



St. Philip's Episcopal Church
A Parish in The Episcopal Diocese of Albany
Disciples Making Disciples

Contact Information

Church Office Phone: 315-353-2037
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Church E-Mail Address: stphilips@live.com
Church Website: saintphilipsnorwood.com
Church Service Schedule:
Sunday Morning Eucharist—in person—10:00 a.m.
Morning Prayer 8:00 a.m. online: facebook.com/boswellandco
Compline 9:00 p.m. online: facebook.com/boswellandco
Vestry Meeting—1st Saturday of the month—10:00 a.m.
Women's Guild Meeting—2nd Wednesday—Noon
Daughters of The King meeting—3rd Saturday - 10:00 a.m.
Common Cents' Thrift Shop hours:
Tues & Thurs—10:00—2:00
Sat—10:00—noon
Donations accepted during open hours only; drop-off limit of two bags or boxes
AA weekly meetings every Tuesday at 8:00 p.m.
Senior Citizens' Golden Agers meet—Tuesday afternoon
Meeting times are occasionally subject to change.

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St. Philip's Episcopal Church
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St. Philip's Episcopal Church
42 South Main Street , PO Box 225
Norwood, NY 13668



Older photo, date unknown—note
the bell tower

May 2024—June 2024
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*Welcoming the weary,
Dedicated to discipleship*
“Come to me, all you who are weary
and burdened, and I will give you rest.
Take my yoke upon you and learn
from me, for I am gentle and humble
in heart, and you will find rest for
your souls.”
(Matthew 11:28-30)

CommonLife

Dear brothers and sisters,

As many of you know, my wonderful children gave me a very special Christmas present this year – a puppy! And not just any puppy, but a Welsh Corgi, my absolute favorite kind of dog. Puppies are surely one of God's most delightful creations: soft and cuddly, full of exuberant joy and boundless energy, and eager to love unconditionally. But of course, with great joy comes great responsibility, and now it is my daily task to teach Dobby what he needs to know to grow up to be a good and mannerly dog. We have pretty much mastered the critical skills of potty training and (not) ankle biting at this point, but of course, we have a long way to go, since Dobby is only halfway to his first birthday at this point!

And I am learning that sometimes training is very hard work – for me, but also for Dobby. He has to figure out first just exactly what it is I want him to do, and then he has to decide whether that is really the most fun thing to do at the moment, and then he has to figure out how to accomplish his little task well enough to earn a treat. Tasty treats are very important in the world of dog training. But there is one thing that I think is even more important than delicious treats, and that is eye contact. While Dobby and I are working, it is essential that he looks directly at me and I look directly at him. Then we know we are working together. Then we are each of us paying close attention to the other, and everything flows out of that conscious communication. Of course, we are just beginning our work together. Dobby and I both have a long, long way to go. But if we keep working together, I think we will both make good progress.

And really, it seems to me that Dobby's training is an awful lot like my own work of discipleship. In our daily spiritual progress, we must first strive to understand, through prayer and the reading of God's Word, just exactly what it is that God is calling us to do and to be. And then there is the ongoing battle of our wills, to choose whether we will follow God's leading or run off after our latest distraction, whatever that might be. (Because, if we are honest, puppies are not the only ones who are tempted to turn aside and pursue one frivolous thing after another.) And then we work – and sometimes it is hard work – to learn how to follow Jesus better and better



The Rev. Kathryn M. Boswell,
Rector

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TO:

St. Philip's Episcopal Church

42 South Main Street
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in our thoughts and our words and our actions and our choices. And along the way, God is very gracious to reward us with many delights – the beauty of nature, the love of friends, the blessing of rest, the delight of good food and good books and good music. God is very generous with his treats.

But the essential part of discipleship, like the essential part of Dobby’s training, is our connection with God. For Dobby, it means steady and focused eye contact. For us, it is training our minds and our wills to focus on God’s presence with us. It is to practice seeing God with the eyes of our hearts, knowing that God never fails to see us, trusting that we have his loving attention always. Jesus put it in terms of horticulture: “I am the vine and you are the branches; if you abide in me you will bear much fruit.”

It might seem to some people that it is demeaning to compare our spiritual growth with puppy training. But I would disagree, because in the end they have the same basis, and that is love. True obedience and discipline and growth, whether canine or human, can only flow from a relationship of love. We are blessed to have a loving Father who desires that we grow up to be fully and gloriously what he created us to be. God is not simply a trainer, who requires us to perform according to his rules. And even though our furry friends are not human creatures made in the image of God, I believe we are also called to raise them up with love and humility, to fulfill their own special creaturely purposes.

May we all grow in keeping our eyes fixed on our loving Master,
Kathryn+



At times of despair, we must learn to see with new eyes.”

—Bishop Desmond Tutu

Joy in the Morning

What do we, who today no longer have any fear or awe of the darkness or night, know about the great joy that our forebears and the early Christians felt every morning, at the return of the light? If we were to learn again something of the praise and adoration that is due the triune God early in the morning, then we would also begin to sense something of the joy that comes when night is past and those who dwell with one another come together early in the morning to praise their God and hear the Word and pray together. We would learn again of God the Father and Creator who has preserved our life through the dark night and awakened us to a new day; God the Son and Savior of the World, who vanquished death and hell for us, and dwells in our midst as Victor; God the Holy Spirit who pours the bright light of God’s Word into our hearts early in the morning, driving away all darkness and sin and teaching us to pray the right way. Morning does not belong to the individual; it belongs to all the church of the triune God, to the community of Christians living together. . . .

—from *Life Together* 49
Dietrich Bonhoeffer



Children learn about the nature of the world from their family. They learn about power and about justice, about peace and about compassion within the family. Whether we oppose or liberate our children in our relationships with them will determine whether they grow up to oppress and be oppressed or to liberate and be liberated.

—Bp. Desmond Tutu

Community Lunches for May and June!

All Community Lunches are served from 11:30 to 1:00.

Everyone is welcome, and there is no charge.

(Any & all donations received benefit the Norwood, Norfolk, Raymond Outreach Program)



May 29

Chicken and Rice Casserole
Assorted salads
Bread or rolls
Cookies

June 26

Hot dogs and Hamburgers
Rolls
Assorted salads
Chips
Ice Cream

“When people were hungry, Jesus didn’t say, “Now is that political, or social?” He said, “I feed you.” Because the good news to a hungry person is bread.” –Desmond Tutu

“There’s enough on this planet for everyone’s needs but not for everyone’s greed.” – Mahatma Gandhi

“We know that a peaceful world cannot long exist, one-third rich and two-thirds hungry.” –Jimmy Carter

“Pay attention to the hungry, both in this country and around the world. Pay attention to the poor. Pay attention to our responsibilities for world peace. We are our brother’s keeper...” –George McGovern

“If we can conquer space, we can conquer childhood hunger.” –Buzz Aldrin

First Childing
By Angela Alaimo O'Donnell

Mother's Day

Child, you are the root of my hunger,
you are the bone of my being. I was
someone without you. I was everything
until you came and made me more
than I had ever been alone. I was
myself. I was lonely and full filled
with empty possibility.
I was whole and then you broke me
with the news of my mortality.
I was frightened. I was thrilled
by the thought of my becoming
so necessary, so easily killed.
You are the body I made and adore.
I could not love or fear you more.



Tumult and turmoil, trouble and toil,
Yet peace withal in a painful heart;
Never a grudge and never a broil,
And ever the better part.

O my King and my heart's own choice,
Stretch Thy hand to Thy fluttering dove;
Teach me, call to me with Thy voice,
Wrap me up in Thy love.

—Christina Rossetti



Lilias Trotter, *Mountain Scene*,
Watercolor, date unknown.

It was in a little wood in early morning.
The sun was climbing up behind a steep cliff
On the east, and its light was flooding near and near-
er and then making pools among the trees. Sudden-
ly, from a dark corner of purple-brown stems and
fawny moss, there shone out a great golden star. It
was just a dandelion and half withered, but it was full
face to the sun, and had caught into its heart all the
glory it could hold, and was shining so radiantly that
the dew that lay on it still made a perfect aureole
round its head. If the Sun of Righteousness has risen
upon our hearts, there is an ocean of grace and love
and power lying all around us, and it is ready to
transfigure us, as the sunshine transfigured the

dandelion, and on the same condition that we stand
full face to God. Turn your soul's vision to Jesus and
look and look at him, and a strange dimness will
come over all that is apart from him, and the Divine
"attrait" by which God's saints are made in the hearts
that he has died to win.

*Isabella Lilian Trotter was a British artist and a
Protestant missionary to Algeria in the late nine-
teenth century. She chose the mission filed above a
promising art career, and never lost her love of na-
ture.*

Mary, Mother of God

For centuries, the entire month of May was set aside to honor Mary, Mother of God. The custom spans both centuries and cultures, with roots going back as far as the Ancient Greeks. In early Greece, May was dedicated to Artemis, the goddess of fecundity. In Ancient Rome, May was dedicated to Flora, the goddess of blooms, or blossoms. They celebrated *ludi florals*, or floral games, at the end of April and asked the intercession of Flora for all that blooms. In medieval times, similar customs abounded, all centering around the practice of expelling winter, as May 1 was considered the start of new growth. During this period, the tradition of *Tricesimum*, or "Thirty-Day Devotion to Mary," came into being. Also called, "Lady Month," the event was held from August 15-September 14 and is still observed in some areas. The idea of a month dedicated specifically to Mary can be traced back to baroque times. Although it wasn't always held during May, Mary Month included thirty daily spiritual exercises honoring Mary. It was in this era that Mary's Month and May were combined, making May the Month of Mary with special devotions organized on each day throughout the month. This custom became especially widespread during the nineteenth century and remains in practice until today.

Five sonnets for the Virgin Mary,
by Malcolm Guite
Annunciation

We see so little, stayed on surfaces,
We calculate the outsides of all things,
Preoccupied with our own purposes
We miss the shimmer of the angels' wings,
They coruscate around us in their joy
A swirl of wheels and eyes and wings unfurled,
They guard the good we purpose to destroy,
A hidden blaze of glory in God's world.
But on this day a young girl stopped to see
With open eyes and heart. She heard the voice;
The promise of His glory yet to be,
As time stood still for her to make a choice;
Gabriel knelt and not a feather stirred,
The Word himself was waiting on her word.

The Visitation

Here is a meeting made of hidden joys
Of lightnings cloistered in a narrow place
From quiet hearts the sudden flame of praise
And in the womb the quickening kick of grace.
Two women on the very edge of things
Unnoticed and unknown to men of power
But in their flesh the hidden Spirit sings
And in their lives the buds of blessing flower.
And Mary stands with all we call 'too young',
Elizabeth with all called 'past their prime'
They sing today for all the great unsung
Women who turned eternity to time
Favoured of heaven, outcast on the earth
Prophets who bring the best in us to birth.

Theotokos

You bore for me the One who came to bless
And bear for all and make the broken whole.
You heard His call and in your open 'yes'
You spoke aloud for every living soul.
Oh gracious Lady, child of your own child,
Whose mother-love still calls the child in me,
Call me again, for I am lost, and wild
Waves surround me now. On this dark sea

Shine as a star and call me to the shore.
Open the door that all my sins would close
And hold me in your garden. Let me share
The prayer that folds the petals of the Rose.
Enfold me too in Love's last mystery
And bring me to the One you bore for me.

Jesus Meets his Mother

This darker path into the heart of pain
Was also hers whose love enfolded him
In flesh and wove him in her womb. Again
The sword is piercing. She, who cradled him
And gentled and protected her young son
Must stand and watch the cruelty that mars
Her maiden making. Waves of pain that stun
And sicken pass across his face and hers
As their eyes meet. Now she enfolds the world
He loves in prayer; the mothers of the disappeared
Who know her pain, all bodies bowed and curled
In desperation on this road of tears,
All the grief-stricken in their last despair,
Are folded in the mantle of her prayer.

O Virgo Virginum (O Virgin of Virgins)

O Virgin of virgins, how shall this be?
For neither before thee was any like thee, nor shall there
be after.
Daughters of Jerusalem, why marvel ye at me?
The thing which ye behold is a divine mystery.
Who are the daughters of Jerusalem,
Who glimpse you still as you transform their seeing?
Whom have you called to this *mysterium*,
And bathed in the blithe fountain of your being?
Daughters of sorrow, daughters of despair,
The cast-aside, the overlooked, the spurned
The broken girls who scarcely breathe a prayer
The ones whose love has never been returned.
O Maid amongst the maidens, turn your face,
For when we glimpse you we are not alone,
O look us out of grief and into grace,
Lift us in love made stronger than our own,
Summon the spring in our worst wilderness,
And make us fruitful in your fruitfulness.

Stabat Mater Dolorosa “The Sorrowful Mother Stood”

At the cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last.

Through her heart, His sorrow sharing,
All His bitter anguish bearing,
Now at length the sword had passed.

Oh, how sad and sore distressed
Was that Mother highly blest,
Of the sole begotten One!

Christ above in torment hangs.
She beneath beholds the pangs
Of her dying glorious Son.

Is there one who would not weep,
Whelmed in miseries so deep,
Christ's dear Mother to behold?

Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?

Bruised, derided, cursed, defiled,
She beheld her tender Child,
All with bloody scourges rent.

For the sins of His own nation,
Saw Him hang in desolation
Till His spirit forth He sent.

O thou Mother: fount of love!
Touch my spirit from above,
Make my heart with thine accord.

Make me feel as thou hast felt;
Make my soul to glow and melt
With the love of Christ my Lord.

Holy Mother, pierce me through;
In my heart each wound renew
Of my Savior crucified.

Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torment died.

Let me mingle tears with thee,
Mourning Him who mourned for me,

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All the days that I may live.
By the Cross with thee to stay;
There with thee to weep and pray,
Is all I ask of thee to give.

Virgin of all virgins best,
Listen to my fond request:
Let me share thy grief divine.

Let me to my latest breath,
In my body bear the death
Of that dying Son of thine.

Wounded with His every wound,
Steep my soul till it hath swooned
In His very blood away.

Be to me, O Virgin, nigh,
Lest in flames I burn and die,
In His awful Judgment day.

Christ, when Thou shalt call me hence,
Be Thy Mother my defense,
Be Thy Cross my victory.

While my body here decays,
May my soul Thy goodness praise,
Safe in Paradise with Thee. Amen.



We sing with joy of Mary
whose heart with awe was stirred
when, youthful and unready,
she heard the angel's word;
yet she her voice upraises,
God's glory to proclaim,
as once for our salvation
your mother she became.

The Hymnal 1982



SUNY Student Diversity Dinner

On April 27, St. Philip's had the great honor of hosting a wonderful event entitled **"SUNY Potsdam Students Celebrating and Sharing Diversity through Cuisine."** A group of students, under the direction of Dr. Jeremy van Blommestein, prepared and served a feast of foods from their own special backgrounds. The students worked very hard, and the results were pretty amazing. There were dishes from Puerto Rico, Ghana, the Dominican Republic, South Africa, and some delicious "American soul food" dishes as well. This was our second year hosting this dinner, and it is to be hoped there will be many more to follow!

The dinner was very well attended: the parish hall and the parking lot were full to bursting. Guests included a number of SUNY students, some of our own St. Philippians, the new SUNY President Suzanne Smith, Interim Provost Alan Hersker, and other community members. If you weren't able to come this year, I hope you can make it for next year's dinner.



A Visit from Malawi!

On May 22nd, we will have the honor of a visit from Mtr. Miriam, Mother Superior of the Convent of St. Mary in Greenwich, along with sisters from the Community of St. Mary in Malawi! The sisters wanted to come to bring us news from the school and orphanage. They will join us for Evensong and a potluck supper where we can hear from them all about the work of the Convent, and the children who are under their care. Mark your calendars and be sure to join us for this very special evening. We will gather for Evensong at 5 p.m., followed by supper.



Presiding Bp. Curry visits the Mission



STABAT MATER DOLOROSA

Dr. David Ossenkop

The Stabat Mater is a Medieval chant, composed of twenty stanzas in *terza rima*. It was originally thought to be the work of Jacopone da Todi, but is now proved to be of anonymous thirteenth-century Franciscan origin. It belongs to the chant genre known as the sequence, of which there were many written between the ninth and fourteenth centuries. Sequences played an important role in the Roman Catholic liturgy until the time of the reforms promulgated by the Council of Trent (1545-1563).. The use of the *Stabat Mater* was abolished, and only four sequences were allowed to be employed in the liturgy. The *Stabat Mater* was revived by Pope Benedict XIII in 1727 for use on the two feasts of the Seven Sorrows, occurring on the Friday of the Fifth Week of Lent and the third Sunday in September (later given a fixed date of September 15). The original chant is no longer extant, and several different melodies were employed. The chant familiar to us was not established until the late eighteenth century.. Today, a modified version (fifteen strophes) in English is used to accompany the Stations of the Cross.



It is not surprising that Renaissance, Classic, Romantic, and contemporary composers wrote original settings of the *Stabat Mater*. One of the earliest of these compositions was written by the Englishman John Browne (fl. 1480-1505)., who appears to have been chaplain of the household chapel of John de Vere, Earl of Oxford. Browne’s *Stabat Mater* is scored for six-voice chorus and was used as an antiphon honoring the Virgin Mary. In the fifteenth century, Marian rituals were especially beloved in England. On these occasions a group of sixteen singers from clergy and students would gather around the statue of Mary and sing antiphons and other hymns of praise. Browne’s setting tends to favor low voices, in keeping with the text. The singers were evidently well trained, since the musical idiom is florid and virtuosic. Browne uses only part of the traditional text (strophes one through six, and nine and ten), and for the remainder he employs poetry of unknown origin. Sections for full chorus alternate with passages for two or three voices (probably assigned to soloists), to create variety. The music rises to a climax on the word “Crucifige,” sung

by the entire chorus and creating the effect of a howling mob, crying for Jesus’ Crucifixion. Browne’s antiphon ends with a long and florid “Amen.”

A Franco-Flemish contemporary of Browne was Josquin des Prez (c.1440-1521). Josquin is generally recognized as the greatest composer of the first half of the fifteenth century; Martin Luther, who himself studied elementary counterpoint, once wrote: “Josquin is the master of the notes, as for the other composers, they have to do as the notes will.”

Josquin's *Stabat Mater* was composed about 1480. It is written for five-voice chorus and is based on a *cantus firmus* tenor. Most tenors of this sort are taken from sacred pieces, but Josquin uses a secular chanson, “Comme fille descomfortée” (“Like a discomforted woman”), by his countryman, Gilles Binchois (c. 1400-1460). In the Middle Ages and Renaissance, there was a closer relationship between sacred and secular activity than there is today. The tenor cantus firmus is presented in long note values. The other voices are soprano, alto, a second tenor, and bass, which garland the cantus firmus with contrapuntal imitations. The style is quite different from that of Browne; it is serene and reverent.

The best known Renaissance composition is that of Giovanni Pierluigi da Palestrina (c. 1525-1594), scored for two SATB choruses.. It is a late work, and Palestrina never published it. The earliest manuscript is from the Sistine Chapel in the Vatican, dated 1590. The choruses sing in block harmony, usually in alternation. The composition ends with both choruses singing together, creating a glorious climax.

During the Baroque period, compositions for soloists and chamber ensemble were frequently written. Extraordinarily popular was the *Stabat Mater* by Giovanni Pergolesi (1710-1736), written in Naples during the last year of his life to fulfill a commission given him by the Brotherhood of the Virgin of Sorrows. The scoring is for soprano and alto voices, two violins, and continuo (harpsichord or organ). One immediately notices that Pergolesi’s primary forte was opera. He makes use of all the dramatic characteristics of the text; for instance, in the duet “Quis est homo qui non fleret” (“Is there one who would not weep”), which begins very slowly, a sudden shift is made at the words “Pro peccatis suae gentis” (“Bruis’d, derided, curs’d, defil’d”), to an impassioned *allegro*. All sorts of arrangements were made of Pergolesi’s setting during the eighteenth century. In fact, the earliest was that by Johann Sebastian Bach (1685-1750), who adapted it to Psalm 51, “Tilge, Höchster, meine Sünden” (“Cancel, Lord, my sins”), about 1747 or 1748, a few years before his own death.



Quilt Raffle and Ice Cream Social

June 15th from 1:00 to 3:00

on the St. Philip’s lawn, weather permitting

Invite your friends and neighbors

to enjoy free ice cream and home-baked treats with us!

We will be drawing tickets at 2:30 for the winners

of several beautiful handmade quilts.

All proceeds of the raffle will benefit

the children of our community

through Norwood Head Start,

and the Community Lunch Program for Kids.



Women’s Guild members

will be selling tickets for the raffle

in the weeks preceding this event.

If you would be interested in selling some tickets,

let one of us know!



Local Church History At the Episcopal Mission Churches of The St. Lawrence Deanery, et al

Rev. Reynold M. Kirby

Reynold Marvin Kirby was born in Brownville, Jefferson County April 6, 1844, a son of Colonel Edmund Kirby (1794-1849) and Eliza A. Brown (1808-1864) and a grandson of General Jacob Brown and Judge Ephriam Kirby. He graduated from Hobart College in Geneva in 1865, and after teaching school for a year in Bath, NY he entered General Theological Seminary, graduating in 1869. He was ordained deacon at Mount Morris 23 May 1869, and priest at Christ Church in Albion on 21 August 1870 by Bishop Arthur Cleveland Coxe. Reynold married Virginia Rowland, 7 October 1869, and she very unfortunately died just two months later on 12 December 1869, prior to their overland journey to Utah.

In 1867, a New York native, Bishop Daniel Tuttle, the first “Missionary Bishop of Montana Territory with Jurisdiction in Idaho and Utah,” arrived in Utah. He recruited “Missionary” priests, among them was Fr. Kirby who accepted a position as the assistant minister at St. Mark’s Cathedral, becoming Dean of the Cathedral in 1871. He initially was instrumental in the establishment of a hospital and was appointed head of St. Mark’s Hospital in 1872.

The following year he returned to New York to marry Jane Stevenson MacLaren (1843-1886) in Geneva, NY. Returning to Utah their family increased in number with the births of four children: Edmund (1874-), Minnie E. (1876-1944), Donald (1878-1960), and Virginia (1880-1969). In 1880, he oversaw a funding campaign for the construction of a school. A sizeable donation was given by a wealthy Philadelphia family, the Rowlands, the parents of Kirby’s first wife. A personal donation of \$5,000 was also given to him by Benjamin Rowland and was donated to the school fund. Within a relatively short period of time, St. Mark’s School was built.

Reynold returned to the East with the acceptance of a position of a rectorship at Trinity Church, Potsdam in 1881, which he held until his death 6 February 1906. From the local paper his obituary read in part, “Bishop Nelson conducted the service and nearly all the clergy in the diocese were present....there were many present from adjoining towns who had learned to love and esteem Dr. Kirby during his long pastorate in this village. Noticeable in the audience were many of people poor in this world’s goods to whom Dr. Kirby has ever been ready to lend a helping hand, for among this class he has probably worked more untiringly than any person in this community. No one has ever left Dr. Kirby’s door without substantial help and words of kindly encouragement.”

During his time at Trinity, he was also a faithful and diligent rector to St. Andrew’s Mission (St. Philip’s Church) in Norwood from 1883-1890, between other rectors and assisting them as he deemed necessary. When the Good Shepherd Window was installed 6 April 1906, a large sum of money was given from members of Trinity Church, Potsdam in memory of the Rev. Dr. Kirby to honor his love for St. Philip’s.

MaryEllen Casselman is a cradle Episcopalian, raised in Massena, NY, an only child of parents who with her paternal grandmother respected and valued the history of their forebearers and raised her to do so also. Her ancestry ranges from Irish emigrants to Lower Canada during the potato famine to those who came in the Palatine immigration becoming United Empire Loyalists and settling in Upper Canada. She spent most of her life in various parts of the country (AZ, TX, NC, IL) working with the MRDD population, coaching Special Olympics and working as a Registered Nurse in Oncology and Hospice. Wherever she lived she attended a local Episcopal Church, however, it was not until she became a member of Grace Episcopal Church in Syracuse in the late 1980s that she became intrigued with church history.



MaryEllen Casselmanm,
Historian

The most important Classical period *Stabat Mater* composition is that by Joseph Haydn (1732-1809), written in 1767. Haydn’s composition is scored for four soloists, chorus, and orchestra. The text is divided into thirteen movements. In the tenth movement, “Virgo virginum praeclara” (“Virgin of all virgins best”), the word, “fac,” loudly repeated several times by the chorus, expresses the desire that the congregation devote full attention to their wounded and dying Savi



The most popular of all *Stabat Mater* compositions is that by Gioachino Rossini, completed in 1841. The setting is divided into ten movements. The lyrical second movement, “Cujus animam gementis” (“Through her soul, of joy bereaved”), is sung by tenors everywhere, and justly deserves its familiarity. The eighth movement, “Inflamatus et accensus” (“Be to me, o Virgin, nigh”), for soprano and chorus, which portrays the endless torment meted out to unrepentant sinners, is a terrifying dramatic piece of music. In two of the movements, numbers five, “Eja Mater, fons amoris” (“O thou Mother! fount of love!”), and nine, “Quando corpus morietur” (“Christ, when Thou shalt call me hence”), Rossini turns to a sixteenth-century *a cappella* idiom with results that display pure genius. No less a personality than Richard Wagner gave these movements highest praise. Rossini’s masterpiece concludes with a fugal finale on the words “in sempiterna secula. Amen” (and forever, in the world to come”), emphasizing the tragedy of the Crucifixion.

Dr. Ossenkop’s article will be concluded in the July/August issue of CommonLife



Salve Regina

Hail! HOLY QUEEN, mother of mercy, our life, our sweetness, and our hope. To thee we cry, poor banished children of Eve. To thee we send up our sighs, mourning and weeping in this vale of tears. Turn thine eyes of mercy towards us, most gracious advocate. And after this exile, help us to see Jesus, the blessed fruit of thy womb. O merciful, loving and gracious Virgin Mary.

Pray for us, O holy Mother of God
That we may be made worthy of the promises of Christ.

O GOD, WHO HAST TAKEN TO THYSELF the blessed Virgin Mary, mother of thine incarnate Son: Grant that we, who have been redeemed by his blood, ✠ may share with her the glory of thine eternal kingdom; through the same they Son Jesus Christ our Lord. *Amen.*

SAINT AUGUSTINE’S PRAYER BOOK
DEVOTIONS TO MARY



May 2024

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 Communion Service at United Helpers, Canton 10:30 a.m.	2 Common Cents 10-2	3 Bible Study— 10 a.m.	4 Vestry—10 a.m. Common Cents 10—noon
5 EASTER 6—Holy Communion—10 a.m.	6	7 Common Cents 10-2	8 Women’s Guild —noon	9 Common Cents—10-2 ASCENSION DAY Deanery-wide service and sup- per—Trinity, Potsdam—6 p.m.	10 Bible Study— 10 a.m.	11 Common Cents 10—noon— Bringing Moth- er’s Day Baskets to Baldwin Acres—10 a.m.
12 EASTER 7—Holy Communion—10 a.m.—Mother’s Day	13	14 Common Cents 10-2	15	16 Common Cents 10-2	17 Bible Study— 10 a.m.	18 Daughters of the King—10 a.m. Common Cents 10—noon
19 THE DAY OF PENTECOST (Whitsunday_ — Holy Commun- ion—10 a.m. Spring Work Day	20	21 Common Cents 10-2	22 EVENSONG and supper with Sis- ters from Mala- wi—5 p.m.	23 Common Cents 10-2	24 Bible Study— 10 a.m.	25 Common Cents 10—noon
26 PENTECOST I TRINITY SUNDAY Holy Commun- ion—10 a.m.	27	28 Common Cents 10-2	29	30 Common Cents 10-2	31 DIOCESAN CON- VENTION IN SIL- VER BAY—MAY 31—JUNE 2	

June 2024

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1 Common Cents 10—noon
2 2ND SUNDAY AFTER PENTECOST Holy Morning Prayer —10 a.m.	3	4 Common Cents 10-2	5 Communion Service at United Helpers, Canton 10:30 a.m.	6 Common Cents 10-2	7 Bible Study— 10 a.m.	8 Common Cents 10—noon
9 3RD SUNDAY AFTER PENTE- COST— Holy Communion—10 a.m.	10	11 Common Cents 10-2	12	13 Common Cents 10-2	14 Bible Study— 10 a.m.	15 Quilt Raf- fle a& Ice Cream Social 1—3 Common Cents 10—noon
16 4TH SUN- DAY AFTER PEN- TECOST— Holy Communion—10 a.m.	17	18 Common Cents 10-2	19	20 Common Cents 10-2	21 Bible Study— 10 a.m.	22 Common Cents 10—noon
23 5TH SUN- DAY AFTER PEN- TECOST— Holy Communion—10 a.m.	24	25 Common Cents 10-2	26	27 Common Cents 10-2	28 Bible Study— 10 a.m.	29 Common Cents 10—noon
30 6TH SUN- DAY AFTER PEN- TECOST— Holy Communion—10 a.m.						