



Quebec Diocesan
Gazette



Belief

SUMMER 2022

H. EMILY K. K.

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COVER IMAGE: “Church at Yuquot Village” (1929), Emily Carr, Wikipedia.

SUMMER 2022

By The Rt. Rev. Bruce Myers

BISHOP OF QUEBEC

WE BELIEVE

St. Athanasius

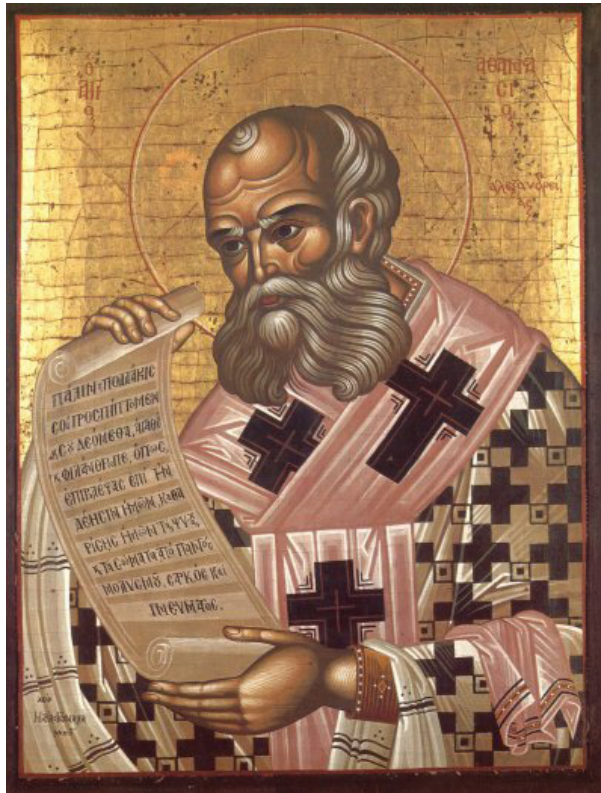


PHOTO: CONTRIBUTED

NOUS CROYONS

Par Mgr Bruce Myers

ÉVÊQUE DE QUÉBEC

FROM THE BISHOP

Over the desk in my office hangs an icon of Saint Athanasius of Alexandria, looking a bit cranky and holding a copy of the Nicene Creed that he helped craft in the fourth century. More than 1,600 years later, this same confession of faith is said by Christians in their worship the world over, including by Anglicans.

Every once and a while, usually after a celebration of the eucharist that includes a recitation of this creed, I'm asked why we still include such a seemingly antiquated text in our modern worship. It's relatively long, its language at times esoteric, and for some worshippers its claims about God, Jesus, Mary, the Holy Spirit, and the Church seem implausible.

One answer is that this confession of faith is among the things that binds us to the "one, holy, catholic, and apostolic Church" to which the creed itself refers. It expresses a concise consensus about the fundamentals of what Christians believe has been revealed in the life, death, resurrection, and ascension of Jesus Christ. These ancient articles of belief tether us across time, space, and denomination to the early church, the universal Church, and the communion of saints.

Creeds can be (and have been, and sometimes still are) used as a test of someone's Christian credentials. The catechism in the *Book of Common Prayer* expects those being confirmed to be able to recite the Apostles' Creed by heart, and at their ordinations Anglican bishops lead the congregation in saying the Nicene Creed as a way of demonstrating their new role as "a guardian of the Church's faith."

Guarding something implies it's under attack. That was certainly how those who crafted the Nicene Creed in the fourth century viewed the situation. Competing claims about who (or what) the Father, Son, and Holy Spirit were (or were

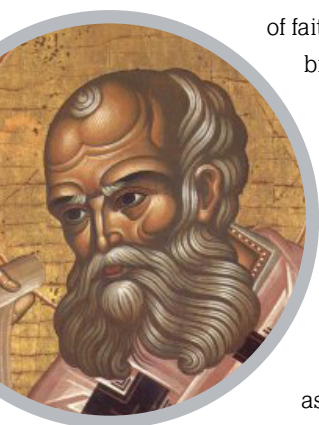
not) drove early Christian leaders—Athanasius first among them—to definitively put in writing an authoritative standard of "right belief," which is sometimes how the Greek word *orthodoxia* is translated. Dissenters were labelled "heterodox" or "unorthodox," and often faced persecution. For everyone involved, the stakes were high: getting "right belief" wrong could cost your (eternal) life.

I take seriously my ordination vow as a bishop to be a "guardian of the Church's faith," but not because I feel driven to mimic Athanasius—with furrowed brow, clutching a copy of the creed, ready to take on the world—and repel modern-day questioners of Nicene Christianity.

Rather I've come to understand guardianship of the Church's faith, as expressed in that creed, as taking care of a precious gift that's been lovingly handed on from one generation to the next over successive centuries, in every part of the world—passed on each time in the form that it was previously offered, so that each in their turn can receive and wrestle with, in their own time and way, the divine promises to which the creed gives expression.

Confessions of faith like the Nicene Creed are always going to be imperfect and partial articulations of divine things ultimately beyond our human comprehension. But the stakes are still high. As former Archbishop of Canterbury Rowan Williams recently wrote, "To say less than the truth about the union of divine and human in Jesus is to *promise* less than Christ offers, to reduce the hope of radical transformation for human nature through the Holy Spirit. To say less than the truth about God's threefold being is to weaken the Christian hope for a share in the limitless intimacy and love that is given and received within the life of the divine persons."

The Nicene Creed isn't a static checklist of seemingly implausible doctrines to which we must give intellectual assent. It's a precious and living heirloom that helps us to remember the family of faith to which we belong, the hope and promises we have inherited, and to see how those sacred memories can shape our present. ■



DE L'ÉVÊQUE

Dans mon bureau, au-dessus de ma table de travail, est suspendue une icône de Saint Athanase d'Alexandrie, affichant un air un peu grincheux et tenant une copie du Credo de Nicée, à la rédaction duquel il a participé au quatrième siècle. Encore aujourd'hui, après plus de 1 600 ans, cette même profession de foi est récitée dans le cadre du culte par les chrétiens du monde entier, y compris par les anglicans.

De temps en temps, généralement après une célébration de l'eucharistie comprenant une récitation de ce credo, on me demande pourquoi nous déclamons encore un texte apparemment aussi désuet dans notre culte moderne. Il s'agit d'un texte relativement long, son langage est parfois ésotérique, et pour certains fidèles, ses affirmations concernant Dieu, Jésus, Marie, le Saint-Esprit et l'Église semblent invraisemblables.

Je crois que cette confession de foi fait partie des choses qui nous lient à « l'Église, une, sainte, catholique et apostolique » à laquelle réfère le credo lui-même. Il exprime un consensus concis sur les principes fondamentaux de ce que les chrétiens croient a été révélé par la vie, la mort, la résurrection et l'ascension de Jésus-Christ. À travers le temps, l'espace et les dénominations, ces anciens principes de croyance nous relient à l'Église séculaire, à l'Église universelle et à la communion des saints.

Les credos peuvent être (et ont été, et sont parfois encore) utilisés pour évaluer les qualifications chrétiennes d'une personne. Dans le *Livre de la prière commune*, le catéchisme attend de ceux et celles qui ont été confirmés qu'ils puissent réciter par cœur le Credo des Apôtres, et dans le cadre de leur ordination, les évêques anglicans dirigent la congrégation dans la récitation du Credo de Nicée, afin de démontrer leur nouveau rôle de « gardien de la foi de l'Église ».

Agir en tant que gardien d'une chose implique que ladite chose est en danger. C'est certainement ainsi que la situation paraissait à ceux qui ont élaboré le Credo de Nicée au quatrième siècle. Des affirmations rivales concernant qui (ou quoi) le Père, le Fils et le Saint-Esprit étaient (ou n'étaient pas) ont incité les premiers dirigeants chrétiens - Athanase le premier parmi eux - à consigner définitivement par écrit une norme visant à faire autorité concernant la « juste

foi », qui correspond parfois à la traduction du mot grec *orthodoxia*. Les dissidents étaient étiquetés « hétérodoxes » ou « non orthodoxes » et étaient souvent persécutés. Pour toutes les personnes impliquées, les enjeux étaient élevés : ne pas choisir la bonne « juste foi » pouvait vous coûter la vie (éternelle).

Je prends très au sérieux le vœu que j'ai prononcé lors de mon ordination en tant qu'évêque d'être un « gardien de la foi de l'Église », mais pas parce que je me sens poussé à imiter Athanase - sourcils froncés, une copie du credo à la main, prêt à affronter le monde - et à repousser les sceptiques modernes du christianisme nicéen.

Au contraire, j'en suis venu à interpréter la protection de la foi de l'Église, telle qu'exprimée dans ce credo, comme la prise en charge d'un don précieux transmis avec amour d'une génération à l'autre depuis plusieurs siècles, dans toutes les parties du monde - chaque fois légué dans la forme originale sous laquelle il a été précédemment offert, afin qu'à leur tour, chacun et chacune puisse, à son rythme et à sa manière, recevoir et affronter les promesses divines que le credo exprime.

Les confessions de foi comme le Credo de Nicée seront toujours des articulations imparfaites et incomplètes de notions divines dépassant ultimement notre compréhension humaine. Mais les enjeux sont encore élevés. Comme l'a récemment écrit l'ancien archevêque de Canterbury Rowan Williams : « Dire moins que la vérité sur l'union du divin et de l'humain en Jésus, c'est *promettre* moins que ce que le Christ nous offre, c'est diminuer l'espoir d'une transformation radicale de la nature humaine par le Saint-Esprit. Dire moins que la vérité sur la trinité de Dieu, c'est affaiblir l'espoir chrétien de pouvoir participer à l'intimité et à l'amour illimités qui sont donnés et reçus dans la vie des personnes divines. »

Le Credo de Nicée n'est pas une liste de contrôle statique de doctrines apparemment invraisemblables auxquelles nous devons donner notre assentiment intellectuel. C'est un héritage précieux et vivant qui nous permet de nous souvenir de la famille de foi à laquelle nous appartenons, de l'espoir et des promesses dont nous avons hérité, et de voir comment ces souvenirs sacrés peuvent servir à façonner notre présent. ■

Par Irène Brisson

ORGANISTE, ÉGLISE SAINT-MICHAEL À SILLERY

PETITE HISTOIRE DU PSAUME EN MUSIQUE:

6. LES HAUTS ET LES BAS DU XVII^E SIÈCLE

Comme nous l'avons vu dans l'article précédent, le psaume chanté a connu au début du XVII^e siècle une certaine stabilité, grâce aux rééditions successives du psautier de Sternhold et Hopkins. Il s'est par la suite bonifié avec l'ajout de nouvelles mélodies, dont celles de Thomas Ravenscroft (1621).

La traduction et la versification seront au cœur des préoccupations des années suivantes. Ainsi, en 1623, paraissent les *Hymnes and Songs of the Church* de George Wither (1588-1667), un poète controversé, nostalgique du faste élisabéthain, qui vécut les changements politiques et religieux ayant conduit à la république de Cromwell et à la Restauration. (exemple 1)



Exemple 1 : George Wither

L'apport d'Orlando Gibbons

Les *Hymnes and Songs of the Church* de Wither comprennent deux parties et consistent en 90 nouveaux « chants » versifiés : les 44 premiers de la première puisent leur source dans la Bible, tandis que le reste suit le calendrier liturgique et les événements spéciaux, un plan toujours utilisé dans le *Common Praise*.

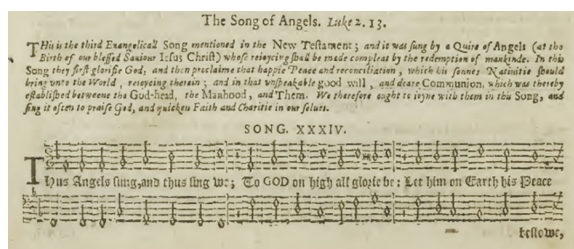
Dans sa préface à Jacques I^{er}, Wither mentionne qu'il a cherché à associer ses poèmes « à la nature du sujet et aux capacités des gens ordinaires, sans égard aux vaines critiques d'opinion ». Le même objectif, ajoute-t-il, « a animé Maître Orlando Gibbons (serviteur de Votre Majesté, et un des gentilshommes de votre honorable chapelle) en leur adjoignant des mélodies, car il a choisi de rendre sa musique conforme au sujet et à ce que l'inquiétude courante peut le mieux accepter, plutôt qu'aux curieuses fantaisies de notre époque. » À la fin de son ouvrage, Wither explique habilement au lecteur que ses traductions peuvent être chantées non seulement sur les *new tunes* de Gibbons, mais aussi sur des mélodies plus anciennes, sous-entendu, celles du psautier de Sternhold et Hopkins.

Appartenant à une famille de musiciens, Orlando Gibbons (1583-1625) avait été formé au King's College de Cambridge qui lui décerna en 1606 le grade de Bachelier en musique. Sa courte vie fut jalonnée des plus grands honneurs professionnels, ayant été organiste à la Chapelle royale et à l'abbaye de Westminster. Réputé pour sa musique instrumentale et ses madrigaux, il avait également contribué à l'épanouissement de l'*Anthem* polyphonique anglais, calqué sur le motet latin catholique de l'époque. Parmi ses œuvres festives figurent quelques versets du psaume 47, *God is gone up*, et du psaume 24, *Lift up your heads*.

Gibbons semble être l'unique auteur des 17 chants figurant dans les *Hymnes and Songs of the Church* de Wither. Il les accompagne d'une basse qui pouvait être chantée ou jouée, offrant à tout bon musicien de son temps la possibilité de les harmoniser. Détail intéressant : contrairement

à ce qu'on pourrait imaginer, les humbles *Songs* de Gibbons n'étaient pas directement destinées aux psaumes, mais à des textes bibliques comme le Cantique de Moïse, les Lamentations de Jérémie, à des extraits des Évangiles ou au cycle liturgique organisé par Wither.

Bien adaptées à la métrique poétique anglaise (en brèves et en longues) et enrichies de silences, ces mélodies ressemblent à celles des psautiers antérieurs, s'inspirent parfois de chorals luthériens, mais leur ligne vocale, par leur souplesse et leur raffinement, va beaucoup plus loin et démontre le solide métier de leur auteur et la richesse de son inspiration. Avec Gibbons, l'héritage du psaume métrique se transmet au chant anglican, contribuant ainsi à poser les jalons de nos recueils d'hymnes. Le *Common Praise* a d'ailleurs conservé quelques mélodies du psautier de Wither et, dans les éditions de 1982 et de 1998, figurent encore les *Songs* 1, 4, 13, 34 et 46 de Gibbons, associées à des paroles et à une harmonisation nouvelles. (Exemple 2, Song 34, CP 266, 277, 467).



Exemple 2 : Orlando Gibbons, *Angels' Song*

Lorsqu'en 1632 Wither publie aux Pays-Bas *The Psalmes of David* « en vers lyriques », Gibbons, son précieux collaborateur est malheureusement mort depuis 7 ans, ce qui nous prive sans doute d'une importante contribution musicale. Le poète n'a d'autre choix que de se rabattre sur une concordance entre les anciennes mélodies des psautiers et sa traduction.

Un premier psautier américain

Sous le règne des premiers Stuart, les différents psautiers, en commençant par celui de Sternhold et Hopkins, font grincer des dents les

Séparatistes - sortis de l'Église anglicane – et les Puritains, qui leur reprochent de déformer les textes originaux. En 1612, Henry Ainsworth, un dissident expatrié à Amsterdam, fait paraître *The Book of Psalms, Englished in Prose and Meter*. Commenté et annoté, son psautier entend rester aussi près que possible de l'hébreu, ce que la prose facilite considérablement. Il lui ajoute une quarantaine de mélodies calvinistes, luthériennes et anglaises. C'est ce psautier, qui jouit d'une certaine notoriété aux Pays-Bas et même en Angleterre, que les Pilgrim Fathers emporteront en 1620 en Amérique avec celui de Sternhold et Hopkins.

Pendant plus de vingt ans, on utilisera donc en Nouvelle-Angleterre le psautier de Sternhold et Hopkins et celui d'Ainsworth. Cependant, le premier représente l'Église d'Angleterre avec laquelle les puritains ont pris leurs distances, tandis que le second ne semble pas leur convenir. C'est pourquoi trois ministres du culte, John Eliot, Thomas Weld et Richard Mather, compileront un nouveau psautier, *The Whole Booke of Psalmes Faithfully Translated into English Metre*, qu'ils veulent aussi fidèle que possible à la Parole de Dieu. Ils se gardent de toute paraphrase élégante, car « l'autel de Dieu n'a que faire de nos polissages », affirment-ils. Publié à Cambridge (Mass.) en 1640, ce psautier, connu sous le nom de *Bay Psalter*, - du nom de la colonie qui s'est installée dans la baie du Massachussetts - est considéré comme le premier livre publié en Amérique, ce qui lui donne une valeur historique exceptionnelle. Tiré à 1700 exemplaires, il sera réédité régulièrement jusqu'en 1773 et connaîtra même du succès en Angleterre et en Écosse jusqu'au milieu du XVIII^e siècle.

Cela peut nous paraître étrange, mais le *Bay Psalter* n'inclut pas de musique. Ses auteurs recommandent plutôt de chanter les psaumes sur les mélodies antérieures et sur celles du psautier de Thomas Ravenscroft. La raison en est simple : ils ne sont pas encore outillés pour imprimer de la musique! Ils se heurtent par conséquent à une énorme difficulté : leurs traductions sont incompatibles avec la musique des autres psautiers, conçue à l'origine pour

de la poésie huguenote et adaptée à la langue anglaise. Il en résultera un appauvrissement inévitable du chant religieux, et il faudra attendre plus d'un demi-siècle pour que de la musique vienne enrichir enfin le *Bay Psalter* (1698).

L'Angleterre, de la guerre civile à la restauration de la monarchie

Sous le règne de Charles I^{er}, la musique et le théâtre poursuivaient une ascension commencée sous le règne d'Élisabeth. Mais, pour des raisons politiques et religieuses, les spectaculaires innovations que connaissaient alors l'Italie et la France en matière d'opéra, de ballet et de musique sacrée, et sur lesquelles nous reviendrons dans le prochain article, tardent à s'implanter.

Pour rester dans le domaine du psaume, en 1636, le poète George Sandys (1578-1644), traducteur des *Métamorphoses* d'Ovide et connu pour ses récits de voyages en Orient, fait publier à Londres ses *Paraphrases upon Psalmes*, dédiées au roi et à la reine consort Henriette. Deux ans plus tard, il leur ajoute d'autres poèmes bibliques sous le titre de *Paraphrases, upon the Divine Poems* et une quarantaine de mélodies pour voix et basse continue pouvant être jouée ou chantée, du compositeur Henry Lawes (1595-1662), *gentleman* à la Chapelle royale.

L'exécution du roi en 1649 et le gouvernement puritain de Cromwell mettent brutalement fin à l'essor artistique de l'Angleterre. Musiciens de cour et comédiens perdent leur emploi – c'est le cas de Lawes – et sont souvent contraints d'œuvrer clandestinement ou de s'expatrier. Dans les églises, on assiste à la suppression des chœurs, à la destruction d'instruments de musique et de partitions : un triste retour à la case-départ!

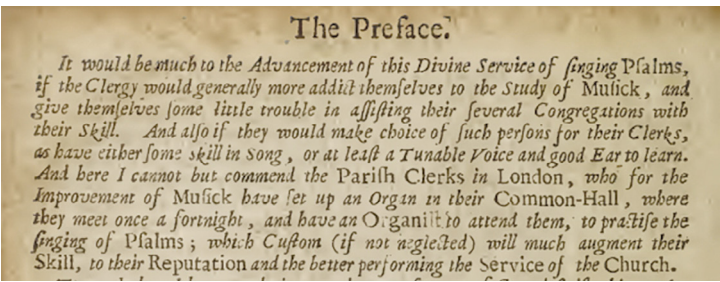
John Playford

C'est donc en privé que se pratiquent la musique et la danse. Cela explique le succès que remportent alors les éditeurs de musique, malgré la morosité de l'époque. Le plus

important de l'époque est John Playford (1623-1686?), également danseur, joueur de viole de gambe et marchand de musique. Par la diversité de ses publications, il servira de passerelle entre la période allant de Charles I^{er} à la Restauration de 1660. Paradoxalement, son ouvrage le plus célèbre est une méthode et une collection de danses populaires (*Country Dances*) anglaises, *The English Dancing Master*. Paru en 1651, en plein régime puritain, il sera réédité fréquemment jusqu'au XVIII^e siècle.

Trois plus tard, Playford publie *A Breefe Introduction to the Skill of Musick*, un important traité comprenant plusieurs chapitres de compositeurs post-élisabéthains. Notions élémentaires de musique et art du contrepoint y côtoient une méthode pour apprendre à jouer de la viole de gambe, du luth et du violon. Dès la réédition de 1655, Playford ajoute une section consacrée au psautier, dans laquelle il harmonise à quatre voix 18 mélodies (*tunes*) de psautiers antérieurs, dont le *Old Hundredth* et *Winchester* (notre CP 136), et donne aux chantres des églises campagnardes des conseils rudimentaires sur la manière de les chanter correctement. Treize exemples de cet ouvrage figureront dans la 9^e édition du *Bay Psalter* (1698).

En 1676, Playford réédite les *Paraphrases* de Sandys, en corrigeant les erreurs d'impression qui avaient pu se glisser dans la musique des psaumes et, l'année suivante, il publie un *Whole Book of Psalms* contenant des airs anciens et nouveaux qu'il enrichit d'harmonisations à trois voix. Dans sa préface, il invite les membres du clergé à être assidus dans l'apprentissage de la musique « et de se donner la peine de faire profiter leurs congrégations de leur compétence. » (exemple 3)



Exemple 3, extrait de la préface de John Playford (1677).

Vers des jours meilleurs

En 1644, sa tête étant mise à prix par Cromwell, la reine Henriette, fille d'Henri IV de France, sœur de Louis XIII et tante du jeune Louis XIV, retourne dans son pays. Ses fils Charles et Jacques la rejoindront à la mort de leur père. Aux côtés de son cousin Louis XIV, Charles (1630-1685) reçoit une éducation à la française, découvre le ballet de cour, l'opéra naissant, un répertoire instrumental diversifié et une musique sacrée différente des *Anthems* anglicans et est des psautiers métriques. À la fin du Commonwealth de Cromwell, il retourne à Londres et est couronné en 1660 sous le nom de Charles II. Rétablissant l'anglicanisme, il unifie le culte dans les églises de son royaume et fait réviser le *Book of Common Prayer*.

La vie artistique reprend son cours, mais avec un enrichissement étranger sans précédent : le cœur du nouveau roi bat en effet au rythme de la fastueuse musique française entendue chez Louis XIV. Le Capitaine Henry Cooke (1616-1672), musicien et comédien qui avait défendu la cause royaliste, réorganise la Chapelle royale, lui ajoute des instruments de musique et forme une génération d'excellents compositeurs ouverts aux innovations françaises et italiennes : Pelham Humphrey, John Blow et Henry Purcell, qui feront l'objet du prochain article. ■

COFFEE-HOUR CONVERSATION:

‘SHARE WHAT YOU HAVE’

Many of us give what we can when we are called: donations to the church, to charities, to friends and family members in need. For Sharon Howell, who worships in the Parish of Gaspé and has served as a warden there, heeding God’s call to generosity has meant new life for member of her family. Late last year, she donated one of her kidneys to him. Howell, who is retired and lives with her sister and brother-in-law a few minutes outside of Gaspé, recently spoke with *Gazette* editor Matthew Townsend about her decision and her faith. The conversation has been edited for brevity and clarity.

Tell me a little bit about how you came to donate a kidney.

What happened is about three years ago, between Christmas and New Year’s, I received a message from my cousin. She sent the message to all the relatives that her dad needed a kidney. So I thought, “You know, that’s something that I can do.”

I’m a registered organ donor, and given that I live where I do, the chances of my organs being donated to anybody should I pass in Gaspé are pretty slim. We can live with one kidney and many people do. I realized that I have fewer years ahead of me than I have behind me. The recipient is a younger person. So, why not?

We live in a world where some people really hesitate to give up a parking spot, let alone a kidney. How long did it take you to make this decision when you knew that you were compatible?

The decision was made long before I got to the point of knowing that I was compatible. The

decision was made that *this is what i’m going to do, if it works out*. I’m not altruistic enough that I would give it to just anybody—this was family. When I found out that I was compatible, there was no hesitation. You know? *This is it. We’re going ahead.*

By that point, I had put in two years of tests. None of it is difficult—they just look at blood tests, scans of organs, ECGs, lung X-rays, urine collection, etc., all of which was done at my local hospital. It wasn’t a great output of energy or time for me. I had to travel to Ottawa for the final and special scan on my kidneys and redo the cross-matching. Everything else, except the surgery, was done here at home. It was an easy enough process.

One of my curiosities is if and how your faith entered this equation. As a Christian, what did this kind of donation mean?

It probably comes down to sharing of what you have. I always believe that the Lord looks after me—the story about the sparrows. I’ve really lived by that. I don’t push the envelope too

“

Did I ask the good Lord for permission to do this or for His guidance? I can't say I did that because every day I receive His guidance.

”



much, but that's just how it is, for me. I just didn't have any concerns about whether everything would work out. It's family, for one thing, and I wanted to help if I could. If I tried and it didn't work, and I wasn't a match—well, that was OK. But if I didn't try and something happened to him, then that would be difficult for me.

I lived in Vancouver for 25 years, and when I was there I donated blood on a regular basis. I have always thought about the bone marrow program—being a marrow donor—but I couldn't quite bring myself to do it because of what all is involved: the pain and the isolation. I wasn't in a situation where I could do that. This was different.

I guess as far as faith goes, the good Lord has made great the design of the body. It's absolutely fascinating, an incredible piece of “engineering” or whatever you might want to call it. It is so amazing that we can live with one kidney—and many people do. We have been blessed with this technology to help out someone else in need; I had to do it.

Did I ask the good Lord for permission to do this or for His guidance? I can't say I did that because every day I receive His guidance. Faith did not come into my decision as a conscious

thing, but subconsciously it's always there. That's just how it goes in my life.

What I'm hearing from you is that you didn't study theology about this decision, but that God guides you.

Pretty much. He looks after me, so I don't worry too much about things like this. I don't think of making a big prayer about everything that I do; it's just how my day goes. I just get up, grateful for every day. I don't sit down or kneel down and say a lot of prayers. But throughout the day, there are thoughts, maybe a word here or there, as needed.

How did you come by your faith? Were you born into it? Did you find it later?

I guess I was born into it—brought up Roman Catholic. My father and his ancestors were very strong Catholics. We were brought up in the church. It was always there as a part of our lives. We received instruction in school, and I appreciated it, that's for sure. It obviously struck me. We were faithful churchgoers; but, it was never a chore. I've been going to church

1 in 10 Canadians has kidney disease

78% of Canadians on the waiting list for an organ transplant are waiting for a kidney

27% of kidney transplants are made possible by living donors

SOURCE: "FACING THE FACTS 2019," THE KIDNEY FOUNDATION OF CANADA

probably since I was about three years old. I have flashes of memories of being in the old church; the new one opened in 1957. Our family is musically inclined: musicians, singers, dancers. I remember singing along in church and reciting the prayers in Latin. Like most everyone, I didn't know what I was saying, but I was doing them anyway.

As I got older, I had a prayer book with the words for the *Kyrie*, the *Gloria*, the *Creed*, the *Sanctus*, and the *Agnus Dei*. Those parts of the mass were very familiar to us all and we certainly enjoyed reciting them in Latin. Music has always been a big part of our lives, and church as well. So it was a joy to go to church, because I got to participate.

We had catechism at school. My siblings and I attended school with both English and French students. At lunchtime, the *Angelus* was said in Latin. Maybe we didn't understand it all, but we knew it had special meaning.

How was your family involved in the church?

We participated, we helped out with fundraising for the church, all the time and from when we were very young. That was part of our upbringing. Dad was a musician. He had a talent—he was a fantastic fiddler. He shared

that talent to help out for the fundraising for the church as well as to make lots of people happy. And maybe that's part of the basis for my principle of "share what you have." When we might gripe about doing our bit to participate in the concerts, Dad would say, "You have a talent, It's a gift. You have to use. The Lord gave you a gift, you use it and you share it." He was very strong in his faith. He went to church. He said his prayers. He was a good man, and he tried to raise us to do the same.

Mum was raised in the United Church. Theirs was one of those mixed marriages where the children had to be raised in the Catholic faith. Her parents were also a mixed marriage—her mother was Catholic and her father Anglican, so they joined the United Church.

Suppose someone is reading this who might be able to donate a kidney to a family member, or they're thinking about designating themselves an organ donor but aren't sure. Is there's any advice that you'd offer?

I would say start by thinking about it and ask yourself if you are willing to take the risks. There are risks. Do your research. But the faith part of it is that the people who are working in this program have been doing this for a long, long time. So you are very well-informed before



PHOTO: RAWPIXEL.COM

you get on that table, and you always have the option of saying no. Right up to the last minute, you can say, “No, I can’t do this.”

You have to have faith that the good Lord’s going to look after you. His way of looking after you is that He has placed those skills, those talents, in the medical professionals who are doing this work. These dedicated people have been called to do this life-saving work, and to

me that’s a religious experience. God is working through the medical staff who perform miracles every day.

You have to trust that everything is going to work out just fine. These dedicated people are not going to put you in danger. The care they provide is incredible. They’re very careful with everything and very methodical. It’s a long process. ■

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ZOOMING IN ON THE GOSPEL

HOW GOSPEL-BASED DISCIPLESHIP MEETINGS HAVE BROUGHT PEOPLE TOGETHER EVEN AS THE PANDEMIC TRIED TO PUSH THEM APART

When the pandemic first began, many Christians across the world found themselves suddenly in need of new ways of gathering, praying, and learning. Members of Église St. Michael's Church in Sillery were no exception, and an innovative attitude brought them into a pandemic-friendly fellowship: weekly Gospel-based Discipleship (GBD) meetings on Zoom.

Christopher Waugh, a parishioner who helps coordinate the virtual gatherings, said St. Michael's GBD meetings began at the suggestion of Canon Jeffrey Metcalfe, interim priest-in-charge of the parish and canon theologian for the Diocese of Quebec. "The summer of 2020, he offered this as a possibility for a summer program. I attended as a participant with him leading it," Waugh said.

"It was much more wonderful than even I had anticipated." Around a half-dozen people usually gathered, "which was a great number for this kind of sharing. I feel like I've learned so much through this formula in being with the other folk online."

GBD emerged out of the Indigenous church as a way of building community around the Gospel. It employs *Lectio Divina*, an ancient monastic practice in which participants dwell in Scripture, often reading a passage multiple times, praying, and reflecting upon it. It is not Bible study, however, as it doesn't invite Christians to interpret and understand Scriptures so much as treat them as

the living word of God that has very specific and personal things to say to them. GBD has three framing questions that are put to participants through the readings of the same Gospel passage:

- What words or ideas did you hear?
- What is Jesus (the Gospel) saying to you?
- What is Jesus (the Gospel) calling you to do?

Waugh begins each Zoom meeting with an image for reflection, often something drawing inspiration from Indigenous peoples or the Canadian landscape. Because St. Michael's is a bilingual parish, the service and Gospel readings are also bilingual. The Gospel is then read in both languages, for each of the three questions, using three different translations of the Bible: first the liturgical version, then the literal, and finally a paraphrase. During Lent, the group used the

First Nations Version: An Indigenous Translation of the New Testament as part of their practice. The meetings close with the Lord's Prayer.

"The light structure that GBD proposes for these encounters is just perfect for people to get to know each other and to share their experience of the Gospel,"

Waugh said. "Everybody is sharing, is speaking of their response to the text.

I think the Zoom format, especially if there's not really more than six or so people, allows everybody to pretty much share fully what they have to say."



For Waugh, Zoom is suitable beyond pandemic isolation, as well, as everyone gets to see one another and outside events don't negatively impact attendance as much. *"There's 10 inches of snow on the ground? No problem. My father lives in New Mexico and would like to attend? No problem,"* said Waugh, who travels seasonally, himself. "I'm here in Florida and still able to participate and coordinate these encounters, which I wouldn't have been able to do if it wasn't for this platform. It allows for a kind of continuity, an easy continuity from week to week.

"I don't think the platform is a substitute for in-person gatherings, but I certainly think it ... has become an important complement to in-person meetings."

In the past two years of on-again, off-again isolation, however, the Zoom GBD meetings have been more than complementary, at times. "I think that two or three have been gathered together, and we've shared the text as a sacramental document, of Jesus speaking to us—and our response to that. So, it's clearly made a difference. Otherwise, I wouldn't have been able to attend church during the various, long lockdowns we've had," he said. "But I repeat: it goes beyond the pandemic. The pandemic made this kind of meeting more possible more quickly. But certainly even with the eventual lowering of cases, it's something that I would like to continue."

As the meetings have continued, people come and go as they're able to attend. "I never know what's going to happen going into it: who's going to be there, what they're going to say, what's going to come up. That's an inexhaustible treasure."

Anyone can join the GBD gatherings, which are held Wednesdays at 19:00, by going to quebec.anglican.ca/events. Weekly readings are posted, as well. More information about GBD is available at tinyurl.com/accgbd. ■

IMAGE ON OPPOSITE PAGE: "JESUS TEACHING HIS DISCIPLES," 1684, EGYPT, ILYAS BASIM KHURI BAZZI RAHIB.

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The Anglican Church of Canada

By Meb Reisner Wright

DIOCESAN HISTORIAN

GLEANINGS

VISITATIONS

Just as with actual gleaning—gathering bits of harvest after the fact—discovering today’s nourishment among old *Diocesan Gazettes* can take plenty of searching. Yet sometimes, like this time, a perfect morsel will materialize in all its freshness from among the chaff.

Such is an article, signed ‘AWB,’ in 1922’s October *Gazette*, under the title “The Bishop’s Visitation to the Magdalen Islands, July 5th to 12th.”

It’s a lively account, full of concrete detail and unfailing enthusiasm—even in the face of what was clearly, at times, a challenging experience.

The author, was the Rev. Alfred Wellington Buckland, Rural Dean of Gaspé and the Magdalen Islands, who accompanied Bishop Lennox Williams as his chaplain. Buckland had already shepherded the bishop through a visitation of the Gaspé concluding in Paspébiac. From there, the two had crossed the Baie de Chaleur to Bathhurst, New Brunswick, and taken the train to Pictou, via Truro, Nova Scotia. He began:

It was raining in torrents when we arrived at Pictou. In the distance we saw the huge breakers rolling in.

Piloted by the rector of Pictou, the Rev. G.W. Bullock, through the huge freight shed, and trying to avoid the leaking barrels of cod oil, tar barrels and general merchandise, we finally came alongside a large freighter named the S.S. Hendrie.

Glancing over her, she looked to be quite well-mannered, but this was only on the surface, for, after weighing anchor and getting fairly out, we found that she was ill-mannered, and not so sober as she looked.

She rolled and rolled until all the passengers began to feel very unsteady and going into the saloon was out of the question. It seems that Buckland was not as good a sailor

as the bishop for, as he freely admitted, conditions at the outset left him feeling distinctly queasy, whereas his companion took heavy weather in his stride.

The steward who called off the menu seemed to be having a little fun all to himself when he found the table almost deserted. Anyway, the Bishop, who is an old sailor, managed to enjoy his meal without any effort, but his chaplain had to make a hasty exit ...

After being rocked to sleep that night, so violently that we had to hold fast to our berths, morning dawned and on going on deck we found to our dismay that we were in a dense fog.

The siren kept blowing, but gradually the fog lifted, the sun came out and we found that we were in sight of Amherst Island. We came alongside the wharf and unloaded a great deal of freight ...

This was a brief stop, strictly for unloading. There was only one Anglican family on Amherst, and as the head of the household was known to be away, they did not disembark.

Here Buckland pauses his narrative to explain the layout of the Islands:

In order to give an account of the work which is going on in the Magdalen Islands, it will be necessary first to give a short description of their situation.

There are seven islands: Amherst, Grindstone, Allright, Old Harry, Grosse Isle, Entry, and Grand Entry, all more or less connected by long banks of sand, but Entry is entirely separated from the rest of the group by long stretches of sea called Sandy Hook and Bryn Channel. East by north, eleven miles distant, is the Bird Rocks, the habitation



PHOTO: CONTRIBUTED

Bishop Bruce Myers blesses the fishing boats in 2007, during his time as parish priest on the Magdalen Islands.

during the summer months of innumerable flocks of sea-birds...

In 1763 [these islands] were inhabited only by some ten families. At present, the population is about 8,000 souls. The great majority are French Roman Catholics, for there are only about one hundred families who profess to belong to the Church of England.

From the middle of January to the middle of May, the islands are frozen in and entirely shut off from communication with the mainland.

After this useful background, Buckland returns to the task in hand:

To come back to the Bishop's Itinerary, after leaving Entry Island we crossed over to Grindstone Island, a very beautiful spot with beautiful trees, comfortable homes and a large, well-ordered church, of which I shall have something to say later.

Here we were met by Mr George Leslie, the Church Warden, in the absence of the missionary, the Rev. Albert Jones, who was visiting Grand Entry Island.

After a few hours, the S.S. Hendrie's siren sounded again, calling the passengers to re-embark. After a while, we were once more at sea, enjoying the beautiful landscape along the shores of Bryon Island.

Eight bells sounded and we heard the

steward's musical voice announcing dinner, which was enjoyed.

About two o'clock we ran once more into a thick bank of fog, but the captain tried to pick his way ahead. After a little the wind changed and the fog lifted and we found ourselves very close to Grand Entry Island. In a short time we were alongside the wharf where a great crowd gave vent to their welcome to the Bishop.

Here the Rev. Albert Jones came on board and the welcome was mutual.

The Rev. Albert Jones, a man of 35, was younger than Buckland by 20 years. Jones was born in England, graduated from the University of Durham and ordained. In 1917, he came to Canada, first to British Columbia, but one year later found him serving Inverness in the Diocese of Quebec. His appointment at Grindstone dated from 1920. Buckland was an American (born in Ohio) who settled in the Diocese of Quebec in 1910. Appointed first to Portneuf, he had served at New Carlisle since 1914. The two men seemed to get along very well and Buckland writes of Jones with obvious admiration.

Mr Jones had his splendid motor boat in readiness to take us to Grosse Isle, about ten miles away. We had a delightful sail and went through herds of seals.

At Grosse Isle we were welcomed by the church wardens and comfortably looked after...

That same evening, a Friday, was the first of a series of Confirmation Services, when Jones presented “a fairly large class” before “a large congregation.”

His Lordship urged upon the candidates earnestness and sincerity in the use of the gifts of the Holy Spirit, and told them they should constantly be trying to overcome the frailty of their human nature.

After a great deal of warm handshaking, we drove to the home of our kind hosts and enjoyed a good night's sleep.

The narrative resumes the next day, “Saturday, July 8th, a very beautiful morning”:

After prayers with our host and hostess ... we embarked on the missionary boat, with the church wardens en route for another island called “Old Harry.” This was the most eventful part of our trip.

Although the sun was shining in all its splendour, there was a heavy wind blowing from the sea, so much so that there was some hesitation as to whether we should put out. A lull came and we put out to sea in our staunch motor-boat encountering big waves which washed our craft from bow to stern.

The poor baggage which we had taken such care of, simply got soaked through and through. The only thing to do was to make the best of it. This was the conclusion the chaplain [himself] came to when he looked up and saw the Bishop smiling and looking just like an old Paspebiac fisherman with his oilskins and sou-wester on, but drenched with the foaming spray.

Once again, Buckland pays admiring tribute to the Bishop's gameness under all conditions and makes fun of his own discomfort.

We had a very bad landing, and not being expected on account of the storm, we had to wade through the water and make our way to the little church which meant so much to the faithful there.

Once again the bell rang and the people left all their household cares and flocked to the Church to witness and take their part in the simple and solemn service of confirmation.

Mr Jones here presented a class of about twelve people. The Bishop gave a fatherly and extremely helpful address, not only for the candidates, but for the congregation at large.

After the service, the Bishop and the Rural Dean had the opportunity to look over the Church, which needs the help and assistance of the Church on the mainland. They have just the building which is very bare of ornaments. A pulpit, prayer desk and altar carpets for the sanctuary and a serviceable cocoanut matting for the aisle, are among its needs. ...

After a generous lunch at the Church-Warden's house we were driven from Old Harry to Grand Entry.

The drive was a very pleasant one, going through the sward and wooded parts of the island, passing by the whitewashed houses of many members of the congregation. After an hour's ride we came in sight of Grand Entry which is the headquarters of Leslie Bros.

The little party ... was welcomed by Mr W. Leslie who is in charge of all the fishing factories, i.e. Lobster and mackerel. ... Mr Leslie invited us to visit the lobster factory. Here we found everything spotlessly clean and the machinery bright and shining. While here, we had our first opportunity to sample the lobster paste, etc., and we all found it splendid.

Our next visit was to the herring factory. The smoking of the herrings would not permit a long visit ...

Before retiring, Mr Leslie informed the Bishop that as the next day was Sunday, the ‘Gatherer’ would sail at about six in the morning for Grindstone.

That hour found us awake and ready to embark. After bidding our hospitable friends goodbye, we left the wharf with the flag flying in honour of the Bishop.

After a delightful sail of four hours we arrived at Grindstone Island and were met by our genial hosts, Mr and Mrs George Leslie ...

Eleven o'clock was the hour of service. We

had a delightful walk ... on each side hay fields, and here and there a high bluff with green fir trees, which led to the church ... The Bishop celebrated and preached.

As was the case previously, the Confirmation Service took place later in the day:

In the cool of the evening we wended our way again to the little church and found it full of worshippers, many belonging to the Roman Church being present. At this service the Bishop administered the Holy Rite of Confirmation. ... Adults as well as young people came forward ... The Bishop preached on the text: 'Behold, I stand at the door and knock.' How beautifully was this sacred picture brought before us and the application applied.

The following morning was taken up by visiting the new Parsonage which was in the course of construction:

Great credit is due not only to the Wardens of Grindstone, but to Mr William Leslie, who is overseeing every detail of the work, and to Mr Jones [whose home it would be].

After lunch, we left Grindstone to visit the last of the Islands: Entry Island, which is nine miles from Grindstone and about the same distance from Amherst. We once again left in the 'Gatherer' with Captain W. Leslie on board. After a few hours sail we reached the shore and were met by a large number of the inhabitants...

On our arrival at the Church we found it so full that many had to remain outside, but as the windows were open, all took part in the service.

What a service: hearty and reverent; singing inspiring; the congregation leading.

Here we have a Divinity student, Mr Tuck, who served overseas at the Front. He is assisting the missionary ... in his large field of labour, and is very highly thought of in his devotion to duty.

Mr Jones presented another large class of candidates and the Bishop once again gave a deep spiritual address.

The Visitation was now drawing to its close:

[At the time of final departure] we wondered why the people had congregated in such large numbers. It was to bid the Bishop 'Bon Voyage'.

Amid much hand-shaking, we re-embarked. Looking towards the high point on the Island, to our amazement we saw a large crowd of men who, by word of command from someone, fired volley after volley. Then a huge shout came from the shore. ... As we got away from the land we still saw small knots of people looking towards our little boat...

May God's blessing ever remain with these devoted and loyal people who are so far away from the centre of church activities and from the many things that make our lives bright and beautiful.

In "The Bishop's Notes" in the *Gazette's* June issue it was observed that at Grindstone, a new Parsonage was being erected by the Church people, but that assistance would have to be forthcoming from generous subscribers elsewhere "if the Missionary's home was to be made comfortable, with the necessary fittings and furniture":

Mr and Mrs Albert Jones and their family will have to live in this house next winter, cut away from all communication with the outside world ...

The Bishop has asked the Cathedral's Girls' Club, who have given such generous help ... if they will be kind enough to give part of the money they are now raising, towards the interior fittings of the Grindstone Parsonage.

Further along, under the title "Missionary Work at Home," the Girl's Club announced that "by kindness of Mr and Mrs Godfrey Rhodes, they are to hold a Garden Party and Sale of Work at Catarauqui, St Louis Road, Quebec, on June 17th, at 4 p.m. The proceeds will be given for Grindstone Parsonage, Magdalen Islands and St Paul's Mission House, Labrador." They had already raised \$600.

Thus, before the Bishop had set off on this Visitation, the Cathedral's girls were planning for the future comforts of his hosts. ■

"Gleanings" delves into back issues of the Quebec Diocesan Gazette to share nuggets of our past.



PHOTOS: CONTRIBUTED

Marcel Arsenault and the Rev. Joshua Paetkau stand with Marcel's miniature rendition of St. Andrew's Anglican Church in New Carlisle.

By The Rev. Joshua Paetkau
PRIEST, PARISHES OF NEW CARLISLE AND CHALEUR BAY

PASSION, NOT PATIENCE

A DEDICATION TO CRAFT



“When God marked out the foundations of the earth then I, (Wisdom) was beside Him like a master craftsman; and I was daily His delight, rejoicing before him always.”

Proverbs 8.31

On Sunday, March 6, 2022, the congregation of St. Andrew's Anglican Church gathered to observe the first Sunday of the Lenten season, and to appreciate the work of local craftsman Marcel Arsenault. Marcel builds churches—or rather, he builds miniature replicas of many of the beautiful and historic church buildings that can be found throughout Gaspésie and the Magdalen Islands. Many of these miniatures can be found gracing the narthex of the Catholic Church in the

neighbouring town of Bonaventure.

Marcel began building these miniatures 25 years ago, at the age of 55, following a career in the furniture business. The first church he built was a replica of Bonaventure's Catholic Church circa 1950. Over the years he has built around 50 miniature churches, as well as a number of miniature Christmas village scenes. Most recently, Marcel turned his attention to St. Andrew's Anglican Church in New Carlisle, and

following Sunday's service he presented it to the congregation.

The detail on the miniature is phenomenal. In one photograph, taken outside against the snow, I almost mistook it for an aerial shot of the actual building, it was so true to the original. These details originate in Marcel's workshop, a place I had the opportunity to visit prior to the event on March 6.

The shop was compact and tidy, with everything in its proper place. Strains of Mozart's *The Magic Flute* could be heard playing on the stereo. This was followed by CD of a local Gaspésian organist, Jean Thibault, interpreting the work Johann Gottfried Walther. "Music," Marcel said, "is very important. There is almost always music playing in my workshop."

The process of building a miniature like St. Andrew's takes around 175 hours.

Observing the process of putting each of the tiny tiles which cover these buildings in its proper place, I remarked that this craft must require a great deal of patience. "Passion," he corrected me, "and not patience is what is needed."

Passion is what transforms a task that might otherwise seem tedious into an outpouring of joy; a labour of love. The hands of the craftsman pay tribute to the history, the life, and the faith that have grown up in these churches and their surrounding communities. On March 6 we were able to share in some of that passion, granted a bird's-eye view of the place in which we stood.

Marcel smiled as he spoke to us. "I'm just happy to share my hobby with you," he said. ■

By John Hoblyn
DIOCESE OF MONTREAL

LETTER: THE CASE FOR THE DIGITAL ORGAN

In her recent article in the *Gazette*, Louisa Blair mentions the colossal cost of restoring the cathedral organ. Because it is a cathedral, of course, it has to have a real, traditional working pipe organ, and the restoration will go ahead. In the case of parishes who are facing high maintenance expenses or enormously costly restorations for their organ, the requirement for a traditional pipe organ is not so important. However, they still need to have good music in their churches. Perhaps they should consider, as Grace Church Sutton did, replacement with a digital organ.

Grace Church's experiences in going through the processes of deciding to replace its pipe organ with a digital one might be of interest to those parishes who are facing problems with their organs.



PHOTO: CONTRIBUTED

Grace Church's new digital Ecclesia T-170 organ

Grace Church is an active congregation under the leadership of Archdeacon Tim Smart and the Rev. Tyson Røsborg. This is a church that is very much alive and moving forward. During the COVID lockdown, it conducted 76 services on



PHOTO: WIKIPEDIA

A Johannus Rembrandt digital organ



PHOTO: WIKIPEDIA

A Rodgers Trillium digital organ

Zoom with attendances as high at 85 from all over North America and even in the UK. It is taking a leading role in developing a regional ministry in region. Services are now being streamed using newly installed cameras and ancillary equipment. Grace Church is the “mother church” of the deanery and, with the closing of local churches, its congregants are increasing.

The church had a Unified Casavant Organ, built in 1937. It was quite pleasant to listen to but had a totally inadequate volume to lead the congregation, who simply could not hear it when singing hymns. In the case of this writer, he could only keep in time with the organ by watching the organist’s hands! It only had four basic stops, no solo stops, a high running cost (at least \$2,000 per year for tuning and maintenance), and needed to be heated in the winter. It was agreed by all that, with the increasing part the church was playing in the region, there was a need for an organ that was able to support the music of the services, both for its congregation but also for those online.

Professional advice was sought from an organ consultant and two organ builders and their recommendations can be summarised as follows: Change some pipes (minimum cost \$4,000), use existing organ pipes with microphones, amplifier and speakers (\$8,000 or more), or a partial electronic addition (\$15,000 plus). The organ would be louder but still with a very limited specification. It would continue to incur high maintenance costs and would have to be heated in the winter. It was therefore decided acquiring a

digital organ should be considered.

Unlike portable keyboards that can give a very rough imitation of an organ sound, digital organs are specifically designed for church use and are equipped with multiple amplifiers, speakers, and a woofer. The digital organ sounds are created by amazingly accurate reproductions of real organ pipes. There are many makes but, following advice from another organist, it was decided to explore the Dutch Johannus Ecclesia organs. These come in sizes with specifications ranging from two keyboards with 26 stops to four manuals and 80 stops. No winter heating is needed and they are maintenance-free. Taking into account the size of Grace Church, it was determined the two-manual Ecclesia T-170 would be ideal. The cost of just under \$30,000 included delivery, installation and a 20-year guarantee. Financed by numerous generous donations, the Ecclesia T-170 organ was duly ordered. After three months’ wait, in August 2021 it was picked up from the Port of Montreal by Millbank Music of New Brunswick, unpacked at 3:15 p.m., fully installed and ready to play by 5 p.m.!

It offers versatility for all abilities of players, so any organist can select appropriate settings he or she needs, whether it be accompanying hymns or a full-scale recital. Indeed, three recitals are being planned for this coming Summer. It has proved to be powerful enough to fill every nook and cranny with rousing pipe organ music and our congregants are singing more lustily than ever before! ■

A GREAT RESIGNATION

My friends in Christ,

This will be my final word as editor of the *Gazette* and communications missionary for the Diocese of Quebec. I recently informed Bishop Bruce of my intent to step down from my responsibilities this summer.

For the last few issues of the *Gazette*, I've struggled to produce an editorial that I think is any good. I've never thought it essential to include an editorial message, so I haven't thought of this as a crisis. And yet I've also felt the impulse to write, met by great difficulty in expressing myself—not a common problem for me. For many writers, a creative block is a mystery to be solved. In my case, there was no mystery.

In large part, my struggle to write has been borne of the changes and challenges the last year has brought me. Among these have included the birth of our daughter, estrangement with a family member, a new job for my wife, and a war in one of my ancestral homelands. The most stressful and most damaging incident, however, was my departure from the *Anglican Journal*. By now, you may be aware of why I quit my position as editor in 2021, whether you've read about it in the *Journal*, secular media, or on ACCtoo.ca's website. My reasons for quitting are now out there, and I see no reason to rehash them in this space. I do see reason to reference them, however. My departure from my work with all of you could raise questions, and it's important that you hear from me that no questions are needed.

My resignation from the *Journal*, and the controversy that has since ensued, has been an awful experience for me and my family. Fortunately, the Diocese of Quebec has almost no connection to this crisis within the national church, aside from the support so many of its clergy and its bishop have offered to ACCtoo's open letter and to survivors of sexual misconduct. That does not change how tired I am. My health demands that I spend time healing from this experience.

I therefore cannot continue this work, but

not because of your diocese or bishop. On the contrary, I remain impressed with the dedication that I see in so many of you. When I first arrived as a journalist profiling the Diocese of Quebec, I became convinced that the future of Anglicanism can be found in the small and shrinking congregations that have, by accident of history, found themselves deep within French Canada. I still believe this is true. I have watched your bishop make considerably better decisions than many of his counterparts on all manner of subjects, offering the sort of conscientious leadership that comes with knowing the surrounding society doesn't trust the church—and that it has valid reasons for that mistrust. In so many other parts of this country, the church has not come to that realization yet: that the vast majority of Canadians do not care about the Anglican Church of Canada, will not join an Anglican church under any circumstances, and would be happy to see the church brought to public account for its mistakes. As I leave ecclesial work, I find myself hoping that the church everywhere can be held accountable in a way that sets it free to truly embrace the Gospel.

Lots of statistics now show that the Great Resignation is a real phenomenon, though its causes are hotly debated and are likely myriad. I do not view my departure from the Diocese of Quebec as part of the Great Resignation, but I do hope that it is a great resignation. I leave this role with deep respect for the bishop, clergy, and parishioners of the diocese, and I hope the feeling is mutual. I feel grief over quitting, and I have cried about the decision. In a world where so many partings are marked by bitterness or apathy, I feel joy in my sadness. I think that's pretty great.

I love you all, and I hope you'll stay in touch.



Matthew Townsend

Editor & Communications Missioner (Outgoing)



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