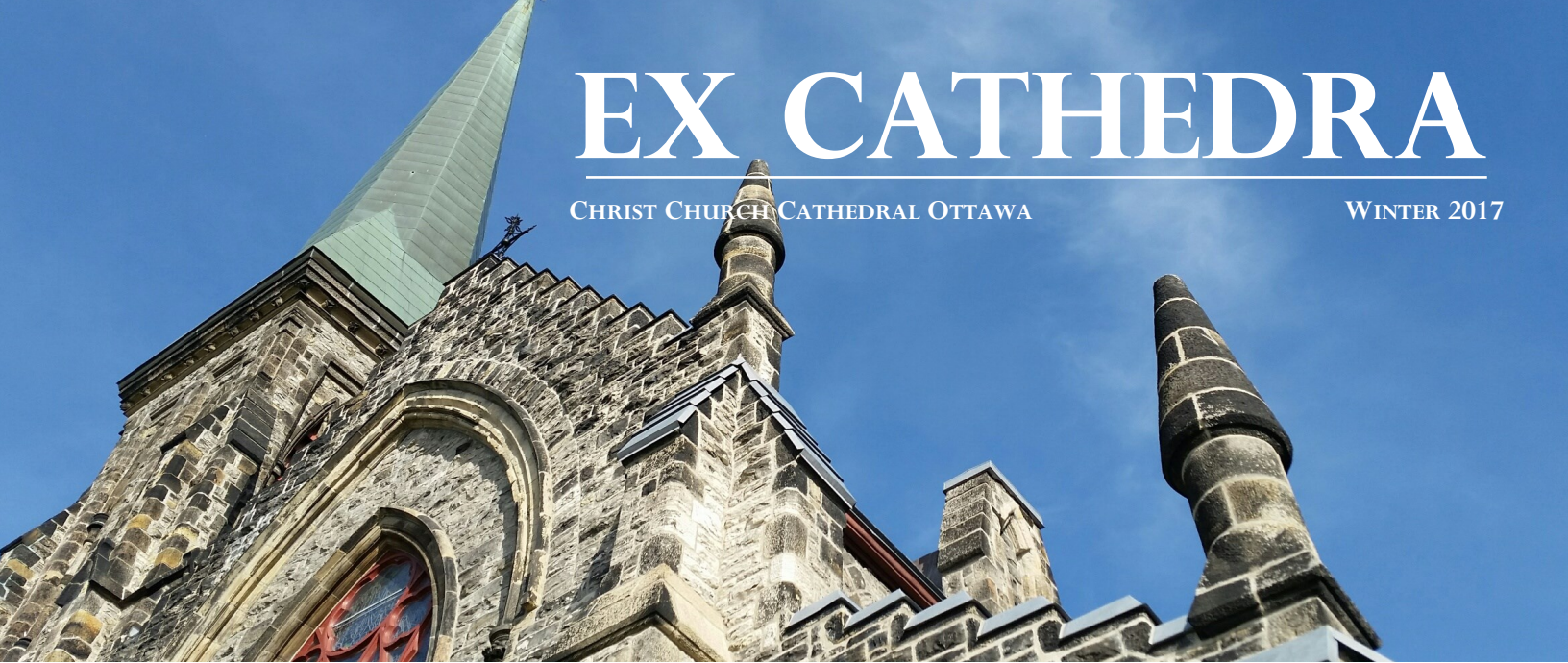


EX CATHEDRA

CHRIST CHURCH CATHEDRAL OTTAWA

WINTER 2017



THE CHURCHMICE SHARE THEIR STORIES OF THE YEAR

In keeping with tradition, the Cathedral's churchmice gathered in the Good Shepherd Chapel and shared their stories for the year with *Ex Cathedra*. In contrast to unseemly competitions in previous years, the churchmice agreed among themselves to draw lots to see who would go first. Unfortunately, they had no idea what drawing lots actually involved, so they asked the Dean to come up with a workable solution. He suggested reverse-alphabetical order, as alphabetical order was acceptable to the mice after last year's "scene." Mercifully, they all agreed.

Ms Pulpitmouse was delighted that her perch was right beside the Ottawa River Singers at the *Prayer for Canada 150+* inter-faith service on the eve of Canada Day. The big drum made her entire body "shake in a soul-stirring way," she said, and the

singing of Brad Picody and his group "was timeless and vibrant." She was glad the Cathedral chose to mark the 150th anniversary of Confederation in the context of honouring the history and culture of indigenous people. She reflected on how her own mouse ancestors, along with most



species of animals, plants and trees in Canada, lived and evolved alongside the first peoples for millennia. "Maybe that is why the big drum was so special for me. It was like the heartbeat of the land."

Mr Lecternmouse has become a fan of Leora Nauta, the Cathedral's new music associate. "Although Leora is often hidden behind the organ console, nobody has trouble seeing her when she is conducting," he said, "as she is *very* expressive." He thinks the server's guild members are being melodramatic when they issue warnings about being jabbed by her baton. "Besides," he said, "if ever there was a jabbing incident, our servers are so well trained they wouldn't miss a step." He is glad to see both of James Calkin's daughters singing in the choir, and thinks the age of choir boys should be lowered to three so Andrew McAnerney's two wee boys can become choristers with their dad as soon as possible.

Mr Deanmouse was relieved to see the extensive *Restoration 120* work happen. He had enjoyed

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CREATING AN INDIGENOUS SPACE WITHIN THE CHURCH

By Robert Miller

For almost a quarter of a century, there have been calls for an indigenous entity within the Anglican Church of Canada.

The idea goes back to 1994, when representatives of the indigenous people of Canada issued a covenant calling for “a new self-determining community within the Anglican Church of Canada.” A year later General Synod affirmed the covenant anticipating that “in the journey together new structures and forms will emerge to enable and express our commonality in Christ.”

What exactly that entity might be has not been defined. Earlier this year, however, national indigenous Bishop Mark MacDonald told the Council of General Synod the group envisages an indigenous spiritual confederacy, whose members would belong at the same time to the Anglican Church of Canada.

However, the details have not been settled, a fact recognized by Primate Fred Hiltz when he convened a national consultation on Indigenous Self Determination held in September in Pinawa, Manitoba.

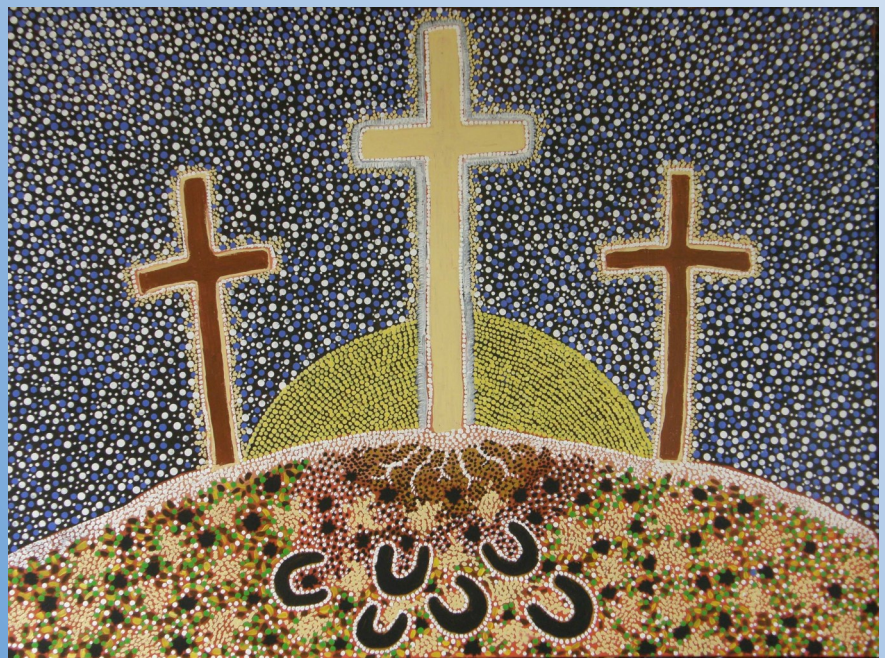
Dean Shane Parker was at that consultation, along with about 70 indigenous and non-indigenous Anglicans. On December 3rd he and about 40 members of the Cathedral’s congregation gathered after the 10:30 service for a discussion of the indigenous Anglican church. It was the first in a planned series of after church conversations sponsored by the Reconciliation Working Group of Christ Church Cathedral.

In his opening remarks, Dean Parker said there were many issues to be

worked out by indigenous Anglicans themselves but that non-indigenous Anglicans — the rest of us — face the challenge of overcoming the influence of European colonialism in the practice of our faith, an influence that in some ways has alienated Anglicans from the Gospel and teachings of Christ. That means, among other things, recognizing the validity of traditional indigenous expressions of spirituality.

In the discussion period that followed, an indigenous member of the Cathedral, who also walks the traditional spiritual path, remarked there is a large gap between consultations like Pinawa and the reality on the ground in indigenous communities. In her experience, very conservative religious attitudes and practices regarding such issues as same sex marriage still prevail at the local level.

She expressed the hope that creating an indigenous Anglican church within the Anglican Church of Canada, would not create separate entities.



Three Crosses painting by Yvonne Edwards

THE MEANING OF EMMANUEL—GOD IS WITH US. TODAY.

By the Venerable Pat Johnston

There is so much rushing in the weeks and days leading up to Christmas, moments of quiet and thought can be rare. But now that the day is here, relax for a moment and contemplate the gift of Christmas. Think about the familiar story. What images and memories come to mind?

Perhaps you can hear the angels singing “Glory to God in the highest.” Or maybe you see the shepherds leaving their sheep on the hillside to go to celebrate the birth of this wonderful child. Maybe you remember a children’s pageant, with little girls and boys dressed in coloured bathrobes or wearing angels’ wings. Or you imagine a Christmas card with its quaint setting and people that almost look like statues, their faces holy and serene. Maybe you hear the familiar carols, the trumpet fanfares and see the colourful procession at the midnight Eucharist. There are many different images of Jesus’ birth.

A few years ago, on a sabbatical pilgrimage in France, I saw a depiction of this scene that I think about each Christmas. I can’t tell you for sure where it is because I have forgotten. But behind an altar



in the ruins of an old abbey is a wood carving of Mary, Joseph, the child and some animals. What is so striking is that Mary and Joseph both look absolutely exhausted. Their faces are tired and they really don’t look particularly holy. They look very human. They look like

two people who have journeyed from Nazareth to Bethlehem on the very last days of Mary’s pregnancy. They look like people who have not found room at an inn. They look like people who have experienced the birth of a baby without the comforts of home and family and modern medicine. They look very real.

That carving captures for me something of the Good News of Jesus’ birth. One of the biblical names for Jesus is Emmanuel, which means quite literally, “God with us.” That means God comes to us as we are, where we are. God, the creator of the universe, enters human life and becomes one of us. Jesus shares our humanity fully, completely.

The festival of Christmas is celebrated in times of war and times of peace, in times of prosperity and times of need, in times of joy and in times of sorrow. The wonderful story of angels and shepherds and stars and magi and the birth of a baby conveys the deep truth that God loves humanity not from a distance but in person. Emmanuel!

FROM THE RUINS, A WORLDWIDE GIFT OF RECONCILIATION

By J.B. Coutts

There is a new, and deceptively simple, item in the church. The cross of nails soon to be installed in the Chapel of Reconciliation is copied from the one made of ancient black iron nails that stands on the altar of St. Michael's Cathedral in Cov-

entry, England. Those original roof nails were pulled from the ashes of Coventry Cathedral after it was destroyed in a vicious night of Nazi bombing on November 14, 1940. Two thirds of the city's buildings were dam-

aged and the downtown was essentially destroyed. More than 550 people were killed and close to 1,000 badly injured.

It was a heartbreaking moment in a terrible war, but Coventry Cathedral's Provost at the time, Dick Howard, did not blame "the enemy" as he first viewed the ruins. Instead, he said "Father, forgive" — acknowledging that we all need God's forgiveness, and vowing to strive for forgiveness and for reconciliation.

It is from that remarkable moment the Community of the Cross of Nails was born. The Community is "a worldwide network of over 200 churches, charities, peace-building centres, and educational and training organizations, inspired by the Coventry story of destruction, rebuilding and renewal, and active in reconciliation in our own ways."

Now, Christ Church Cathedral is part of the





Community. According to Dean Parker, “our membership in the CCN is not simply a recognition of our long involvement in ministries of reconciliation. It is about our commitment to reconciliation as central to Christian ministry, as well as a commitment to share our experiences and to learn from others across the world.”

In the sermon she gave when she delivered our cross of nails, Reverend Dr. Sarah Hills, Coventry’s Canon for Reconciliation, told us “Hope and history are what the cross of nails is about, as a symbol of your and our

joint commitment to work for peace and reconciliation, for taking note of God’s history and our history, of who and what we have been. Of whom we are in God’s kingdom, in God’s heart.

“The many stories we hear in Coventry, in Canada, of conflict and reconciliation, of wounding and healing, are about history and hope. These two words are easy to say. History and hope. But how do we actually live them?” she asked.

Canon Hills went on to say “We need to courageously inhabit this liminal, reconciling space, steering our communities toward peace and reconciliation and away from conflict and division. We truly need to inhabit this liminal space however uncomfortable it may be.

“In his Son’s death and res-

urrection, in his body, God enables us to inhabit his blessings. That is why and how we inhabit this space we find ourselves in today, how we as committed disciples of Christ can tilt our communities towards reconciliation. That is how and why we live with difference and celebrate diversity. That is how we live with the gifts of blessing we receive as peacemakers. That is how and why we live the gospel, the gospel of reconciliation.”

In our declaration of reconciliation we would do well to follow in Provost Howards footsteps in Coventry in 1940 when he said, ‘Let’s build a more Christ-childlike and kinder world.’ As we look back and forward today, as we remember and reconcile, let us indeed build a more Christ-child like and kinder world. (Amen.)



MEET THE NEW DIRECTOR OF THE MEN AND BOYS CHOIR: ANDREW M^CANERNEY

There's an indefinable something that suggests Andrew McAnerney is feeling right at home in the Cathedral — then he apologizes for his stocking feet: he forgot his shoes. Lucky for us, though, his comfort here goes considerably deeper than feeling it's OK to wander around in socks.

Rather, this transplanted Englishman is so steeped in the Anglican choral tradition that the thing most likely to make him feel out of place is that our cathedral isn't anywhere close to a thousand years old. That's a switch for someone whose choral career began as a treble at Gloucester Cathedral (founded 1089), and continued as he got his BA and MA in music at Magdalen College, Oxford (founded 1458).

Post graduation, Andrew's singing career took off. He served as tenor lay clerk at St. George's Chapel, Windsor Castle (he got to live there!) which saw him singing for the wedding of Prince Edward and Sophie Rhys-Jones. Subse-

quently in London, he sang at Grosvenor Chapel for 11 years. During the same time, he sang with major choirs both in Britain (the Brabant Ensemble, the Tallis Scholars) and around Europe.

London, he says, was an amazing place to live, with so much going on musically and a world of music just next door on the

a London broom closet. Then Émilie, who is a translator, was offered a job translating for Parliament — one of the top jobs in the world of professional translating. It was time to move Canada.

It was hard, Andrew says, to leave his works, his family and friends; but he hastens to note how much easier it was for him

than it is for many. "I went from being gainfully employed, with professional networks and personal networks, to periods of wondering if I would ever get a job again," he admits. But then, anxious to learn French, he enrolled in language school.

"It really opened my eyes. I had nothing to worry about. The Syrians I was with — I have so much respect for them. I was in classes with airline pilots and engineers, who were not going to be able to work in their fields. Music is very transferable."

Although better known as a singer in Europe, Andrew also studied conducting and frequently worked as a conductor there.

Once in Canada those conducting skills became the bigger fo-



Continent. What in the world, then, brought him to Ottawa? The simple answer is: love.

Andrew met his wife, a Canadian Émilie, when they lived in the same residence hall in London. Once married, they were living in a flat that was smaller than the kitchen of the house they have now. They wanted a family, but couldn't raise one in

cus of his career. In 2015 he took on the position of artistic director of Le Studio de musique ancienne de Montréal, reflecting his passion for early music.

Earlier this year, he organized and conducted a weekend of concerts for Canada 150 featuring a symphony orchestra and representatives of 70 capital region choirs. Just recently he was nominated for a second Prix Opus for work with Studio de musique ancienne de Montréal and also conducted the closing concert of the 2017 Montréal Bach Festival.

He has since added more responsibilities to his portfolio, including artistic director of the Cantata Singers of Ottawa and music director of the Anglican Chorale of Ottawa. He has also conducted the Ensemble Caprice, the Chamber Players of Canada, the Elora Festival Singers, Choeur Louisbourg, and La Rose des vents.

And while all that was going on,

Andrew and Émilie also made good on their family plans, and have two sons, Luc, 4, and Paul, 15 months.

Two little boys, and working part time in Montreal caused him to pause before accepting his position with us. Could he make it work, he asked Émilie. Choirs need a lot of continuity and commitment, and that's difficult with constant turnover among choirboys, who age out of their voices in a matter of six or seven years. They decided he could do the job.

"My primary purpose is to make sure the choir thrives, make sure we attract boys and men who can attain the highest standards of choral music. But the main thing is making sure the choir thrives."

He's aware that many feel all-male choirs are out of step with the 21st century. "I am very much of the generation that believes fully in equality," he says, and points out that he has

married a Québécoise, and lives on the Quebec side, steeped in its strong feminism. Nevertheless, he believes training boys through choral singing creates an important source of male singers, which almost all choirs need, and indeed, helps prepare new generations of musicians of all kinds.

It's exciting that training will, for many of them, begin at Christ Church Cathedral. "It's the first time I have had my very own men and boys choir," he said, though he has conducted them for others in the past.

"It's particularly thrilling for me to do this in the Cathedral. Music written for liturgical performance fits so beautifully into the overall message. In a concert setting it's artificial, you lose that feeling of how it was meant to be. The impact of its message is to reinforce prayer and that's what's incredible about sitting here, and hearing it."



THE HEART AND SOUL OF RECONCILIATION

By John Holgate

The best way to ensure reconciliation between indigenous and other Canadians is to end racism, Claudette Commanda told the audience at a Cathedral Arts dinner lecture. Titled “Maamawi, the Heart and Soul of Reconciliation,” the event was held in the Great Hall November 13.

An Algonquin Anishinabe elder and professor at the University of Ottawa, Prof. Commanda said that ending racist behaviour, still evident in Canada today, is more important than token responses and checklists. Obviously speaking from the heart, Prof. Commanda told the audience about two recent incidents. One involved a shopping trip to a mall, where another patron pushed aside Prof. Commanda’s granddaughter and, in a loud voice, demanded to be served first.

Another incident involved a few First Nations families eating in an Ottawa hotel restaurant who asked for cutlery for their children. Their server threw down the cutlery on the table. The families asked for an explanation but received none. Shortly after, the cook came out of the kitchen and yelled at them, calling them savages. Prof. Commanda said she believes that such behaviour is also an example of white privilege. She asked members of the audience if they thought the word of the First Nations families would have been believed

over the word of the cook and server in the restaurant.

In response to a question, Prof. Commanda said people can help First Nations and other indigenous people struggling against such injustices — adding that writing letters to members of Parliament, offering personal support and calling out racism

can all help.

Prof. Commanda, from the Kitigan Zibi Anishinabeg First Nation in Quebec, is the first Elder in Residence at the University of Ottawa’s Faculty of Law, and is on the university’s Board of Governors.



© DrPeterStockdale

VOCES CATHEDRAE DEBUTS THIS SEASON

Women and men together will be raising their voices in praise when the Cathedral's newest choir, *Voces Cathedrae*, makes its debut in 2018.

"Its genesis is to provide an opportunity for adult women to participate musically in the liturgies of the Cathedral," director of music James Calkin said in an interview. Some of the women involved are members of the congregation, others came from outside the church.

The new ensemble has 12 women members and not quite as many men. It will not, however, go into regular rotation with the other choirs, but rather is expected to sing six to 12 times a year at all types of services. It will rehearse only as needed, not weekly as the other choirs do.

"Sometimes it will be a full adult ensemble, at other times we'll explore the upper voice register with just women, which is equally interesting and equally important work," James said.

THIS WINTER, COME IN OUT OF THE COLD

New Year's Labyrinth Walk

Join us on **Dec 31 at 7pm** to say goodbye to the past and welcome the New Year with a walking meditation and intentional time in the good company of others. The evening is hosted and organized by the Cathedral Labyrinth Guild, a group of dedicated volunteers who open the labyrinth experience to the community. We will light up the night and warm up the labyrinth with many sparkling candles and gentle music. All are welcome. No prior labyrinth experience needed. An introduction will be offered.



PATHS OF PRAYER – "Drop-in" discussions

Exploring prayer and spirituality in the Christian tradition. **Sundays at 9:30am** and **Tuesdays at 11 am** in the Lambeth Room. For information, contact Deacon Christine at christine@deaconchristine.ca or (613) 818-1754.

Feasting on the Word

A weekly bible study at Gibson's on Queen (at the Radisson Hotel) on **Wednesdays at 7pm**. Gather around the table for discussion about the Gospel reading for the upcoming Sunday. All are welcome. Bring your bible, your questions, and your thoughts and insights!

Robbie Burns

Tickets for the Robbie Burns dinner on Sat Jan 27, 2018 are now available for sale. A traditional Scottish dinner served at 6:30 in the Great Hall. Music featuring Garth Hampson and other musical guests.

Cathedral Arts presents Mardi Gras

Cathedral Arts is delighted to present its second annual Mardi Gras evening on Sat **Feb 10, 2018 at 6:30pm**, featuring a four-course New Orleans dinner and a live performance by the Apex Jazz Band. Tickets are available at the Cathedral Box Office, by calling (613) 236-9149 x15, or online at www.cathedralarts.ca Kindly purchase your tickets by Feb 4.

PUTTING A LID ON RESTORATION 120 WITH A NEW ROOF

It's easy to see why the founders of Christ's Church Bytown chose a spot for their congregation high on a bluff overlooking the Ottawa River. Even for that first small church, it was a lovely location. When the current building opened in 1872, with its great stone walls and magnificent spire, it became a commanding one, second only to Parliament in its mark on the young capital's skyline.

So we probably can't blame the founders for not considering whether it might be a good idea to find a more sheltered spot — say, one not *quite* so exposed to the north wind roaring off the Gatineau Hills.

But we are paying a price now for almost 150 years of relentless Ottawa winters. All summer, large portions of those great stone walls were covered in scaffolding as damaged stones and crumbling mortar were replaced. And then it rained.

Not just any rain, this torrential downpour caused the roof of Lauder Hall to leak like the proverbial sieve, and had to be extensively repaired immediately at a cost of \$63,000. Coming as it did the same year as the \$400,000 repair of the Ca-

eral years with only the most urgent work undertaken this year. But then it turned out there was more urgent work than first thought and the project ran well over budget. The mortgage and special fundraising wouldn't cover it.



What a difference a new chimney makes!

thedral's walls, the project required special financing — and that required a special vestry meeting in December.

Mike Hudson, chair of the Financial Advisory Panel, explained the situation to parishioners at the meeting. The work on the walls and buttresses was planned to run over sev-

At the same time, givings from the Parish are down, and the continued delay of the development in the east parking lot means we are not getting income we budgeted for.

In order to remedy the situation, the members of vestry confirmed the decision of Cathedral Council to close the Davis Fund held in the Consolidated Trust Fund of the Diocese and to apply the balance to the retirement of restoration debt. A

complimentary motion was passed authorizing the withdrawal of \$63,000 from the capital of the Cathedral Trust Fund, to finance emergency roof repairs undertaken in 2017.

This major work is behind us and we look forward to the difference.

WALKING A GENTLE PATH TO PEACE

By Deacon Christine Jannasch

People who work in the helping professions — health care, social service and ministry — often put their own needs last. To combat the stress and burnout that can result, Christ Church Cathedral's Labyrinth Guild offers "Sanctuary in the City" to helping professionals at restorative afternoon retreats.

Labyrinths have been known since ancient times and are used in a form of walking meditation. Reverend Dr. Lauren Artress, now an honorary Canon at Grace Cathedral in San Francisco, revived the idea of Labyrinths and introduced them to the Anglican church in 1994. To quote from the website of Veriditas, the organization she, labyrinths are "being used world-wide as a way to quiet the mind, recover a balance in life, and encourage meditation, insight, self-reflection, stress reduction, and to discover innovation and celebration. They are open to all people as a non-denominational, cross-cultural blueprint for well-

being. The practice of labyrinth walking integrates the body with the mind and the mind with the spirit."

Participants in our helping professions retreats walk the eleven-circuit Chartres-style labyrinth in the Great Hall. Healthy snacks and beverages are provided, as well as mats, blankets, and pillows for naps. Evocative materials (candles, flowers, music, poetry, questions to prompt reflection and art materials) augment the labyrinth walk. Each invites response —silent reflection, journalling, artistic expression, resting and group sharing. Before the retreat, participants may attend the noon hour Eucharist or bring a bag lunch.

There are four of us who lead the retreats; we have experience in health care, social services, education, ministry and the expressive arts. In



addition to me, there are three Veriditas trained labyrinth facilitators: Barbara Brown, Elspeth McEwan, and Caroline Balderstone Parry. Two of us leaders are responsible for each retreat.

Participants in the labyrinth walk value our beautiful space, hospitality, the gently probing questions, and the silence. Participant feedback has helped fine tune the balance of music, silence and conversation we use. Attendance is growing, with 18 at the most recent retreat.

The meditative practice of labyrinth walking provides a space for deep reflection and spiritual nurture. As we gather with intention, community naturally grows and develops.

CHURCHMICE ...

continued from page 1

taking his small friends on adventures through the large gaps between the stones on the flying buttresses until he realized those gaps were putting the roof in danger of collapsing! He quickly became a restoration supporter, offering Blair Seaborn donations of cookie crumbs, pizza crusts and apple seeds. He saw John Philips painstakingly make and install new supports under most of the pews, and observed that “The man is as agile as a mouse!” He also admired the magic worked by Chris Flood on the main doors of the Cathedral (again). “We are blessed with many willing and gifted hands!” he said thankfully.

Ms Bishopmouse thinks the new forecourt is stunning, but given the long wait for lampposts, sarcastically wonders “if might be easier to fetch the one from Narnia.” She was at first upset to see the loss of two ancient crabapple trees, but was reassured when Josephine Hall explained that they were ancient *and* fatally diseased—and that there are three times more trees on the block now than there were before Cathedral Hill development. Ms Bishopmouse is very pleased to hear that the Reverend Hilary Murray will become the new vicar in Febru-

ary. “Not only is she a skilled priest and clinical social worker, she is a Barbados-born dancer!” she exclaimed (praying that Canon Hilary’s cat and dog are mouse-friendly).

Please introduce yourself to these four faithful churchmice, who love to be visited by children of all ages, especially on Holy Days. If you can’t find where they live, one of the clergy will gladly assist you, and would happily take the opportunity to become better acquainted.

Ex Cathedra

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**When you give to Food for the Table,
you’re not just nourishing bodies,
you’re nourishing souls.**

Please be generous.