## Trinity Cathedral

**The Carillon for September 2017**

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The Carillon is the monthly newsletter of Trinity Episcopal Cathedral

Sara Calkins, Editor

www.trinitysj.org

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Trinity Cathedral Staff
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Dean and Rector
Mr. Michael Joyce
Music Director
Ms. Heike Merino
Cathedral Administrator
Mr. John Davis
Sexton

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Professor Brent Walters
Scholar in Residence

Trinity Cathedral
Established 1861
81 N 2nd Street, San Jose CA 95113-1205
24-hour phone 408 293-7953 Fax 408 293-4993 E-mail: trinicat@pacbell.net Web site: www.trinitysj.org

Submissions to The Carillon may be sent via e-mail to the office or to editor, Sara Calkins, at calkins3@ix.netcom.com. Please indicate “For the Carillon” in the subject line.

Dean’s Desk

In our politically and socially divided nation, we people of faith need to set an example of compassion, tenacity and reconciliation. The anthropologist, Margaret Mead, wrote: “Never doubt that a small group of thoughtful, committed, citizens can change the world. Indeed, it is the only thing that ever has.” This was the way of Jesus and his followers. Now, as the people of faith, it needs to be ours.

- David
I’ve been on a few non-profit boards, and, of course, I’ve also served a few churches by now. Over and over, as a consequence, I’ve heard the expression “buy-in” or its equivalent—and I’ve come to understand its importance. If you really want to accomplish something by way of change, it isn’t enough simply to implement it and expect those affected—parishioners, members of the Y, or any other constituency for that matter—simply to fall into place behind you. They have to feel that they have an ownership interest in seeing that the change actually occurs. And, of course, we also hope there’s no buyer’s remorse.

If there is no buy-in, all the effort put into making changes, no matter how important they may be, is simply going to be for naught. A good illustration of that principle came from the teaching assistant in one of my seminary classes. She was a priest who was working on her Doctor of Ministry degree. (That’s the degree awarded to someone already an experienced parish priest who has become something of an expert about the practical aspects of ministry in a church setting.)

She told us the story of how she and her husband, also a priest, who taught courses at the seminary on practical, administrative matters, had gone to a new church, in, if I remember correctly, Wyoming, as interim clergy. They were there for two years. When they arrived, they discovered that the tradition of the parish was that the altar table be up against the wall during the Eucharistic Prayer, that the priest face it, not the congregation, and that there be a great deal of choreography associated with the liturgy—the likes of which they frankly hadn’t seen in a number of years. The two determined to bring the service up-to-date, and to make it a lot friendlier to church-goers who hadn’t been brought up on the 1928 prayer book, and on a style of worship more associated with 19th-century Roman Catholicism than that of most present-day Episcopal churches; so they pushed the table out from the wall and proceeded to stand behind it and face the congregation. They also held a parish meeting to explain why they were making the change. Then for the two years they were there they celebrated the Eucharist the way it is done at Trinity. There were, to be sure, a few complaints. Eventually, though, everyone seemed to understand why they had done what they had done, and life in the church was peaceful. Then their ministry there came to an end, and (You can pretty much guess what’s coming next, can’t you?) a couple of weeks after they left the congregation they got a letter from one of the parishioners informing them that, as soon as they had left, the table went back against the wall. It was as if they had never been there. They had made changes, but very clearly they had never managed to persuade the congregation to buy in to the changes they had considered so important.

Paul’s letter to Philemon does a great job, I think, of showing how well Paul understands that principle of buy-in. Philemon is, according to Paul, a “dear friend and co-worker.” I think, in fact, that it is likely that Paul himself converted Philemon to Christianity, since he says to Philemon at one point: “I say nothing about your owing me even your own self,” suggesting, it would seem, that Paul has been responsible for Philemon’s salvation. The letter is an attempt to intercede on behalf of a young slave of Philemon’s named Onesimus, who has apparently run away. He may even have stolen something from his master, since, at one point, Paul says to Philemon: “If he has wronged you in any way, or owes you anything, charge that to my account.” On the other hand, he may merely be using the offer to compensate Philemon as nothing but a rhetorical tool in his effort to persuade him to take Onesimus back. Paul is in prison somewhere—we don’t actually know just where—and Onesimus, whom he has converted to Christianity, has become close to him. It’s not clear how the two have met one another, but they are clearly close, and Paul is asking Philemon to take Onesimus back, this time, though, not as a slave but instead as a “beloved brother”—that is, as another faithful Christian.

Despite the authority he apparently holds in Philemon’s eyes, however, Paul simply refuses to command him to do anything; rather he appeals to the other’s love, encouraging him to free and to pardon Onesimus, and instead to accept him as a brother who, from his own love, can be of much greater benefit than he could ever have been as a slave. Here we see the concept of “buy-in” put to use eons before it became the catch phrase it is to-

(Continued on page 6)
Trinity’s Historic Bells Return in October

After an absence of four years the Trinity bell tower will again be filled with the joyous sound of bells that celebrate life of the cathedral and the city. Trinity’s 18 historic bells, the first 5 of which were mounted in the tower in 1880, are being renovated and re-tuned to blend harmoniously with six new bells to create a performance-quality carillon of 24 bells.

What is a carillon, you ask? A carillon is one of the largest musical instruments ever built. They can weigh several tons and consist of from 23 to 77 tuned bells (two octaves or more) that are played from a manual keyboard attached to the bells by wire cables that pull iron clappers against the bells. This allows the carillonist to play spiritual and secular music to celebrate the glory of God and to mark the events of city life. So it will be again in San Jose with the new carillon!

ROLE OF A CARILLON IN THE CHURCH AND CITY
Since 1880 Trinity’s historic bells have celebrated the glory of God and witnessed the daily life events in the City of San Jose. In times of stress and in times of celebration, Trinity’s bells rang out as a powerful symbol of shared and determined spirit in the march of life in the city. The new Trinity Carillon will continue this spiritual and civic role for decades to come.

The bells can provide a much-needed reprieve for busy citizens of San Jose as they hurry about their business. A carillon concert is an opportunity to relax, rejuvenate, reflect and refresh our spirits. We all need a contemplative pause in life from time-to-time. The sound of the bells puts smiles on the faces of passers-by. After a brief pause to enjoy in wonder they continue on their way refreshed. Carillon music belongs to the people. It is absolutely free-of-charge, and a very democratic form of performance!

CASTING SIX NEW BELLS
The largest new bell being added weighs 725 pounds and fills a critical missing note in the existing bell instrument. It is the second semi-tone (low E Flat) bell. This bell makes it possible to play a large body of music without the bell ringer having to transpose the music to another key. The other five bells, weighing 87 pounds to 59 pounds, extend the upper range from high G sharp to high C, thereby creating a carillon of two octaves.

The bells were cast from genuine bell bronze metal, approximately 79% copper and 21% tin. They were cleaned and polished to a smooth, satin finish. A traditional bronze patina finish will be applied to the new bells to match more closely the color of the existing bells.

ANALYZING AND TUNING THE EXISTING BELLS
The original Meneely Bells installed in 1880 have been tuned according to the five-point carillon tuning system, developed long after these bells were cast, so that they will harmonize properly with the other existing bells and the new bells. This will preserve our most historic bells and allow them to take their proper place within the new carillon.
The Ascension Window

Above the entry doors to the sanctuary, the red-robed Jesus ascends through an ultramarine sky to sit at the Right Hand of God. Leaving earth like a cross-country runner, His gaze is down and Hand extended in benediction. The lancet window on the left shows the Gospel, traditional with Ascension art. The lancet window on the right has a budded cross representing the Divine Trinity, its simple style in contrast to the floriated canopy of heaven.

A powerful wind storm in 1944 damaged large double windows (details unknown) above the portal which were replaced by the three-piece Ascension Windows, a gift from the Free Church of the Holy Savior in Santa Clara. According to the late John Francis Hogan, designer of the Centennial window (see The Carillon August 2017), the material used to make the Ascension window installed ca. 1867 by Holy Savior was enameled glass used for a short time in 18th century Germany. The gift was made to Trinity during the Great Depression of the 1930s when the Santa Clara congregation closed.

Traditional Ascension art includes a group looking up—the Apostles and (often) the Mother Mary and other women. This new/old window bring a third dimension to the sanctuary—the congregation whom Jesus is blessing becomes the present one, ourselves. The window’s designer was Thomas Schneider of New York. The stylized Christ is identical in Early American online images. Ascension is celebrated on the 40th day after Easter. It is a holiday in Europe. After the Reformation in the 1500-1600s it was not celebrated by Protestants except the Anglicans. The initial impetus to develop stained glass in the United States in the early nineteenth century was the early Gothic Revival among Anglican and Episcopalian congregations.

D. C. Riggott, Inc. of Afton, Minnesota specializes in restoration and salvage of ecclesiastical artifacts with a mission of preserving them for use in churches today. Zach Riggott is quoted with permission:

In the mid 1800’s, there was a revival of Gothic architecture in England. The glass techniques of medieval times were also rediscovered during this time, and studios began producing medieval style windows for Gothic revival buildings. During this time, many of the famous Munich studios such as Mayer and Frei emerged, among others. Many of these studios eventually opened studios in America to fill the large demand for high quality cathedral stained glass. These Gothic revival style stained glass windows were produced during this time were the norm until the distinctive American style of John LaFarge and Louis Comfort Tiffany [in the 1870s].

The scene is best experienced from the chancel. The Rev. Deacon Kathey Crowe, Episcopal Chaplain at San Jose State University, describes the profound feeling of “being centered in the life of Christ” at her ordination:

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1Ultramarine is a deep blue color and a pigment which was originally made by grinding lapis lazuli into a powder. The name comes from the Latin ultramarinus, literally “beyond the sea”, because the pigment was imported into Europe from mines in Afghanistan by Italian traders during the 14th and 15th centuries. Wikipedia

2www.dcriggott.com/the-history-of-stained-glass-windows
Canon’s Corner, continued

(Continued from page 3)

day. “I preferred,” Paul puts it to his friend, “to do nothing without your consent, in order that your good deed might be voluntary and not something forced.”

I don’t know how many of those folks in the various organizations that refer so often to the necessity of buy-in have ever read Paul’s letter to Philemon. I suspect not very many. And I’m pretty confident in saying that I don’t believe Paul ever attended any seminars on organizational management, but this letter is a fabulous example of how we ought to proceed if we really want to achieve change. It’s no doubt also a good example for clergy to follow—not inveighing against certain behavior, or condemning people for this or that sin, and, as my teaching assistant

—Lance

The Ascension Window, continued

(Continued from page 5)

My ordination to the vocational diaconate took place on September 8, 2007 at Trinity Cathedral. I will soon celebrate ten years of ordained life in the church. That day was truly one of the happiest of my life. I was full of joy. At the end of the Eucharistic celebration I was asked to chant the dismissal from the altar and I failed at it miserably. Bishop Romero took my hand and led me down the altar steps to applause and laughter. As we were walking together down the center aisle, I looked up at the beautiful stained glass window of Jesus. It was almost as if my eyes were drawn upward from which a blessing came over me. It seemed to come from Jesus, my companion and my guide. It is He who sustains me on what can sometimes be a journey of uncertainty but always one of devotion and joy when centered in Him.

Now ten years ago nearly to the day, The Rev. Sylvestre Romero-Palma, Bishop of Belize from 1994 to 2004, administered the Diocese of El Camino Real as Assisting Bishop from 2005 to November 2007 (succeeded by Bishop Mary Gray-Reeves). He is remembered by Trinity vestry member Graciela Velasquez, a founding member of La Nuestra Señora de Guadalupe who hold services in Spanish conducted by The Very Rev. David Bird and The Rev. Deacon Lee Barford. Graciela remembers the Bishop’s son of the same name as rector of St. Philip’s Episcopal Church on Hyland Ave. in East San Jose at the same time (2007). By remarkable Providence, the younger Rev. Sylvestre Romero was recently elected bishop coadjutor of the Diocese of Guatemala, one of the five dioceses that comprise the Iglesia Anglicana de la Region Central de America, a province in the Anglican Communion.

Photographing the Ascension window was difficult. The eastern direction blasts direct light. There is a heavy shadow that obscures the bottom completely due to the gabled structure of the church. Junior warden Daniel Hall undertook the task with his SD SLSR camera and high-resolution lens on July 27, 2017, creating a complete photo record of the stained glass windows at Trinity Cathedral. Plans are under way to place the catalog on the church website, updated from The Trinity Windows by The Committee appointed by the Vestry for the parish in 1977.

- Jean Libby, Member

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3 www.diomass.org/diocesan-news/silvestre-romero-elected-bishop-coadjutor-diocese-guatemala-0
Trinity Bells

(Continued from page 4)

The Petit and Fritzen bells cast in Holland in 1975 and installed at Trinity as part of the 1976 bicentennial celebration will receive a thorough tonal analysis at the foundry and will undergo any necessary minor tuning corrections. All the bells will be fitted with new cast iron ball clappers. The clapper weight shall be such to bring forth a warm, musical tonal quality from the bells.

A NEW BELL FRAME
A new steel bell frame will be installed in the tower that is big enough to allow for future expansion of the carillon from 24 bells to 43 bells as resources become available.

A NEW PLAYING CONSOLE
A new, state-of-the-art playing console was built with a keyboard of 43 wooden batons (keys) to allow for the future expansion of the carillon. The console also will have foot pedals for the lowest notes of the carillon to allow the carillonneur to play them either from the keyboard or the foot pedals. The console will be made with the kiln dried red oak for the rails and end stands, pedals, music rack and bench. The manual keys (batons) will be made of kiln dried maple. All wooden parts shall be finished with a stain to enhance the grain of the wood, and a high quality surface finish. A new wooden player’s bench will also be provided.

INSTALLATION OF THE CARILLON
I invite you to witness the raising of the bells into the tower. The installation will take about a week and currently it is scheduled for late October. The schedule is fluid and can change, so stay tuned to the Trinity website or the Trinity Sunday service bulletin for the latest details. It is exciting to see the bells rise up and get pulled into the tower bell chamber.

Anyone who would like to make a donation in support of the Trinity Carillon may do so by sending a check payable to Trinity Cathedral with a memo to Bell Fund. Mail the check to:

Trinity Cathedral
81 n. Second Street
San Jose, CA 95113

If you would like to donate with a credit card, please call the Cathedral Administrator at 1-408-293-7953.

- Paul Archambeault
Outreach & Opportunities

Lunch for People Who are Homeless
For the two meals in August, 8 volunteers gathered on first Saturday and 6 on the second Saturday to make and serve lunches to residents at Cecil White Center, nearby Julian St. Inn, and the San Jose Family Shelter. We served a resident favorite; pasta with meat sauce, garlic bread, and green salad, along with milk and juice, ice cream sundaes, and an assortment of pies and fruit.

Many thanks go to Leslie Barr for her meal idea and to shoppers Doreen and Marc Volcere and Mary Ellen Hawkins. Thank you to Darryl Parker, who was our chef for both meals, creating the delicious meat sauce, cooking the pasta to perfection, and also concocting the delicious garlic butter spread for our garlic bread.

Many thanks go to new volunteer, Nancy Olsson, a long-standing member of Trinity Cathedral and to returning volunteers, Davison Hogan and Bill Steigelmann. Also helping were parishioners Stuart Gillette and mom, Karen, Kimberly Fong and mom, Michelle, and friends of the parish, Susan Parks and Ben White. Everyone pitched in, prepping all the sausages, celery, and onions for the sauce, producing a half dozen loaves of steamy hot, and delicious, garlic bread, and later helping to wash, chop, and grate the veggies for the salad.

An extra thank you goes to Ben White who coordinated the lunch on August 12. Ben has coordinated at least one meal a year for the last several years and has been one of the faithful regulars of this ministry.

Thank you, once again, to Rick Hawes, for donating the veggies for the salad, several jugs of juice, a big bag of fruit, a cheese cake, and some fruit pies. He not only organized the salad making, but also helped to cut and grate the veggies and tossed it.

Thanks again to Lucky supermarket, at the corner of Saratoga and Pruneridge Avenues in Santa Clara, and especially managers, Andrew and Reuben, and bakers, Ernie, Ami-na, and Sandy for their continuing support. They donated a dozen loaves of hot and fresh French bread for our garlic bread and many mouth-watering cakes and pastries. A big thank you goes to each of Lourdu Raj and Susan Parks for arranging, picking up, and delivering the baked goods. Next month’s lunches will be held on two Saturdays, September 9 and 16, 2017. About 10 volunteers are needed for this local mission activity so if your schedule allows please consider coming and helping. We meet to prepare lunch at 10:15 am in the kitchen of the Parish Hall. No experience is required, just a desire to help those less fortunate than ourselves. There is a sign-up sheet on the bulletin board in the Parish Hall. If you have any questions, please ask any of the volunteers or Fr. Bird.

- Alan Fong

Music at Trinity
My first thoughts are those of gratitude. Each week members of our choir gather to learn, rehearse and refine the music which is presented weekly during our liturgical celebrations. These selections are chosen with the weekly Scripture, the liturgical season and perhaps a particular event in mind. They are of various difficulties and we are uniquely gifted with fine members who are anxious to meet the challenges from week to week, season to season. In the realm of volunteering of time, they are incredibly generous: an hour and a half rehearsal each week, 30 minute warm-up and service each week. So, I know parishioners happily thank them for their weekly service to Trinity. THANK you Trinity Choir!

Summertime and the singing is easy. Well, maybe so for the month of August, but gearing up for new and exciting selections for the coming season. Working with new service music settings and expanded hymnody as well as new anthems for our Sunday worship.

Upcoming considerations: A great deal of planning has been in the works for the musical enjoyment of our friends and parishioners. A large fundraiser is being planned after the first of 2018 to benefit the desperately needed improvements to our organ, a noted historical instrument. Pipe organs are noted for their longevity of life. We are blessed with an example as (Continued on page 9)
large portions of our existing instrument were manufactured in Boston, Massachusetts by a well-respected firm named Hook and Hastings before the turn of the 20th century, yes, our instrument is well over a hundred years old. The Director of a noted Bay-area organ construction firm, Schoenstein instruments estimated the value of our instrument as over a million dollars! Like anything over a hundred years old, certain maintenance and repairs will be needed. We have a wonderful instrument of great prominence and only a few years ago was played by great masters of the day, like E. Power Biggs, Virgil Fox and Carl Weinrich to name a few. Consequently, we would love to bestow a new-lease-on-life on our resident instrument. News about this benefit is forthcoming and is currently in the formation, organizational stages.

Performances being organized in the coming season at Trinity. A new corps d’chamber music is receiving great accolades in the South Bay. Under the direction of Tamami Honma, the Cal Arte Ensemble is performing at wonderful venues in the south bay and receiving great reviews and bring first class chamber music to our area. We are making plans to have Cal Arte Ensemble present a concert at Trinity. Several string members of this ensemble were the string players in our chamber orchestra for last year’s Christmas Eve celebration. Also, being organized by our Music Director, Mike Joyce, concerts are being planned with various area musicians in combination and as soloists. Please stay tuned here as those plans come to fruition.

Filling in for our choir members, who were on hiatus for August, were soloists from our membership and the community. Allan Hughes, a gifted recorder player visited from St. Francis Parish in Willow Glen. Allan has performed at Trinity the past two years on a Sunday during the choir hiatus. He played a sonata by Georg Phillip Telemann. Also featured: soloists, Roger McCracken, Allison Collins, Elizabeth Finkler Hanasaki and Shane Patrick Connolly.

I am excited to be working on the plans for this coming season. We would gladly welcome other singers into our choir fold, so, if you’ve been considering, give me a call at the Parish Office, I will schedule a meeting where questions can be answered and we can become acquainted.

- Mike Joyce

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**Internet Insights**

As a general truth, communities prosper and flourish, or droop and decline, in just the degree that they practice or neglect to practice the primary duties of justice and humanity.

-William Henry Seward, Secretary of State, Governor, and Senator (16 May 1801-1872)
Celebrations!

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<td>Ann Beizer</td>
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<td>Michael Barry</td>
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<td>Janelle Darsey (Nelson)</td>
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<td>Megan Franke</td>
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<td>Bill Steigelmann</td>
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<td>David Mooreland</td>
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<td>Mary English</td>
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<td>Nikki Laconico</td>
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<td>Jenny Estruth</td>
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“O God, our times are in your hand: Look with favor, we pray, on your servants as they begin another year. Grant that they may grow in wisdom and grace, and strengthen their trust in your goodness all the days of their lives; through Jesus Christ our Lord. Amen.”

Happy Anniversary!

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Congratulations!