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## Lambeth Conference Worship and Music: The Movement Toward Global Hymnody (Part I)

MARTY WHEELER BURNETT, D.MIN.

Since 1867, bishops in the Anglican Communion have gathered periodically at the invitation of the Archbishop of Canterbury. These meetings, known as Lambeth Conferences, have occurred approximately every ten years with the exception of wartime. A study of worship at the Lambeth Conferences provides the equivalent of “time-lapse photography”—a series of historical snapshots representative of the wider church over time. As a result, these decennial conferences provide interesting data on the changes in music and liturgy throughout modern church history.

In 2008, I was privileged to attend the Lambeth Conference at the University of Kent, Canterbury, from July 16 through August 3. As a bishop’s spouse at the time, I was invited to participate in the parallel Spouses Conference. As a church musician, I was particularly interested in observing the music and worship, comparing it to previous conferences, and learning about the increasing use of global hymnody and world music. Interestingly, very little has been written about this particular topic. I was able to glean information from press reports, internal conference publications such as *The Lambeth Daily*, and books published about individual Lambeth Conferences. Videos produced following recent conferences contain no live recordings of music in worship.

The Opening Eucharist for the first Lambeth Conference was held in the Lambeth Palace Chapel and “consisted simply of Holy Communion” with no music.<sup>1</sup> Bishop John Henry Hopkins noted that, in the opening service, “there was no note of music from beginning to end.”<sup>2</sup> As the conference evolved and grew, worship and music became more formal. Elaborate liturgies were held in Canterbury Cathedral, St. Paul’s Cathedral in London, and Westminster Abbey, and traditional Anglican choral services were the norm. In 1948, *The Church Times* reported that music for the Closing Eucharist in Westminster Abbey included brass and choir, Latin motets, settings of the Creed and the *Gloria in excelsis* by Merbecke, the *Phrygian Service* by Charles Wood, the *Te Deum* in B-flat Major by Sir Charles Villiers Stanford, and a hymn, “Disposer supreme, and judge of the earth.”

A tradition of daily conference worship also developed, including morning Eucharist and Evening Prayer. During the 1958 Lambeth Conference, *The Church Times* reported that:

The Holy Communion will be celebrated each morning at 8:00 a.m. and Evensong said at 7:00 p.m. for those staying in the house [Lambeth Palace]. In addition to these daily services, once a week there will be a choral Evensong sung by the choirs provided by the Royal School of Church Music, whose director, Mr. Gerald Knight, is honorary organist to Lambeth Chapel.

The 1968 Lambeth Conference was the first and only conference to offer an outdoor Eucharist in White City Stadium, located on the outskirts of London, at which 15,000 people received Holy Communion.<sup>3</sup> At this stadium Eucharist, *The Church Times* reported one of the earliest references to the use of global hymnody at a Lambeth Conference liturgy:

Two of the hymns during the Communion were sung to simple tunes from the Church in China—no bishop had come from that country to the Lambeth Conference, but the Chinese Christians were not forgotten.

At both the Closing Eucharist in St. Paul’s Cathedral, as well as the stadium Eucharist, a free-standing altar was used—“a dramatic innovation.”<sup>4</sup>

At the 1978 Lambeth Conference, *The Church Times* reported that some “contemporary music” was included in traditional liturgies, including the use of “the West Indian Groovers Steel Orchestra of London” at the Opening Eucharist at Canterbury Cathedral. Douglas Brown of *The Church Times* wrote this description:

Reminders of the Third World took a somewhat whimsical twist as the lines of cassocks and rochets, red chimeres and scarves reached the choir and the Groovers struck up a jaunty Caribbean calypso appropriately called Commonwealth Tempo. With its strong beat it was the kind of melody to make even the most inhibited want to dance; but, in spite of some irreverent remarks by young priests sitting near me, the bishops did in fact

resist the temptation, and the procession made its slow steady way unmoved by the riot of sound.

A photograph and caption in *The Church Times* also illustrates the use of African drums at the 1978 Lambeth Conference:

The Ashanti Drummers and members of the London University Choir making music together in Canterbury Cathedral on Sunday as part of a multi-national liturgy for the Lambeth Conference – “One People, One World.” Here they are singing the Westminster Te Deum by Mr. Ian Hall, London University Choir’s director of music and founder-director of the Bloomsbury Society.

For the first time in 1978, “simultaneous language translation facilities were made available.” Also, as part of the conference design in 1978, “there were to be fewer, shorter, and simpler resolutions.”<sup>5</sup> Archbishop Coggan added an air of informality in worship on the first day:

...the purple clad figure of Donald Coggan moved from the platform to the small console piano. He began the hymn, “Blest are the pure in heart,” strong on the bass line. It was another footnote for the history books – the day the Archbishop of Canterbury played the piano for Evensong.<sup>6</sup>

The changing makeup of the Anglican Communion provided the impetus for changing models of worship. In describing the opening service of the 1988 Lambeth Conference, John M. Krumm wrote:

It was obvious at the opening service in Canterbury Cathedral the next morning that the really new factor in the makeup of Lambeth was the presence of African bishops in unprecedented numbers—175 to be exact.... As he [the Archbishop of Canterbury] welcomed the bishops, he noted signs of deepening and growing spiritual life, citing the rapid growth of the Anglican Communion in Africa.<sup>7</sup>

He continues describing the opening service as follows, noting the inclusion of world music amid the traditional music and pageantry:

The sermon gave immediate relevance to the stately liturgy and colorful ceremonial that was being done with all the inspiration which the English can bring to a public occasion. The glittering copes of the Cathedral Chapter, the awesome symbolism of the ancient St. Augustine’s Chair from which the Archbishop delivered the sermon as his predecessors had often done for centuries, the dramatic symbolism of worldwide Anglicanism in the procession of more than 500 bishops from all over the world, the brilliance of the music, ranging from Jamaican folk-spirituals to Mozart and Byrd—it all came alive as an expression of the faith and hope with which the Lambeth Fathers could set about their tasks....<sup>8</sup>

On July 22, 1988, *The Church Times* also reported: As you would expect from Canterbury the music was predominantly classical, the composers including Palestrina, Tallis, Lassus, Byrd, and Gibbon[s]. The service itself was sung to a new setting by the Canterbury

composer, Alan Ridout. And the Cathedral choir sang with splendid verve pieces from Africa and Jamaica.

Not everyone attending the 1988 Lambeth Conference shared the same glowing evaluation of worship. In *Lambeth: A View from the Two Thirds World*, Vinay Samuel and Christopher Sugden offer a contrasting viewpoint:

Many bishops thought that something was missing from the worship at the Conference. The setpiece formal opening and closing services were held in Canterbury Cathedral and the Australian bicentennial was celebrated in a Eucharist at St. Paul’s. In the plenary hall, Eucharist was held every morning before breakfast and was increasingly well attended as the Conference proceeded. There was also daily evening prayer and a family Sunday morning service on the middle Sunday. The African bishops asked for and got a twelve-hour vigil of worship and prayer throughout one night led by Desmond Tutu, and accompanied by a 24-hour fast for solidarity with suffering people.

Some plenary sessions began with a hymn from *Ancient and Modern* (revised yet again) presented by the publishers. But not all brought their books with them, and from the press gallery the singing sounded tired. At noon each day there was a minute’s pause for reflection and prayer. Occasional fringe worship was also arranged before morning Eucharist in the style of the charismatic renewal and of the East African revival.

But the official worship programme was ‘far too Anglo-Saxon,’ according to one respondent. ‘The Holy Spirit was not given much room for free expression except in the sermon’...For another New Zealand bishop, the worship in general was ‘dull,’ with the closing service ‘where we wanted to celebrate, appalling, with mostly choir music and disappointing hymns.’ Colin Bazley ‘found the worship most unsatisfactory, totally passionless. I would have thought that with all the bishops of the Anglican Communion together that the worship would have been of the highest quality, beauty, and reverence.’ ...David Evans from Peru wrote: ‘We got a sort of lowest common denominator in form and in song. The wives had a livelier time, I gather. Things were too “decent and in order” for some Third World tastes.’...Onell Soto felt that ‘the whole affair is very English. From the worship service, to the food, to the schedule, everything.’

...For bishops from the Two Thirds World, passion is seen more as unrestrained worship. Roger Herfft [sic] told us, ‘...For us in the Anglican Communion in New Zealand, we are far more free. It does not mean we are anti-liturgy. Liturgy is itself a work of the people. But I think that there has been a totally different atmosphere here. Many people still believe in the church as a theatre, where we sit almost as in a railway carriage, one behind the other. The Church needs to move from that to worship as a community experience.’<sup>9</sup>

The 1988 Lambeth Conference commemorated the bombing of Hiroshima with an outdoor ceremony. *The Church Times* reported that the ceremony included the planting of a

Japanese cherry tree, the singing of plainsong chant, and the hymn, *Dona nobis pacem*.

Another feature of the 1988 Lambeth Conference was the ever increasing role of technology. Bishop Michael Marshall wrote:

The scene is a large gymnasium in the University of Kent, England. The date is Monday, July 18<sup>th</sup>, 1988. The occasion is the twelfth Lambeth Conference, and the gymnasium, which had been converted to a conference hall at some expense, is now packed with well over five hundred bishops, black and white, many consultants and observers. There is a press gallery and closed-circuit television cameras relay the proceedings to a nearby lecture theatre where a further two hundred and fifty seats are provided for members of the general public who have eagerly come to listen...

Women as well as men consultants flank the rows of purple-shirted prelates, while microphones, cameras and other samples of twentieth century technology are preparing to roll and to capture the Archbishop's words for posterity, if not for the wider and larger world of his own day.<sup>10</sup>

In 1998, partly in response to the criticism of the 1988 conference worship, the planning team focused on a new musical model utilizing global hymnody. *Lambeth Praise*, a hymnal produced specifically for the 1998 Lambeth Conference, was compiled by the conference music director, Geoff Weaver. In the Introduction, the Rt. Rev'd Roger Herft, Chaplain of the 1998 Lambeth Conference, writes:

This book, carefully woven together, seeks to enhance our common worship. It cannot claim to link the various divides. No one bridge can span the whole river. Some people's favourites would have been left out, while a song one may consider 'unworthy' is included.

I do trust that there is sufficient material here to warm the heart, stir the intellect and lift our voices.

The hymnal was organized in five sections: "Classical Hymnody" (1-96); "Contemporary Hymnody" (97-166);

"World Church Songs" (167-222); "Chants and Responses" (223-268); "Worship Songs" (269-296).

In the Preface to *Lambeth Praise 1998*, Geoff Weaver explains the rationale for the inclusion of global hymnody by saying, "I hope that, as we sing the songs from other parts of the World Church, we shall discover that, in a mysterious way, we can enter into their experience." Geoff Weaver was selected as the music director for the 1998 Lambeth Conference based on his professional experience in the Church of England and his interest and expertise in world music. He worked as a teacher in the Philippines and Nigeria, and he served the Church Mission Society in Hong Kong. Along with David Peacock, he edited *World Praise*, "a unique collection of material drawn from worshipping communities around the world," which was published in 1995.<sup>11</sup> The hymnal contained hymns from forty-seven countries in a variety of musical styles and languages. In the Preface, Weaver states:

The music is arranged with straightforward accompaniments that attempt to capture the authentic nature of each song. Vocal parts, where appropriate, are arranged in four parts. Guitar chords are given for most songs. Each item has performance notes so that congregations are able to sing the different styles of music with integrity.

The Opening Eucharist of the 1998 Lambeth Conference set a new tone for inclusion of global hymnody. The service is described as follows in the July 20 edition of *The Lambeth Daily*:

Trumpets, drums, dance, bells, and a multiplicity of languages joined in prayer and praise. Flowing pink, orange and blue silk saris, stiff-peaked African cotton headwraps, even one shining emerald cope ...filled the cathedral with colour.

Panamanian liturgical dancers...swept through the quire and into the nave with a flipping of blue, green and purple ribbons and a swirl of white cotton.

The wealth of expression included the swaying rhythms of South Africa, the poignancy of African-American spirituals, the crisp melodies of songs and hymns from England, Argentina, Korea, and Russian orthodox traditions. As participants followed the multi-lingual service booklet, some sang in Spanish, others in French, many in Swahili. One chorus printed in Zulu delighted those who swayed enthusiastically to its lively rhythm.

Traditional choral music and hymnody were also included, as described in the July 18 edition of *The Lambeth Daily*:

Music for the opening service in Canterbury Cathedral includes voluntaries by Gibbons, Brahms, Harris, Monteverdi, and Tippett...

During Communion the Cathedral Choir will sing works by Jackson, Bairstow, Tallis, Stanford and Taverner...

In the July 20 edition of *The Lambeth Daily*, Geoff Weaver's role in shaping the "multicultural tone" of the conference worship was discussed:

Dr. Geoff Weaver, the conference's music director, said he was pleased that the bishops and spouses were willing to try their voices out with unfamiliar tunes and



Photo: Mary Frances Schjonberg/Episcopal News Service

**Many of the major liturgies during the Lambeth Conference of bishops take place at Canterbury Cathedral, the seat of the Archbishop of Canterbury and what is considered the "mother church" of the Anglican Communion.**

languages, and even to attempt some dance movements with African hymns.

The multilingual programme, which included hymns and readings in English, French, Swahili, Maori, Welsh, and Korean, was designed by a seven-member worship and liturgy team under Dr. Weaver's direction, and reflected Dr. Carey's desire for conference liturgies that more accurately reflect the Communion's diversity...

"We recognized that in the past English has been the [only] language. And we wanted therefore to recognise the language and culture and integrity of all the Communion," Dr. Weaver said. "Language is such a fundamental thing of taking a people and a culture seriously."

The 2008 Lambeth Conference followed the 1998 model, utilizing global hymnody and producing a new edition of *Lambeth Praise*. The 2008 hymnal contains 235 musical selections, arranged thematically rather than by musical category. The format was chosen to make the hymnal more conducive for use in parishes once the conference had concluded. It was also produced in a smaller format, making it easier to carry. Major sections of *Lambeth Praise 2008* include:

- The Love, Mercy and Grace of God
- God the Sustainer
- Jesus Christ
- Holy Spirit
- The Trinity
- Psalms
- The Church
- The Eucharist
- Morning Prayer
- Evening Prayer
- Short Songs and Chants

Under the leadership of Archbishop Rowan Williams, the design of the 2008 Lambeth Conference centered on worship and dialogue rather than legislation. This reflected the original purpose of the Lambeth Conference. In his invitation to the first Lambeth Conference, Archbishop Longley wrote:

Such a meeting would not be competent to lay down definitions. But united worship and common counsels would greatly tend to maintain practically the unity of the Faith, whilst they would bind us together in straiter bonds of peace and brotherly charity.<sup>12</sup>

Commenting on these words in his book on the 1958 Lambeth Conference, Dewi Morgan writes:

Longley's hopes were realized beyond his expectations. What the first Lambeth Conference established was another form of what is the consecrated practice of the Anglican Communion. This is to express its doctrine in worship rather than in detailed definition of creedal or constitutional requirements. Others may look to elaborate definitive regulations; Anglicans look to their Prayer Book. Anglicans normally prefer to pray what others would choose to define. Herein lies much of the root of the marriage of law and liberty which is the distinctive Anglican contribution not only to Christendom but also to a whole dictator-minded

world. It is also the basis of the relationships between the Churches of the Anglican Communion.<sup>13</sup>

In keeping with Lambeth Conference tradition, the daily schedule was framed in worship. Each morning, Eucharist was celebrated at 7:15 in the "Big Top," an enormous, blue circus tent surrounded by security fencing and guards which served as the primary worship venue. Evening Prayer was also held in the "Big Top." Each of these services involved leadership by bishops from different provinces, starting with provinces that had not had an opportunity to lead worship during the previous Lambeth Conference.

The Worship Design Group decided to utilize a consistent liturgical format for every service to create a sense of continuity during the three weeks of the conference. They selected the hymns and service music, which were led by Geoff Weaver, several instrumentalists, and a professional vocal ensemble. The same service music was used for several days at a time, fostering a sense of familiarity with the music and enabling stronger congregational singing. At least one hymn from the province "leading" the service was selected. A representative from that province was the preacher, and representatives also led the Prayers of the People. Care was taken to ensure that services started and ended on time, in keeping with the overall conference schedule. Due to concerns about time limitations and problems at previous conferences, all preachers were required to submit their sermon texts at least one month in advance to be reviewed for length.

There were some complaints about this design. Some bishops expressed that, once again, the control exercised was too tight, limiting the freedom of expression in worship. Rather than using *Celebrating Common Worship* for every liturgy, some bishops thought that the representatives of the province "leading" worship each day should have had complete freedom to design and execute a liturgy that was representative of worship in their country. However, as Geoff Weaver pointed out in our interview, that approach would have been logistically impractical. For example, representatives of some provinces arrived with a particular hymn in mind that they wanted to use, but no printed music. Weaver would transcribe the hymn, often making choices among various versions sung



Photo: Anglican Communion News Service / Scott Gunn

**Bishops and spouses gathered for Eucharist on July 17, 2008, under what was known as "The Big Top" tent at the University of Kent.**

by bishops and spouses, and write an arrangement—in some cases, late at night—for use the next day. Allowing all of the music to be handled in this manner at the last minute would have reduced the quality of musical leadership provided by the music team, making it impossible to rehearse and prepare the music for worship. Advance planning was necessary to publish the worship book for the conference, provide texts to the translation team, and obtain necessary copyright permissions.

The format of the music for the daily Eucharist was the same each morning: Prelude, Entrance Hymn, Alleluia, Offertory Hymn, Sanctus, Music during Communion, Closing Hymn, Postlude. Instruments consisted of a digital piano, classical guitar, oboe, and recorder. A professional vocal ensemble—a quartet on most days—provided leadership for congregational singing. On a cappella chants and responses, Geoff Weaver served as a song leader. The musicians' images were projected on the two large video screens on either side of the front platform. The title and page number of each selection were also shown for a few seconds on the screen at the beginning of each song. Music was drawn almost entirely from *Lambeth Praise*. Invariably, some participants forgot to bring their hymnals. Several bishops and spouses wondered why the lyrics were not projected on the screens to address this reality.

Music during Communion usually started with quiet instrumental music played by the guitarist. During this piece, the other members of the music team received communion. Next, there would typically be a choral piece presented by the music team. This would be followed by simple congregational hymns—Taizé pieces, chants, and refrains. One of the striking elements of this style of singing was the improvised harmony by the congregation. I noticed that Africans hardly ever sang in unison; they adeptly improvised rich harmony parts. A complete list of music for the daily Eucharist at the 2008 Lambeth Conference will appear as an appendix to Part II of this article in the April 2020 issue of the *Journal*.

The Episcopal Church (TEC) had a leadership role in Evening Prayer on July 26, 2008. There were strong differences of opinion among TEC bishops and spouses about the musical and liturgical material utilized in this service. Dent Davidson, the music director for TEC House of Bishops, traveled to Canterbury to assist in musical leadership. Geoff Weaver was attending a family wedding that day, so Dent Davidson played the digital piano, worked with the conference music team, and directed “The Choir of Bishops and Spouses.” The choir presented an extended choral prelude and postlude. This was not as well received as might be expected due to excessive heat in the un-air conditioned “Big Top” that day. All of the music was contemporary or gospel in style, which some bishops and spouses felt was not representative of our church. Minimal rehearsal time was provided, and the music suffered due to inadequate preparation by the choir. This was in stark contrast to a polished Korean women's choir that sang earlier in the conference. Some bishops and spouses felt that the lack of preparation reflected badly on our church; others expressed appreciation for the spontaneity.

There was also an approximately five-minute video presentation inserted in the liturgy showing various types of mission work in the United States (hurricane relief efforts, soup kitchens, etc.) set to a recording of “I can do

all things,” one of the contemporary songs from the prelude music at the installation of Presiding Bishop Katharine Jefferts Schori. The video included scenes from the presiding bishop's installation at Washington National Cathedral. Some bishops and spouses felt the video conveyed the tone of an “infomercial” and was inappropriate for Evening Prayer. Others felt that this was a creative use of technology that enhanced the liturgy and portrayed TEC's focus on mission and ministry. They felt that this was important in a conference that regularly portrayed TEC as being “in turmoil.” There was an effective dramatic reading of the Old Testament lesson. Both women and African-American bishops participated as leaders in the liturgy. Donna Scarfe, the spouse of the Bishop of Iowa, provided sign language interpretation throughout the liturgy. Many Episcopalians are familiar with her work as a sign language interpreter at General Convention. The liturgy provided fodder for animated discussions at pubs on campus and in town throughout the evening.

Night Prayer was led at the close of each day by the Chaplaincy Team in the “Prayer Place,” a small building on campus. These services, led by the Melanesian Brothers and Sisters, provided a simple, contemplative form of worship.

The Opening and Closing Eucharists were held at Canterbury Cathedral. The pageantry of the procession of bishops into the historic cathedral for the Opening Eucharist on Sunday, July 20, was quite impressive. The order of procession was changed in 2008. At previous conferences, bishops were grouped by provinces, often starting with the newest province and ending with the oldest, Canterbury and York.<sup>14</sup> Photographs from these conferences show the bishops of each province led by a placard or banner naming their province. In 2008, this grouping was removed as a symbolic way of portraying the unity and diversity of the Anglican Communion. Bishops processed with colleagues from other provinces. The music included splendid singing by the Canterbury Cathedral Choir, as well as a remarkable Gospel procession with singing and dancing by the Melanesian Brothers and Sisters in native dress. The Gospel book was carried in a boat, as is their practice, symbolizing how the Gospel was brought to their island nation. Hymns included: “We sing a love that sets all people free” by June Boyce-Tillman; “Christ triumphant ever reigning” by Michael Sayward; “Jesus the Lord said, I am the Bread,” Indian unknown origin; “Let us build a house where love can dwell” by Marty Haugen; “Earth's fragile beauties we possess” by Robert Willis, Dean of Canterbury Cathedral; “O for a thousand tongues to sing” by Charles Wesley. During the entrance processions, the Cathedral Choir sang hymns and anthems, including: “O clap your hands” by Orlando Gibbons; “Faire is the heaven” by William Henry Harris; “Justorum animae” by Sir Charles Villiers Stanford. The choral mass setting was by Grayston Ives. Organ voluntaries concluded the liturgy: “Prelude and Fugue in E-flat” (BWV 552) by Johann Sebastian Bach; Chorale prelude: “Nun danket alle Gott” by Sigfrid Karg-Elert; *Sonata No. 3* by Felix Mendelssohn.

On the second Sunday of the Lambeth Conference, July 27, 2008, bishops and spouses had the choice of spending the day in Canterbury or visiting a parish church. We decided to enjoy the Cathedral's hospitality and spend a free afternoon in Canterbury. The 11:00 Eucharist included music by the Cathedral Choir and a variety of hymns from *Lambeth*

*Praise*. In an unprecedented spirit of cooperation, Canterbury Cathedral used hymns from *Lambeth Praise* throughout the three weeks of the Lambeth Conference as a gesture of hospitality to the Anglican bishops and spouses. The choral mass setting was the *Missa Brevis* by Grayston Ives. Hymns included: “Lord, for the years your love has kept and guided” by Timothy Dudley-Smith; “Father, we love you” by Donna Adkins, sung as a response to the intercessions; “How shall I sing that majesty” by John Mason; “We are on the Lord’s road,” a Swaziland traditional hymn. Following the liturgy, we were treated to a “barbeque” on the grounds of the cathedral and the opportunity to view the work of stonemasons and other artisans working on the restoration of the cathedral. (To the English, “barbeque” means anything cooked on a grill. In this case, we feasted on grilled lamb skewers and roasted vegetables.)

Following an afternoon of sightseeing, bishops and spouses were again welcomed to Canterbury Cathedral for Evening Prayer. This service included more hymn singing than the cathedral’s standard Evensong liturgy. Gathering songs included: “In the Lord I’ll be ever thankful,” from the Taizé Community; “If you believe and I believe” by Abel Nkuinji; “I love you, Lord Jesus,” anonymous, set to a Lebanese tune; “O God, you search me and you know me,” Psalm 139, set to music by Bernadette Farrell; “tout est fait pour la gloire de Dieu” by Abel Nkuinji. The opening hymn was “Hark, what a sound, and too divine for hearing,” from *English Praise*, based on words of Charles Ernest Oakley. The *Preces* and Responses were sung to a setting by Philip Moore. The Magnificat and Nunc Dimittis were sung to the setting by Charles Wood in E-flat, No. 2. The anthem was “Love Divine,” the familiar Charles Wesley text in a splendid musical setting by Howard Goodall. The remaining hymns in the service were “Will you come and follow me” by John Bell and Graham Maule and “Praise the one who breaks the darkness” by Rusty Edwards. Following Evening Prayer, conference participants walked to a reception in St. Augustine’s Abbey.

I enjoyed the opportunity to attend Choral Evensong on two additional days at Canterbury Cathedral. The boy choristers, normally on vacation by that point of the summer, had been “held over” for the Lambeth Conference. To keep their spirits high, the choirmaster, David Flood, allowed them to request their favorite canticles and anthems to be sung at Evensong during the final week of the conference. As a result, we were treated to an outstanding rendition of Benjamin Britten’s *Rejoice in the Lamb* and other classics from the Anglican choral repertoire. Following Evensong, I had the opportunity to meet David Flood and play the Canterbury Cathedral organ. It was fascinating to play such a historic instrument with pipe work dating to 1660. David Flood has served the cathedral as Organist and Master of the Choristers since 1988. He and his family live on the cathedral close. He is only allowed a limited amount of organ practice time in the evenings, when the cathedral is closed to tourists, so living on site is quite practical and convenient. The Canterbury Cathedral Choir was preparing for a tour of the United States later in 2009, including an appearance at the University of the South in Sewanee, Tennessee, so Flood was very interested to discuss the various venues they would be visiting. According

to the cathedral website, Flood will retire from his position following the 2020 Lambeth Conference.

The Lambeth Conference Concluding Eucharist was held at Canterbury Cathedral on Sunday, August 3, 2008 at 6:00 p.m. The New Zealand Prayer Book was used for this liturgy. Hymns from *Lambeth Praise* included: “Lord, thy Church on earth is seeking” by Hugh Sherlock; “Oh sing to the Lord,” a Brazilian folk song; “Now from the heavens descending” by James Quinn; “Saranam” by D. Thambyrjah Niles, sung to a Punjabi tune; “I am the Light whose brightness shines” by Robert Willis, Dean of Canterbury Cathedral; “Thuma mina,” a South African traditional hymn, translated as “Jesus, send me.” Service music was congregational and included settings used at daily Eucharist throughout the Conference: “Gloria in excelsis” by Mike Anderson; traditional South African Gospel responses; a Prayer Response, “Loving Father, hear our prayer,” set to a Chinese folk melody; “Holy is the Lord,” anonymous, arranged by Colin Hand; “Amen,” South African traditional. The choir sang a setting of the *Agnus Dei* by Ralph Vaughan Williams.

Another interesting Conference liturgy was Evening Worship with the Welcome of Ecumenical Participants on July 19, 2008. This service, held on the university campus at the “Big Top,” incorporated the theme of “Called to be the One Church.” Hymns included “Let all the world in every corner sing” by George Herbert; “Christ be beside me,” an adaptation of *St. Patrick’s Breastplate* by James Quinn, SJ; and “Look, Lord, in mercy we pray” by Timothy Dudley-Smith. At the conclusion of the liturgy, ecumenical participants to the Lambeth Conference were called to the stage and recognized. Over seventy-five such participants were present during the course of the conference.

In addition to liturgies, music was almost always present throughout the conference. Singing started every plenary session at the Spouses Conference. The Melanesian Brothers and Sisters performed outdoors on a variety of native instruments. While waiting to take group photos of the bishops and bishops’ spouses, everyone sang hymns. It was fascinating to hear hundreds of primarily women’s voices in the spouses’ group, followed by the bishops—mostly men—singing “Amazing Grace” in rich harmony.

Alternative services were held off-site. An outdoor “Inclusive Eucharist,” led by representatives of various LGBTQ organizations, was held on a sports field overlooking Canterbury Cathedral on Sunday afternoon following the official opening service. Bishop Gene Robinson of New Hampshire was in attendance, along with over thirty American bishops and many of their spouses. The music for this service was led by an organist playing an electronic keyboard. Hymns, sung to familiar English tunes, included: “God of our hope, to you we come” by Sister Rosemary CHN; “There’s a wideness in God’s mercy” by Frederick William Faber; “Lord we come to ask your healing, teach us love” by Jean Holloway; “We sing a love that sets all people free” by June Boyce-Tillman.

At the other end of the spectrum, it was rumored that dissident conservatives held alternative, off-site services. However, I was never able to verify the location or attend any of these liturgies. This development dates to at least the 1998 Lambeth Conference and is clearly outlined in Miranda Hassett’s book, *Anglican Communion in Crisis*.

## ENDNOTES:

- <sup>1</sup> Alan M G Stephenson. *The First Lambeth Conference 1867* (London: SPCK, 1967), 238.
- <sup>2</sup> Stephenson. *The First Lambeth Conference 1867*, 239.
- <sup>3</sup> James B. Simpson and Edward M. Story. *The Long Shadows of Lambeth X* (New York: McGraw-Hill, 1969), 74, 79.
- <sup>4</sup> Simpson and Story. *The Long Shadows of Lambeth X*, 81.
- <sup>5</sup> Michael Marshall. *Church at the Crossroads: Lambeth 1988* (New York: HarperCollins, 1988), 24.
- <sup>6</sup> Marshall. *Church at the Crossroads: Lambeth 1988*, 24.
- <sup>7</sup> John M. Krumm. *Letters from Lambeth* (Cincinnati, OH: Forward Movement, 1988), 24.
- <sup>8</sup> Krumm, *Letters from Lambeth*, 26.
- <sup>9</sup> Vinay Samuel and Christopher Sugden. *Lambeth: A View from the Two Thirds World* (Grand Rapids: Morehouse, 1989), 23-25.
- <sup>10</sup> Marshall. *Church at the Crossroads: Lambeth 1988*, 37-39.
- <sup>11</sup> David Peacock. *World Praise: Combined Music Edition* (New York: Marshall Pickering, 1995), Preface.
- <sup>12</sup> Dewi Morgan. *Lambeth Speaks* (London: A. R. Mowbray & Co. Ltd., 1958), 56.
- <sup>13</sup> Morgan. *Lambeth Speaks*, 56-57.
- <sup>14</sup> Simpson and Story. *The Long Shadows of Lambeth X*, 74.

Marty Wheeler Burnett is Canon Precentor at Trinity Episcopal Cathedral in Omaha, Nebraska, where she leads a growing music program with singers and instrumentalists of all ages. Burnett directs the Cathedral Choir, Schola Cantorum, and Requiem Choir and serves as the Director of Cantate Choral Academy, a Royal School of Church Music affiliated choir program for children and youth. She holds Bachelor and Master of Music degrees in organ performance from Rice University and a Doctor of Ministry degree with a focus in liturgical music from The University of the South.



Burnett is currently serving as President of the Association of Anglican Musicians. She previously served as Dean of the Omaha Chapter of the American Guild of Organists. Burnett is the recipient of the Nebraska Choral Directors Association's 2011 Outstanding Choral Director Award. As Associate Professor of Music and Director of Fine Arts at College of Saint Mary in Omaha from 2003–2015, she developed the choral music program and led nine regional and international choir tours. In 2019, Burnett was selected as the guest conductor for the 60th Annual Episcopal Diocese of Texas Choral Festival. Her choral setting of "Vidi Aquam" is published by Randall M. Egan.