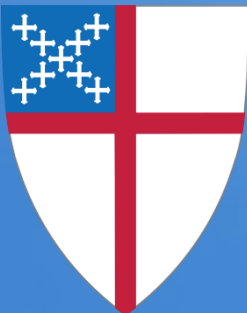


Spring 2022

IKON

The Ascension Messenger



Church
of the
Ascension
Munich

Points to Note

Worship

We worship every Sunday at midday in the Emmauskirche, Laurinplatz, 81545 München, Germany. For up-to-date news and details of services, check our website at: www.ascension-munich.org

Do also take a look at our Facebook page: www.facebook.com/ascensionmunich and our YouTube channel: www.youtube.com/channel/UC4802rHFcPLNCJxnSGeZ3FA

Clergy

The Rt. Rev. Mark D. W. Edington, Bishop in Charge
mark.edington@tec-europe.org

The Rev. Canon Dan Morrow, Priest in Charge
revdanmorrow@ascension-munich.com

The Rev. Dr. Ali Gray, Priest Associate
revaligray@ascension-munich.com

Pastoral Care

In a pastoral emergency, contact **Fr. Dan** on his mobile: 0151 5330 8266 or **Joan Case**: home: 08024 49945 mobile: 0172 825 6425

You can also contact the wardens:

Janet Day-Strehlow: mobile: 0170 792 6767
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Financial Support

Our church receives no funds from any government body; we are entirely supported by the contributions of our members.

Donations and pledges can be made by bank transfer to:
The Church of the Ascension, Deutsche Bank
IBAN: DE49 7007 0024 0459 8702 00

2 Corinthians 9:7 *“Let each one do just as he has resolved in his heart, not grudgingly or under compulsion, for God loves a cheerful giver.”*

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Editorial

Dear Sisters and Brothers in Christ

If I look at my editorials since the **lkon** was resurrected in 2019 I seem to be saying hallo or goodbye very frequently. I am doing so yet again in this edition.

No - you are not looking at the wrong edition. St Nicholas is not wearing his Christmas hat today he is gracing the cover of the **lkon** again as the patron saint of children. Chosen because after the meeting on March 6th we will, hopefully, be saying hallo to a new group of children at the Sunday School.

We say au revoir rather than farewell to our long-standing Priest Associate Clair Ullmann and wish her a good holiday in USA until we meet again on 26th June for her retirement celebrations. John Alford, who has served in many capacities at our church, has finally decided to go back to the United States and we have an interview with him before he leaves.

As usual there are articles familiar and new: The Letter from the Priest in Charge, reports from Outreach, Ascension Recipe, On my Desert Island, News from the Vestry and from the Emmauskirche, Memories of Lise, a report on the new Art and Faith Group and David Case tells us what is involved in the work of the Convocation's Council of Advice.

Jeanne Glenz explains what the Golden Girls is all about. The group will continue even though Clair will no longer be in charge. A plea for the next issue: Tell us about the A-men group please gentlemen!

I am shocked and stunned, as everyone is, about the situation in the Ukraine. It is all too easy to be overwhelmed by a feeling of helplessness but we can at least pray. The prayer printed on Page 16 is from our Bishop.

To end on a note of hope we have also included a poem by Emily Dickinson that Fr. Dan mentioned in a recent sermon.

Peace

Sue



Letter from Fr. Dan

Dear Church of the Ascension Family,

As I write this, I do so in knowledge that the world might look very different when you read this than it did when I wrote. The war in Ukraine rages on. There have been horrid stories of unspeakable violence, stories of wanton cruelty, stories of unrestrained violence. We hold all the victims of violence in our prayers.

At the same time, stories of sacrifice and bravery, stories of compassion, stories of welcoming and mercy abound. In our congregation, many miles from the battles, some folks are housing refugees. Others have been volunteering countless hours working with and for refugees. We've collected supplies to be sent to Ukraine and we collected food to be given to those arriving at the Hauptbahnhof. As people of faith, we are called to see the world as it is, and to meet people as they are. The world is full of violence and greed, but it is also full of beauty and goodness.

I was thinking about songs, and about how some people feel driven to write songs, this morning. I began to ponder on the nature of artistic inspiration and how, in my opinion, the best songsters are those who feel compelled to write.

In the dialogue "Ion" Plato writes about a conversation between Socrates and a poet named Ion, who recites the poetry of Homer with a brilliant form. When he speaks the

words people are moved to tears, crowds gather and all are enthralled. When, however, Ion begins to recite the poetry of other poets he does so with less skill, less emotion and less power. Socrates is puzzled by this fact, for if Ion possessed a true skill or if he was a true artist, then his skill would be translatable across the poetic landscape. As it is, Ion can only perform with grace and power when he reads Homer.

When faced with this fact, Socrates can only come up with one conclusion: When Ion reads Homer he is inspired by God. To be in-spired is to be filled with the spirit. Much of our language surrounding the arts is related to this idea. Music or museums come from the Greek muses, those infinitely creative spirits that gave artists their ideas. The word genius has the same etymological root as the word genie, i.e. a spirit or a being that can give you, or fill you with, inspiration.

I like this idea! I firmly believe that "every good and perfect gift comes from above" (James 1:17). The world is such a beautiful place, the universe is so stunning! God is an artist, and this artist inspires other artists. In this way, when we appreciate a good concert, a fine painting, or a brilliant sculpture, we are worshipping God.

In these days when much of the world is in turmoil, when our personal lives can be so hectic, when our jobs can

keep us running around, it's important to take the time to appreciate some real beauty, and in doing so, give thanks to God.

Have you had any experiences lately that drew you in? Seen any good movies? Been to any good museums or concerts? Have you tasted God's goodness through them? At every moment of every day God is loving us in innumerable ways. This spring, as signs of new life break through, look for the beauty in the world and look for God's love in the beauty.

By the same token, have you ever cried along with a sad song? Have you ever listened to the protest songs of Pete Seeger or Woody Guthrie or Bruce Springsteen and felt energized to join a struggle? It seems as if art can help us by pointing out beauty, but also by pointing out failure and struggle. Art can comfort the afflicted and afflict the comfortable.

I hope that as you go about life in these troubled times God will speak to you through something that you listen to, something that you read, or something that you watch. I firmly believe that ***God will inspire you***, speak to you, guide you... and the source may just be your favorite album or your favorite author.

Keep the faith, dear ones. God believes in you, believe in God also.

Much peace,



Dan+

The Convocation's Council of Advice

Introduction

Under the shared governance of the church, lay delegates from congregations across the Convocation meet together with the clergy of the Convocation in annual Convention, to discern the call of God and conduct the business of the church. When Convention adjourns delegates respond to the revelations granted and progress the work until Convention meets again.

The Council is a body established by the Canons of The Episcopal Church and is made up of eight members (four lay and four clergy) elected at Convention. As noted in its norms read at every meeting, “We reflect the Convocation at large.”

What does the Council do?

Our Council in fact combines the roles of three bodies. It acts at the Standing Committee performing formal duties such as approving the ordination of deacons and priests within the Convocation, consenting to the election of bishops across the whole Church and approving changes to the by-laws of our mission congregations and churches.

The Council also acts as a true Council of Advice by supporting the Bishop on important matters of policy and caring for the Bishop, e.g. by ensuring he takes good care of his health. The Council also participates in periodic mutual ministry reviews which are an intentional time of reflection looking at what is working well together (Bishop and Council), as well as across the Convocation, and considering means of improving in areas that are less effective – a form of organizational health check.

Finally – well almost – the Council fulfils the function of the Diocesan Council, in which role the principal focus is on financial matters, notably, along with the Bishop, administering the funds of the Convocation including the approval of grants, as well as proposing a budget to the annual Convention.

There is one additional role. The Convocation exists as a legal entity (*Association*) in France. This, for example, enables the creation and use of bank accounts. As a result, in accordance with the requirements of French law, the Bishop and the Council of Advice together form the *Conseil* of the *Association*, i.e. the governing Board or Council.

Where do we at Ascension fit in?

As mentioned above, Council members are elected by delegates to Convention and we have two lay delegates plus our clergy who are eligible to vote. Any member of the Convocation can be elected and many members of our community have stepped forward and served on the Council. Each member of the Council takes on the role of liaison to one or more of the Convocation's worshipping communities or other entities, i.e. committees, commissions, etc. The liaison maintains contact, notably with both clergy and lay leaders (e.g. Wardens), and aims to carry the light of their Convocation entity into the meetings and deliberations of the Council of Advice and, similarly, to convey the spirit of the Council collective out to those same bodies. The work of the liaison is principally that of prayerful engagement and communication, with an emphasis on listening and sharing. The current Council of Advice liaison to Ascension is The Rev. Michael Rusk, Rector, Emmanuel Church, Geneva.

Summary

The Council of Advice is a group of elected volunteers who seek to serve God as they serve their various Parishes and the breadth and depth of the Convocation, with open hearts, open ears, and open minds.

Explore further.

Take a look at <http://www.tec-europe.org/convocation/the-council-of-advice/>

David Case

President, Council of Advice



Art and Faith in the Pinakothek der Moderne

Father Dan started Art and Faith after his arrival in Munich in autumn 2021. Two decades earlier he had initiated this eye-opening programme in the US. Ever since he has been interested in exploring more open, nuanced and inclusive readings of the Scripture and (Christian) intersections between orality and texts, visual narratives and aesthetics, religion and history. From the early centuries CE to the present day Christians and non-Christians have produced countless images of worship, people and places, including those related to the Old and New Testament. Pivotal in the making of Christian imagery were the visual concepts of ancient Greece, Rome and Byzantium. Of all the religions in the world the visual narratives of Christian churches and worshippers are those that have globally been most present, most missionary and most political. These traditions have been challenged in modern times especially since the twentieth century.

So far, Art and Faith followers have been to the Alte Pinakothek, the Pinakothek der Moderne and the Glyptothek. These sessions were well attended. We benefitted from alert eyes, inspiring contributions, lively discussions and new fellowship. When preparing the visit in the Pinakothek der Moderne, three paintings in particular caught Father Dan's and my attention: Anselm Kiefer's 1974 'Nero malt', Georg Baselitz's 'Piet in kurzer Hose' and Francis Bacon's 'Crucifixion Triptych'.



Kiefer, born in Bavaria in 1945, is one of the world's most sought-after contemporary artists. Although an atheist, he dealt with Christian topics and iconography in his work and mind. In 'Nero malt (Nero paints)' he exhumes history's painful memories. Here they are set in a nightmarish context of 'scorched earth' (Kiefer), visually rendered by a disturbed, furrowed field dripping in blood.

The dominating darkish swathe of destruction is counterbalanced by a lighter strip showing a green environment with trees and meadows in the background. In contrast to this seemingly peaceful, distant world there is a row of houses and a church on fire, located on the right.

The painting's centre is filled with a painter's monumental palette, solely the outline and topped by four burning brushes.

The painting's title, Nero malt, is placed in the palette's upper section, here underlined in red and visible in the close up. The historical name links the visual narrative with the mad emperor Nero and the burning of Rome in 64 CE. The Roman historian



Tacitus (*Annals* 15.44) explains in a famous passage on Jesus that Nero, to remove suspicion from himself, accused Christians of having started the fire and consequently had many of them tortured and executed. Kiefer in turn, adamant in his condemnation of war, destruction and tyranny, kept such bad memories visually alive. In 'Nero malt' he did this with the tools of a 'Maler', a torn canvas, burning brushes, a giant palette and dramatic aesthetics. With this striking image he created a lasting pictorial heritage. 'Nero malt' condemns war and destruction, and this is particularly applicable today in Putin's perverse aggression and scorched earth tactics against the Ukrainian people and fundamental human rights.



Our second painting is shocking. 'Piet in kurzer Hose' (Piet in short trousers)' was made by Georg Baselitz in 2008. It is based on his 1963 oil 'Die große Nacht im Eimer' (The Big Night Down the Drain). Born in Saxony in 1938 he is another key figure in modern German art. In a 1995 interview he explained: 'I was born into a destroyed order, a destroyed landscape, a destroyed people, a destroyed society. And I didn't want to re-establish an order ... I was forced to question everything, to be 'naïve', to start again'.

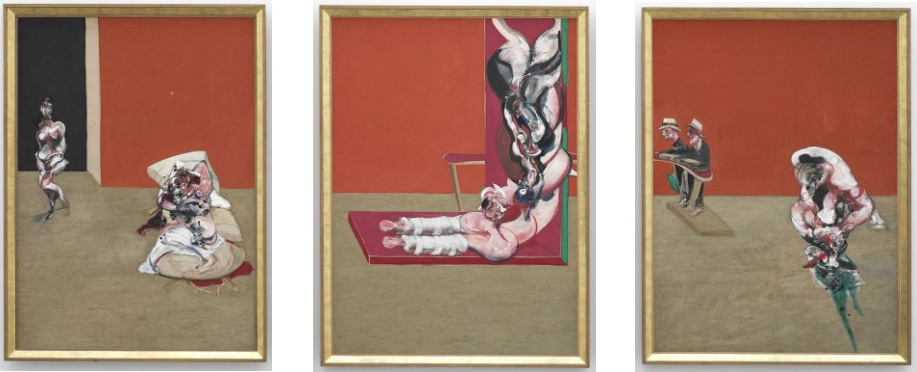
Piet is a headless figure in short trousers, flies open, and high-heeled boots. His body is disproportionately broad and the exposed, asparagus-like penis is of grotesque

Ikon

size. It appears to point directly to the skull placed below it, identified by the distinctive haircut as a portrait of Adolf Hitler. Hitler himself and the Hitler Youth all liked to wear short trousers, more precisely Bavarian *Lederhosen*.

The thin contoured lines of the body and the short trousers are often irregular and spidery. The paint, again, is applied in unequal patches, mainly warm hues of yellow, ochre, terracotta, pink and blue. The ordered structure in the background was taken from designs of the famous Dutch painter Piet Mondrian. Baselitz transformed them into a swastika with three arms, although usually it is a cross with four arms of equal length and bent at a right angle, a symbol which is over 12,000 years old. The Hitler skull links this prehistoric symbol to the Nazi swastika. But the artist deliberately messed up the Nazi icon as one arm is missing and the three extant arms are arranged *anti*-clockwise, not clockwise like the Nazi symbol. In short, Baselitz pulled out all the visual stops so as to characterise Hitler as the degenerate monster that he was. 'Piet in kurzer Hose' is an exceptionally graphic and reflective condemnation of Hitler and, regarding the dictator, a rare statement in modern art.

Our last work, the 'Crucifixion Triptych', is one of the most complex, disturbing and fascinating paintings in the Pinakothek der Moderne. Therefore I can just scratch the surface, if that. It was made by the painter Francis Bacon, born in Dublin (1909-92) and seen as 'one of the giants of contemporary art with his unique style'. The artist once said that he strove to render 'the brutality of fact'.



Indeed, the triptych confronts the viewer with a scene of utmost brutality and horror set up in an undefinable space. In the left panel an odd, naked woman is leaving a bleeding male with a French rosette, who is lying in a distorted position on rumbled mattresses. The centre panel shows the crucified being suspended

head down like a slaughtered animal. Bloody entrails gush forth from his tortured body, while massive clamps viciously stretch and fix the flayed arms. Screened off from the crucifixion, two strangely ordinary looking men in dark suits and hats sit at a small curved table, possibly bystanders, witnesses, torturers or fellow victims, placed in the background of the right panel. In the foreground a man with blond strands of hair, bulging muscles and a Nazi swastika armband mauls a disembodied victim marked again by a French rosette.

Bacon explains: 'I've always been very moved by pictures about slaughterhouses and meat, and to me they belong very much to the whole thing of the Crucifixion ... I know, for religious people, for Christians, the Crucifixion has a totally different significance. But, as a non-believer, it was just an act of man's behaviour to another'.

We know from ancient texts that public crucifixion was set up as one of the most protracted, atrocious and painful ways to put somebody to death. It seems that the inconceivable brutality Bacon portrays in this triptych helps us to open our eyes to the unimaginable tortures Jesus suffered during his crucifixion.

The artist's butchery calls to remind the verse in John 1:14: 'the word became flesh'.

It has made me humble that a non-believer created images which can bring us closer to God than words alone.

Thank you, Father Dan, for allowing Art and Faith to open up new perspectives for ourselves and our fellowship with Christ.

Rolf Schneider

Photographs of all the artwork courtesy of Rolf Schneider



"The object of art is not to reproduce reality, but to create a reality of the same intensity."

Alberto Giacometti

Farewell to Clair

The Rev. Clair Ullmann's last service as a Priest Associate at the Church of the Ascension

Clair's first call on the road to ordination was in Florida, in 1988, when she worked at a parish as administrative assistant and was involved in all the special ministries of the church as well as pastoral care and spiritual guidance. That is where a discernment committee confirmed her calling and her bishop approved. When she and Rainer moved to Belgium in 1990, she began the process anew at the All Saints' Church in Waterloo.

After completing her degree in theology at the Catholic University of Leuven, Belgium, she was ordained transitional deacon by Bishop Jeffery Rowthorn in May 14, 1994 and then went on to Virginia Seminary for a year of Anglican Studies.

She was ordained priest by the Archbishop of Canterbury at Canterbury Cathedral on June 30, 1996 and spent the next seven very active years in Belgium serving in the Church of England. Her work included leading a small congregation in Charleroi, now a Convocation mission, taking a regular 9 o'clock service at an evangelical church in Tervuren near Brussels and planting a Church of England Chaplaincy at the University of Leuven that is still going strong today.

Although she actually came to the Church of the Ascension for the first time in the fall of 1994 when she conducted her first Deacon's Eucharist on May 22nd, the Sunday after her ordination, just to help out, regular involvement with the Church of the Ascension began in earnest at the end of 2003 at the invitation of the Rev. Tom Pellaton.

She and Rainer moved from Brussels in 2001 to their mountain home in Hochkönig in Austria, so that they could be near his ageing mother. On July 2nd 2005, the ministry of the Chapel of the Holy Family began when the chapel was consecrated by Bishop Whalon with the participation of the local Roman Catholic Priest, Pater Haager, and Clair reconnected with the Convocation.

We at Ascension owe her a great debt of gratitude for her faithful service over the past 18 years, particularly in recent times when we had no permanent Priest in Charge. Whether service has been as a preacher, a celebrant, the founder of the group Golden Girls, her leadership of women's retreats, her unfailing pastoral support for those in need of it, Clair's love of life and for God has always shone through expressed through a wonderful sense of fun.

Her final service as Priest Associate took place on Sunday 27th February. It was a happy occasion but also a sombre one as we remembered the invasion of the Ukraine. We began with a prayer. See Page 16.

Her beloved husband Rainer read the Old Testament lesson; Bettina Carter, a regular participant in the women's retreat, led the psalm; Kristi Nowak, who first suggested she

begin the Golden Girls, read the Epistle and Jeanne Glenz, also a Golden Girl, led the prayers from Zoom. Deirdre Tincker sang Goodall's version of *The Lord is my Shepherd*, Mitchell Woodard sang the spiritual *On my Journey Now* by Boather and the choir sang a special Clair version of Praetorius's *Bleib bei uns, Herr* (Clair!).

There were tears at the service on 27th February but ones of joy as well as sadness. She will now devote her time and energy to work at the Chapel of the Holy family where she will welcome people of all walks of life and give them space to be, to talk, to laugh, to cry, to pray, to grow and to find peace.

Thanks to Rainer Ullmann for a lot of the information contained in this article.

Sue Morris

Tears of joy are like the summer raindrops pierced by sunbeams.

Hosea Ballou 1771-1852



Golden Girls still Glowing

Golden Girls evolved from a casual chat between three women standing in the back of the sanctuary at the Church of the Ascension. One of the women gave us our name in honor of her favorite TV series. Who else could it have been, but Dee Pattee. Clair had been suggesting that it might be fun for women of a certain age to meet together to talk about the issues that arise at that certain age when children leave; husbands think about retiring; parents far away need care and comfort. We might be able to offer each other support by sharing stories and strategies that each of us had experienced.

The thought became a reality very shortly. Golden Girls was always open to anyone, not just the members of the Church of the Ascension. The early stipulation that the group was for women of a certain age (60) was quickly lowered to 50, or to anyone who wanted to practice being 50. Initially we met in the lower rooms of the parish house. Soon the number of women joining required us look for alternatives. Sometimes we had picnics on the grass in front of the church. At times we met at private houses (mostly Dee's) and once or twice in a care facility.

Golden Girls was not intended to be a traditional Bible study group. With Clair's leadership we found time for a short worship service to begin our meetings, followed by sharing our immediate concerns in a check-in circle. Very quickly the support and caring that came with sharing our cares and concerns became a major tenet of our meetings. Over the years the tradition of each one bringing something to eat to share with the others turned our lunch break into a feast of salads, sandwiches, soups, quiche, cakes, cookies, chips, dips. Following our mid-day feast we came together again for more sharing sometimes in smaller groups to discuss something in depth. To end our meeting, we passed a lit candle around the circle, each one giving thanks. Clair would come to each of us; blessing our hands; anointing them with holy oil; praying with each one about whatever need was uppermost in our minds.

We have gone on walks together; we have danced to ABBA; sung our hymns and prayed. And then came Corona. In the past two years we have met on Zoom waiting for the time when we might meet again in person. Zoom has brought us together in another way; we have discovered new ways to be together with beautiful pictures, music, and poetry. We still share our concerns in a virtual circle: Each one passing the hand of friendship to another participant. Some of our friends have moved away, but are still invited to Zoom with us. Others have passed away, but are still alive in our memories.

For seventeen years, Golden Girls has brought us laughter, tears, joy, and friendship. We have bonded into a support group, a sisterhood of assurance that we care for and about one another. It remains open to all women who feel the need for comfort in difficult times.

Jeanne Glenz

A Prayer for Peace

The Rt. Rev. Mark D. W. Edington

God of timelessness,
From chaos and disorder
You brought forth the beauty of creation;
From the chaos of war and violence
Bring forth the beauty of peace.
God of compassion
You saw the humanity of the outcast and the stranger;
Help us to see the evils of our hatreds and suspicions
And to turn them into the embrace of your Beloved Community.
God of peace,
Through your love on the cross
You overcame the power of violence and death;
Turn us away from the love of power
That we may transform a warring world
Through the power of your love.
Amen.



Poetry Please

“Hope” is the thing with feathers - (314)

“Hope” is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I’ve heard it in the chillest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

By Emily Dickinson

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Outreach

The Christmas Tafel Experience, up close and personal

On Saturday December 11th I was able to enjoy the most memorable experience: working with the Outreach Committee at the Münchner *Tafel* at the *Großmarkthalle* in Munich. It was a cold, overcast day at the outdoor Münchener *Tafel*, but our moods were anything but sad or gloomy. On the contrary, we were all most excited and thrilled to be able to give out so many gifts of soaps, shampoos, toothpaste, shower gels, Christmas chocolates, socks and hats that were lovingly made by hand in beautiful colours and patterns. As we filled our four tables with these necessities, we could see the people starting to line up outside the gates of the *Halle*. This was, needless to say, a humbling experience: watching people stream by with their empty baby strollers, prams and arms full of empty shopping bags on their way to the top of the Market to fill their bags with food.

It was clear from the look on their faces as they walked by our tables that they were excited about coming to us. Their eyes got bigger, and small children who accompanied them were running to look at our table first before they went anywhere else, much to the dismay of parents who were saying, “We will come back here. I promise”.

Liz Wink and Angela Schneider did a great job of making the Church stand out as a place of great joy. Almost all of the people who took shower gels or soaps were so grateful and pleased. It was written all over the faces and the way they would say thank you. The little children’s faces, all lit up, are still emblazoned in my mind, as they found baby dolls or stuffed animals, books or other small toys. One little girl ran up to me, looked up with her beautiful little face and said, “Can I have a doll?” I panicked, as I knew the dolls were gone. We had two gorgeous stuffed bears however, beautifully packed up by Aileen Klarmann. I had to say no to the little girl, but then stopped and said “WAIT! I have something else!”

I gave her one of the bears. She ran off happy, only to return a few minutes later asking for one for her sister, who was in tow. I gave the second bear to the sister, and off they ran screaming to their Grandma. That, of course, was my highlight of the day.

I have been very blessed in my life. I have never wanted for food or for basic necessities, so to have this glimpse into the lives of people who do not have even these small luxuries was quite humbling and powerful. I think a bit more when I am taking a shower with my pricey shower gels and brushing my teeth with my electric tooth brush, that I am indeed very lucky. It seems such a cliché to say something like this, but I just know for myself that this cold, overcast morning was a reality check about where I am and where others are not.

I would like to believe that the people who were on their way out of the *Tafel* on that day were made especially happy by the people at the Church of the Ascension, and that we were able to bring a small bit of joy or comfort to their lives. Certainly, all of us working on that day gave our best, and we were a harmonious and lively group. Respect to all who take the time to work to help others and a big thanks to the Outreach Committee at our church who are shining stars.

Jane Scheiring

Firewood and Medicines for Harsova in Romania



The winters are long and hard in Romania. Firewood is essential to keep people, particularly the elderly, warm. Here is a photo of a lady in Harsova who received firewood donated by our church.

Due to new EU regulations many non-prescription medicines have become very expensive in Romania. The Church of Ascension donated €550 to the parish of Harsova. Father Ionel posted photos and a thank you for our support on *Facebook* under the following link.

<https://www.facebook.com/bisericaharsovavaslui/photos/medicamente-%C8%99i-lemne-achizi%C8%9Bionate-cu-bani-din-dona%C8%9Bia-primit%C4%83-din-partea-parohi/1091710714720086/>



A big thank you to the Rev. Dorothee Hahn for helping us to connect with and support needy people in Romania.

Angela Schneider for the Outreach Committee

Memories of Lise

At the end of last year, very sad news reached us that Lise Cribbin, a former member of the church and the choir, had died. Our thoughts and prayers are with her partner, Simon.

Lise was born in Edinburgh, Scotland and grew up in Wellington, New Zealand, and Melbourne, Australia. She studied musicology, and later became a Licentiate of the Royal Schools of Music. She moved to Germany in 1989 on a PhD scholarship. She met Simon in Munich in 1993 when they were asked to write a book of English grammar together. After a long and complicated courtship, Simon joined her in her little house in Eichenau, where they lived from 1995 to 2000, before moving to Munich. They both taught English at BMW for many years (coming across Jo Westcombe and Sue Morris there) and had their own freelance English teaching business. Lise also continued to write books of English grammar and vocabulary. Lise lent her beautiful soprano voice to the choir and various ensemble offshoots for many years. She was also a gifted pianist, and offered several concerts at the church.

Lise and Simon left Munich in 2012 for Canterbury, Kent, England, later moving to a nearby village. Lise soon established herself as a piano teacher, giving lessons in her Magical Music Shed in her tiny garden. She specialised in teaching adults, and quickly established a following. She became quite a figure on the local music scene, both singing in and accompanying choirs. Lise died suddenly, and far too young, in October 2021, at the age of 57.

Jo Westcombe and Simon Wilson

Here are some memories from those who knew her well:

I remember Lise very fondly. I loved singing early music (motets and things) with her. She was so full of life, energy and fun. The world is a duller place without her.

Rev. Julie Nelson

Singing next to Lise was like singing with an angel – one who thought everyone should dance to Bach!

Christiane Henrich

Ikon

After a piano recital in the Gemeindesaal, where Lise played a much-loved Beethoven sonata, I told her that either the piece was easier than I had thought or she a better pianist.

Steve Sherman

Lise was a devoted and loyal member of the choir as well as all musical activities at the Church of the Ascension for so many years that it is difficult to reduce my memories of her to only a few. What comes first to mind was her enormous talent and enthusiasm, whether as a singer or, as we came to learn, as a pianist. She was at rehearsal and in the choir loft nearly every Sunday. If there was a small vocal ensemble needed, Lise would be the first to offer her services. If we were staging a Gilbert & Sullivan operetta, Lise wanted to sing with us. If we simply wanted to sing some Renaissance music for no other reason than enjoyment, Lise offered her talents. We also discovered what a superb pianist she was when she started giving recitals in the Gemeindesaal. She set high standards for the choir and for herself and she could become frustrated when either she or the group did not meet those standards but her joy at a job well done, an anthem well sung or a sonata well played was boundless, exuberant and timeless. And her hug at the “Peace” was often the highlight of my week!

Jeff Leipsic



Lise Cribbin with Jeff and Rebecca Leipsic in March 2006

Ascension Recipes:

Dame Melba's Favourite Pasta Dish

2 red peppers, cut into 2 cm bits

1 zucchini, about 300 gr, quartered lengthways and cut into 2 cm bits

1 sweet potato, peeled and cut into 2 cm bits

1 (yellow) beet, peeled and cut into 2 cm bits

800 gr tin chopped tomatoes

1 onion, finely chopped

1 tsp dried chilli flakes

200 gr sultanas

2 garlic cloves, crushed

2 tsp dried oregano

1 vegetable stock cube

200 ml cold water

100 gr young spinach

Dried lasagne sheets

Olive oil

Salt and freshly ground black pepper

75 gr plain flour

75 gr butter

750 ml milk

125 gr mature cheese, grated

1 mozzarella, torn

Basil leaves to garnish

Serves 6

Preparation

Preheat the oven to 200°C.

Put the chopped vegetables (peppers, zucchini, beet and sweet potato) into a large baking tray, drizzle with 2 tablespoons of olive oil, season with salt and pepper and toss together. Roast for 30 minutes, until lightly browned.

While the vegetables are roasting, heat some oil in a large saucepan and gently fry the onion for 5 minutes, stirring regularly. Add the chilli and garlic and cook for a minute more.

Stir in the tomatoes, dried oregano, sultanas and crumbled stock cube. Add the water and bring to the boil. Simmer for 10 minutes, stirring regularly – then set aside.

Use the butter, flour and milk to make a white sauce. Stir in roughly two-thirds of the cheeses and season to taste.

Take the vegetables out of the oven and add to the pan with the tomato sauce. Stir in the spinach and cook for 3 minutes.

Season with salt and plenty of ground black pepper.

Put a third of the vegetable mixture over the base of a (rectangular) 3 litre ovenproof dish and cover with a single layer of lasagne. Top with another third of the vegetable mixture and a second layer of lasagne. Pour over just under half of the cheese sauce and top with the remaining vegetable mixture. Finish with a final layer of lasagne and the rest of the cheese sauce. Sprinkle the reserved cheese over the top.

Bake for 35–40 minutes. Allow to stand for 5 minutes before serving to allow the dish to settle. Garnish with basil leaves if desired.



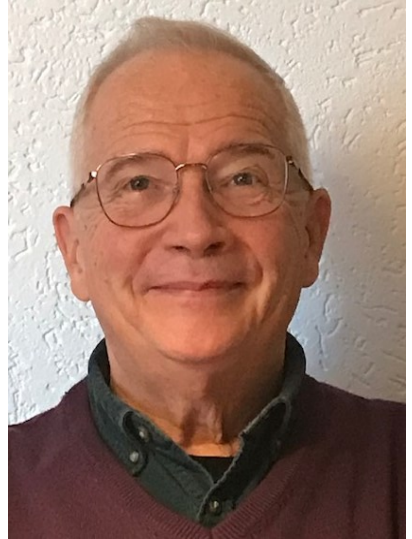
Interview with John Alford

You say Goodbye, I say Hello

John Alford has been a member of the congregation for many years but has somehow never featured in the **lkon**.

We have an interview with him here before he goes back to the USA for his next chapter.

John was born into a large farming family near Avon, Indiana, about 15 miles west of Indianapolis. His mother was one of fourteen children, so he has 7 aunts and 6 uncles on her side, and all of them - except one uncle - married and had children – AND HOW!! He has a total of forty-two first cousins on his mother's side – and none on his father's! When his maternal grandmother died in July of 1981, she left 102 descendants – children, grandchildren, great-grandchildren and at least three great-great-grandchildren.



While he sometimes helped out with chores on the farm when visiting on the weekends – the family had dairy cattle, hogs, chickens and field crops - until the family moved into Indianapolis when he was in the 8th grade, he was brought up on other farms. In exchange for doing farm chores for the owner/landlord, the family paid a greatly reduced rent for their house. His Mom had a green thumb and put up produce from the large garden - countless jars of tomatoes, green beans, and other things raised on the farm. Raspberry and blackberry brambles in the adjacent meadows provided countless pies, preserves and cobblers!

So back to your home country John. But why and to the rural life or not?

Not the farming life! A few weeks ago, my former employer, Travelport, in Atlanta reached out to ME about coming back to work. Amazingly, having just turned 70, I start a new job with them March 14, as I possess a scarce skill set that is still much in demand!

Travelport is a service provider to the airline/travel industry comprised of three reservation systems - Galileo, Apollo and Worldspan. I worked for Amadeus, a similar company based in Erding (Aufhausen) for almost 14 years. Both systems utilize (or in the case of Amadeus, USED to utilize) a mainframe-based facility called TPF – Transaction Processing Facility.

I believe you have called many places home. Can you tell us about some of them? How about starting with Saudi. What did you do there?

In February of 1994, I left Dallas, where I had been working for American Airlines, for Jeddah, in the Kingdom of Saudi Arabia. I was working for Saudi Arabian Airlines, which was using a TPF-like system to support the various airline functions, including ticketing, airport check-in, catering and such.

Here in Europe we hear of restrictions for westerners in Saudi. What were your experiences?

Life in Jeddah was weird in some ways. Once you got used to the weirdness, though, it was more than okay- though it certainly was NOT for all. Everything, and I mean EVERYTHING, closes five times per day for prayer – the times for which are posted in the Arab Daily News, since they shift around.

There were two types of church, both quite illegal, designated as Welfare P for Protestant services and Welfare C for Catholic ones. You had to know somebody to find out exactly when and where the services were being held, as it was usually at a different location every week for security purposes. Repeat offenders caught practicing any religion other than Islam could suffer consequences. There were cases of people being deported, though I never knew anyone who was.

I also took part in several Jeddah Light Opera productions, as conductor, musician, and performer, and was also active in two different theatre groups – all quite illegal, as men and women who are not related are not allowed to even be in the same vehicle!

Other places that were memorable for any reason?

Dallas, Texas was a near perfect situation for me. I was working full time for American Airlines and was blessed with a very cooperative boss. This allowed me the flexibility to adjust my schedule to be able to play in THREE orchestras – the Las Colinas Symphony Orchestra, the Garland Symphony Orchestra and as a **ringer** † with the Waco Symphony Orchestra. “Pops” concerts with various orchestras I’ve played with have included artists such as Chet Atkins, Henry Mancini, Roberta Flack, Peter Nero, Michael Martin Murphy, Shari Lewis (and “Lambchop”), Dionne Warwick, and Brenda Lee.

† **ringer** is the slang term for a musician who does not routinely rehearse with the orchestra, but is brought in at the last minute to strengthen a section. Violists – like tenors – are in great demand and sometimes in scarce supply!

Because of COVID-19 restrictions, some relatively new members of the congregation will never have experienced you as a musician. Tell us a bit more about that. (The full story of how he got into music is another article!)

I was a viola performance major at the University of Tennessee at Chattanooga, and performed regularly with the Chattanooga Symphony, Chattanooga Opera among other “pick-up” jobs. I still have friendships from those days.

I have fond memories of music at the Church of the Ascension too. I particularly remember when Mitchell sang the beautiful Cesar Franck *Panis Angelicus*. Gudrun accompanied her on the organ, and I played the duet part on the viola.

I didn't sing publicly until I was in my 20's, but it turned out that I had a decent natural voice. I started singing at the Church of the Ascension in October of 1995, and met Fred Mayer. With his help, I learned how to use my voice properly. I sang in multiple Gilbert & Sullivan productions and at least a concert or two based on Broadway musicals with other CoA members, plus of course the various Programme Americana and Gospel concerts with amazing guests like Janet Tyler and Craig Walters.

In Munich, I started singing with the German American Choral Society as well (later renamed MICS – Munich International Choral Society). This was tremendous fun; in 1997 we took part in a massive festival in Vienna for the 200th birthday of Franz Schubert. One of the numbers in the first night outdoor concert featured hundreds of men from the various choirs singing Schubert's *Die Nacht*. It was breathtakingly beautiful.

John sang in the octet on his last Sunday at our church for the time being and was sent on his, yes almost tearful, way with the Irish Blessing: May the Road Rise up to Meet you.

You have been an acolyte too. What qualities/qualifications do you have to have to be a good acolyte? Did Martin give you any training?

There was some training involved, and Martin was – and continues to be – the driving force in that ministry. In those days at least some of us were actually licensed LEMs – Lay Eucharistic Ministers. I don't recall any of us ever taking the Sacraments to somebody in their home, though in pre-COVID days we did chalice duty. The main requirement for an acolyte is a willingness to serve and to ensure that things are in place; that service is your primary focus. As does the tech team,

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you must be willing to be there early to set up and stay late to tear down and put things back to their storage locations.

Anything else you want to tell us about?

In the fall of 1969 I was first introduced to the Theatre Pipe Organ – the instruments that allowed a single musician to provide musical accompaniment and effects for silent films.

I spent lots of time helping a man who tuned and maintained church organs all over Indiana, Ohio, Kentucky and Illinois. He also had a theatre organ installed and playing in his home, and I was hooked!

In 1985, I bought a small Wurlitzer organ that had originally been installed in the Imperial Theatre in Columbia, South Carolina in 1928. It is the core of what I plan to eventually have playing in my building near Chattanooga, doing the remainder of the voices digitally. Here is a picture of the replica Wurlitzer console that I had built for me – based on the Wurlitzer that was installed in the Brooklyn Paramount in 1926.

Wow. You have plans aplenty.

I am sure this will not be farewell, but Auf Wiedersehen! All the best, John!

Sue Morris



On my Desert Island...

Our castaway this month is Prof. Dr. Loren Stuckenbruck, Dean of the Evangelisch-Theologische Fakultät at the Ludwig Maximilian University in Munich. He is married to Lois and father of Daniella, Johann, and Nathanael. As Lois will testify, each child was born in a country they no longer live in! (A scenario probably not unknown to members of the CoA community!)

His earlier training was in Semitic and classical languages at Butler University Indianapolis, Princeton, and then in Tübingen and Heidelberg. Although he learned Ethiopic at the time, he never anticipated that it would someday consume so much of his time. He was instead specializing in Aramaic and working on the Dead Sea Scrolls, some of which he eventually published. Since some of the very fragmentary Dead Sea Scrolls belonged to books that are above all other languages most completely preserved in Ethiopic, he eventually turned to Ethiopic to get a better grasp of those books (1 Enoch and Jubilees) because they are part of the “Bible” in the Ethiopian (and Eritrean) Orthodox church traditions. He began to realize that there were many more manuscripts in Ethiopia containing these books and, with assistants, has been locating, accessing and learning from local communities and religious authorities in Ethiopia what they mean, how they are read to regulate their lives, and how this affects their views of the Bible. Several areas of theology have had a particular impact on his thinking as a theologian: demonology and mental health, environmental theology, the church year cycle, and social and political oppression. Coming to Munich from Princeton has made the travel to Ethiopia possible. For him it has been such a blessing to be at LMU Munich and part of the CoA community during the last 9 1/2 years! Loren now takes up the story himself.

“My favorite things to do when there is time: gardening (well, not as someone who knows what they are doing!), practicing the piano (especially Chopin, Rachmaninoff, Debussy and Beethoven), taking walks (especially with Lois!), and speaking in puns (not tongues!) and sometimes being silly. Choosing only six tracks to take with me to my desert island is a hard one as I enjoy many different kinds of music, and my reasons are a combination of nostalgia and curiosity on how same things are interpreted differently (like scripture!)”:

- The Carpenters: two albums: “A Song for You” and “Horizon”; popular music I “grew up with” – yes, that dates me!
- Chopin: Great Recordings of the Century series, with favorite pianist, Dinu Lipatti) – I enjoy hearing how different pianists interpret *rubato* in Chopin’s works.
- Arthur Rubenstein’s recording of Chopin’s Four Ballades – same reason as above
- Tchaikovsky’s 6 Symphonies, especially as conducted by Leopold Stokovsky (NBC Symphony Orchestra) – I “grew up” with these as much as with the Carpenters!
- “Swinging Tschaikowsky” with pianist Eugen Cicero – a fun jazz take on well-known Tchaikovsky melodies

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If anyone has ever seen photos taken by Loren it is not surprising that his luxury on his desert island would be his camera.

“I hope there is wildlife on my desert island to photograph (whether ants, birds, sea-life, camels, large cats, and all kinds of apes) – in another life, I would have wished to be a wildlife photographer.”



It is Easter. It is Spring. Rejoice!

The reappearance of the light is the same as the survival of the soul.

Victor Hugo 1802-1885

Our Lord has written the promise of resurrection not in books alone, but in every leaf in springtime.

Martin Luther 1483-1546

Nature does not hurry, yet everything is accomplished.

Lao Tzu 571 CE

Faith makes all things possible. Love makes all things easy.

Dwight L. Moody 1837-1899

The Earth laughs in flowers.

Ralph Waldo Emerson 1803-1882

God loves each of us as if there were only one of us.

Saint Augustine 354-430



JESUS MAFA. Holy Week from Art in the Christian Tradition,

a project of the Vanderbilt Divinity Library, Nashville, TN.

<https://diglib.library.vanderbilt.edu/act-imagelink.pl?RC=47583>

Original source: <http://www.librairie-emmanuel.fr>

Congratulations

To those who have recently celebrated a birthday

- 6th February Tonda Kemmerling
- 11th February Sue Knowles
- 19th February Kristi Nowak A very special occasion!
- 7th March Michael Beer
- 8th March Lois Stuckenbruck
 Yann Savard
 Peter Dalen
- 9th March Jes Villa
- Laurian Harris Sometime in March – undisclosed!

And to anyone else who has celebrated a birthday in these cold, blustery months and hasn't told anyone!



To those who have wedding anniversaries

- Sue and Mike Morris 13th February (no it wasn't a Friday!)
- Clair and Rainer Ullmann 7th March

Notes from the Vestry

Congratulations to George Battrick and Lloyd Denton who have been elected as representatives from the Church of the Ascension to attend the Convocation Convention.

Jes Villa, who also put his name forward, and is the chair of the Commission on the Ministry of the Baptised, will stand in should George or Lloyd be unable to attend.

The church of the Ascension is well represented at Convocation level as Janet Day-Strehlow is the Chair of the European Institute of Christian Studies, Lois Stuckenbruck is on the Council of Advice and David Case is the President of the Council of Advice – see Page 7.



Worship in Nürnberg

At St. James the Less we normally meet every 2nd and 4th Sunday for worship at 16:00 in the main church of the Jakobskirche in downtown Nürnberg:

Jakobskirche - Church of St. James the Less
Jakobsplatz 1
90402 Nürnberg



Please come and join us! We would be honoured to have you worship with us. No matter who you are, or where you are on your spiritual journey, you are welcome at St. James the Less.

Services have now resumed thankfully but do check our Facebook page to get the latest information:

<https://www.facebook.com/stjamesnuremberg/>

Worship in Augsburg

Services at St. Boniface, Augsburg

- every Sunday at 16:30 in the Ev.-Luth. Auferstehungskirche located in the Garmischer Straße 2a, 86163 Augsburg-Hochzoll
- Our Vicar Rev. Lutz Ackermann can be reached via mobile 01578 8306272
- All Services take place on site and also via Zoom ID 929 3722 6600, no password required. All Welcome, No Exceptions.
- Check out our Facebook page to stay informed of any last-minute changes.
<https://www.facebook.com/ChurchOfStBonifaceAugsburgEv>



Coming Events

Monday 28 th March	18.00	Worship Committee Meeting
Saturday 2 nd April	14.00	Women's Book Discussion
Monday 4 th April	19.00	Outreach Committee Meeting
Saturday 9 th April	09.30	Easter <i>Tafel</i> by the Outreach Group
Saturday 23 rd April	10.00	Racial Justice Book Discussion
Wednesday 27 th April	19.30	Vestry Meeting
Saturday 14 th May	14.00	Women's Book Discussion
Wednesday 25 th May	19.30	Vestry Meeting
Wednesday 22 nd June	19.30	Vestry Meeting
Sunday 26 th June	12.00	Celebration of the Reverend Clair Ullmann

Recurring Events

Tuesdays	08.30	Morning Prayer followed by
	09.10	Morning Coffee
Wednesdays	15.00	Coffee with Dan (starting 20 th April)
Wednesdays	19.30	Study Group "The Way" (starting 6 th April) (1st, 3rd, 5th Wednesday of the month)
Thursdays	20.00	Compline Room opens at 19.45

For further information please visit the Calendar within the CoA Website.

Emmauskirche

We are grateful to everyone at the Emmauskirche for flexibility as they allow us to share their church premises. When they have their mini-Gottesdienst once a month we can now start our service at 12.15.

Frau Probst, Messnerin, is retiring at the end of May and the congregation will be saying goodbye to her after the service on the 22nd. This is before the publication of the next issue of the **ikon**, so we congratulate her now on her retirement and wish her all the very best for the future. We are grateful for her unfailing support over the years.

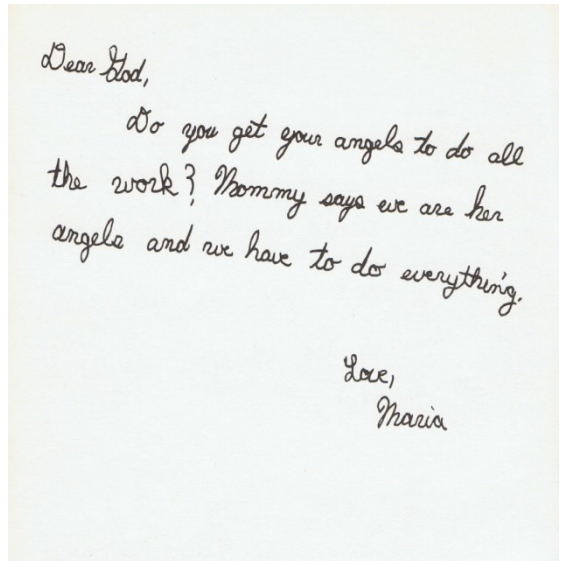


Closing Words

We have many angels in this church: People who help out behind the scenes or who are physically busy in church Sunday after Sunday such as ushers, acolytes, members of the altar guild, soloists and the tech team.

To everyone who contributes to make worship meaningful a big thank-you.

The editorial team and the Vestry wish everyone a blessed Easter.



Sue

Imprint / Impressum

Editor: Sue Morris
Assistant Editor: Mitchell Woodard
Layout: Roger Houghton

Please help us to fill the magazine with the life of the church and send any ideas or contributions for the next issue of **lkon** to the editor for consideration: sue.morris@web.de

Please note ...
if you want to have anything announced during the church service or in the bulletin, you will need to first run it past the Senior Warden, Janet Day-Strehlow.

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Back Numbers

You can find all the previous issues of the **lkon** on our website at:
<https://www.ascension-munich.org/parish-magazine>



The Church of the Ascension is an Anglican/Episcopal Church in the Convocation of Episcopal Churches in Europe, a member of the worldwide Anglican Communion.

We extend a warm welcome to all!

Our Purpose and Mission

We offer worship in English, serving Greater Munich and the surrounding area. We welcome people of all nationalities to join our community and share in our journey towards a deeper knowledge of God as revealed in Jesus Christ.

We seek to:

- Proclaim the Good News of Jesus Christ by word and deed
- Celebrate God through beautiful and meaningful worship
- Minister to one another through worship, fellowship, Christian education and pastoral care
- Care for people in the wider community through outreach projects, both alone and together with others.