bible study led by Kevin Arndt, chaplain at the Vancouver Island Correctional Centre. Arndt began by telling the council about his ministry and the changing nature of jail culture, which has become increasingly “raw” with the breakdown of street codes that once governed how gang members relate to one another while imprisoned. Arndt explained how the inmates interpret scripture through their history of violence, abuse, drugs and mental illness that are so often part of their stories.

Council received a report about Wild Church, an initiative led by Matt Humphrey (assistant curate, Parish of Central Saanich), supported by the diocesan Vision Fund. This ministry involves exploring forms of worship in nature (beaches, mountains, parks).

As our diocese continues in the Season of Discipleship, Bishop Logan reiterated his call for the parishes to engage in a Lenten study on the book *Watershed Discipleship* and to consider the watersheds we inhabit as a diocese of islands, inlets, lakes and rivers; to listen to creation and to be shaped by the land upon which we live, work, play and pray. He further reminded council members we are in an intentional time of prayer and asked them to reflect this both personally and corporately.

Episcopal Transition

Bob Gill, diocesan chancellor, walked council through the process outlined in our canons towards the election of a new bishop. As the synod between synods, diocesan council is responsible for the development and execution of this

process, which will culminate in the consecration and installation of a new bishop, tentatively set for September 26 at Christ Church Cathedral. The timeline for this process is available online at www.bc.anglican.ca/electoral-transition.

Transforming Futures

Brendon Neilson, diocesan vision animator, provided a brief update on Transforming Futures. This initiative has, over time, evolved to primarily focus on congregational development. As such, it has taken longer to implement in each parish than originally anticipated. However, there is significant enthusiasm for how the emphasis has shifted towards the vitality of parishes as they discern where and how God is calling them to live out our diocesan vision of Renewed Hearts, Renewed Spirits, Renewed People in their communities and the world. Neilson also provided to council a copy of a paper he wrote about the statistics presented in the report by Neil Elliot, a national church statistician. In his paper, Neilson reflects on the connection between the statistics presented in the Elliot Report and Transforming Futures in the life of our diocese.

Asset Management

A taskforce established to consider and recommend to the bishop the most appropriate governance structure for the management of land and buildings, and the best use of surplus land and buildings of the diocese submitted its first report to diocesan council. This report is part of the minutes of this meeting.

Motions

Council passed a motion of thanks to Judy Trueman, who stepped down as diocesan lay secretary. Trueman has served the diocese in multiple roles and on numerous committees through the episcopacy of two bishops.

Council also approved a motion to instruct the chancellor to file with the registrar of companies for British Columbia a declaration that the Diocese of British Columbia adopts the business name “Diocese of Islands and Inlets.” With this motion, the diocese will continue to informally use it while the synod explores the process of formally changing the name. ■

Catherine Pate is the diocesan communications officer, responsible for supporting and animating effective communications in all expressions of the diocese.

Diocese of British Columbia

2020 Budget

	\$
Revenue	
Assessment	1,336,500
Anticipated Fundraising	100,000
Internal Transfers - University Chaplaincy & Youth	47,500
Vision Funds for Grants	50,000
Vision Funds for Vision Animator	85,000
Donations and Bequests	5,000
Investment and Rental	330,000
	1,954,000
Use of funds	
Faith in Action	402,200
Faith in Formation	188,500
Faith in Foundation	368,000
Subtotal	958,700
National Assessment on Fundraising -10%	10,000
Portion of fundraising for First Nations programs - 5%	5,000
Subtotal	15,000
National & Prov Assessments not allocated above	329,006
Remaining Programs not allocated above	202,900
Asset Management	46,000
Bishop's Office not allocated above	20,000
Administration not allocated above	478,550
Subtotal	1,076,456
Total for use of funds	2,050,156
Surplus (Deficit)	(96,156)

2020 Budgeted Expenses

