



*Go, and do thou likewise*  
FRIENDS OF DUKE CHAPEL



Friends Newsletter  
First Quarter 2008

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# Entering Passiontide

by Sam Wells, Dean of Duke Chapel

When Jo and I had our first child we were living in Norwich, in the east of England. One of the things I most miss about Norwich is its parks. Very close to my vicarage in the west of the city were four parks, and I would visit one of them every day. One sunny day in 2002 I set off down to the nearest one. I parked the car, strapped my six week old son onto my front pack, unleashed my glorious young golden retriever, and off we went.

Down to the river, over the bridge, around the lake: all our favorite haunts. The dog chasing sticks and bothering the fishermen, the babe clucking and gurgling at each step. All was well with the world, and all sense of time floated away.

Then my waggy dog had an idea. She saw some ducks, jumped into the river, and swam upstream. I lost sight of her.

Not to worry. No hurry. Minutes passed. No dog. After 20 minutes, the babe started getting restless. Clucks and gurgles turned to wrestles and cries. Absent dog. Very present baby. Two profound irrationalities. A dog whom I couldn't tell where to rendezvous, and a baby whom I couldn't persuade not to worry.

Fifty minutes gone. Screaming baby. A long way from home. Still no dog. Trouble. I looked pleadingly at passers-by. Help! I found a telephone box (no cell phones then, at least for me) and called home. No answer. Panic. Do I give up on

my darling dog for the sake of my needy child? Thumping heart. Prayer. Sheer human helplessness.

Then – sudden, amazed joy. My wife Jo miraculously appears. Some saint had found the dog, and called the number on its tag. She came to rescue. And, there, right behind, came Connie, her wagging tail teasing me for my anxiety and inviting me to play a new game. Her face said “Didn't you know I would be waiting by the car?” Relief. The shakes. Tears.

Actors refuse to work with animals and children. After this I knew why. They bring you face to face with God.

**Actors refuse to work with animals and children. After this I knew why. They bring you face to face with God.**

We are in the season of Lent. It is a time for stripping, not just the altars, but also ourselves. Stripping of pretension, stripping, symbolically of chocolate or alcohol or swearing maybe,

stripping of excuses, stripping of everything that stands between us and God.

By Good Friday, after forty days of stripping, we stand naked before the crucified Christ as he is naked before us: God laid bare. And, like my heart in the park, we should expect to experience raw emotion, raw intensity of love, fear, longing, dread. We come together in Holy Week to cherish that feeling, that wonder, that raw encounter with God.

We have a word for that raw intensity – God's, and ours. We call it Passion.

# MY JOURNEY INTO SOCIALLY RESPONSIBLE INVESTING

by Gaston Warner, Director of University and Community Relations for Duke Chapel

**NEVER TAKE FINANCIAL  
ADVICE FROM A PREACHER—  
IT IS NOT AN OLD ADAGE,  
BUT PERHAPS IT SHOULD BE.**

Nevertheless I thought I would share with you my recent foray into the world of social responsible investing (SRI) and the reasons behind it. SRI broadly represents a kind of investing in which a person is able to align their beliefs with their investing practices. SRI employs three basic selection methods: (1) screening companies by their practices—screening out the bad and/or screening in the good; (2) employing shareholder voting/activism to make a difference from within; (3) investing in the local community to give financially disenfranchised people access to capital.

One does not have to sacrifice market returns to engage in socially responsible investing. While there are some sub-market return options, most SRI funds seem to be fairly competitive among investment options.

I have always been interested in issues of faith and money. I find that the business world thinks quite a bit about ethics and doing good. It is both silly and dangerous to imagine that our spiritual lives and our financial lives are somehow divided.

There are plenty of examples where our economic system is used to crush people, but it can also be employed to do great good. In the mid 1700s, John Wesley, the founder of Methodism, had a no-interest lending program for the express purpose of helping poor Methodists become more financially successful so they would have more money available to help others (in keeping with Wesley's much publicized quote, "make all you can, save all you can, give all you can"). In the 1950s and '60s Clarence

Jordan, a Baptist preacher and scholar, had an idea for another no-interest loan program to give financially poor people access to capital which he called "the fund for humanity" and which Millard Fuller later crafted into the well-known ministry Habitat for Humanity.

My wife Lacey and I are fortunate; we love what we do and are able to live somewhat simply, and save a bit. We will have enough for retirement, and to quote Mary Poppins, "enough is as good as a feast". The question which faces us now is "how do we live faithfully with what we have?" We tithe and give to non-profit organizations which are doing good things in the world. We view this kind of giving as an inoculation against wealth controlling us instead of us controlling our wealth. However, we find ourselves asking how can we use the other 80%-90% in responsible ways.

Here is my concern: If I am disgusted with the practice of predatory lending, but I have stock in a company which has been a leading beneficiary of predatory lending practices, then I am profiting from the abuse of the poor. Even with the nuances and complications between companies and global economic forces, I want my money to be used in ways that are good—and if that is not possible, I want at least to be sure my funds are not being used for things that I consider evil. And I would still like to get a decent return on my investments.

All of this has led me to go SRI—socially responsible investing. Lacey and I have two basic pools of money: (1) our Duke retirement accounts where our investments are restricted to Duke's options between five investment carriers; and (2) a collection of other accounts and IRAs accumulated from previous employers which we now manage with a brokerage account through Vanguard (allowing me to access about 2,600 different funds in-

side and outside of Vanguard).

Let us begin with the Duke retirement accounts. Some online research turned up a total of six socially screened funds. Unfortunately, one is only lightly screened (alcohol and tobacco) and three are what are called variable annuities (basically a mutual fund with an insurance policy attached to it). Given my age the variable annuities would not make sense, so I am left with two current options: TIAA CREF Social Choice Equity; and Vanguard FTSE Social Index.

Luckily our options are more abundant for my personal retirement investing as we look at moving all our holdings into socially responsible stocks over the next year. For that 3-6 month salary cushion that we are all counseled to set aside, I am using a money market account from Self-Help Credit Union and plan to add

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WHAT WE HAVE?"**

a money market from Latino Credit Union as well. They are federally insured up to \$100,000, and my account at Self-Help has yielded competitive market rates over the years while the money is being used to do good in my own community.

In looking at investing in a number of mutual funds, I settled on a brokerage account at Vanguard for two reasons: 1) Vanguard charges low rates for the industry; and 2) Vanguard does relatively little currently with SRI and I would like to encourage them to do more. With Vanguard's brokerage account I can have one account with Vanguard but invest outside of the Vanguard family with thousands of options, an increasing number of which are socially responsible.

Below, you will find two parts of my investment plan. The first grid shows how I've allocated my Duke retirement funds given the options available. The second grid entails the options available from Vanguard, where I am slowly moving more and more of my personal investments. As time goes on, I would like to invest in some below-market return options such as micro lending through the Grameen Bank, and Oiko Credit as well as local options at Self-Help and Latino Credit Union.

### GASTON'S INVESTMENT PLAN

There are three broad types of socially responsible investing:

**Screening:** Screening out funds based on certain criteria, such as not investing in companies that manufacture alcohol, or screening in funds encouraging positive practices, such as being a "green" company.

**Shareholder Activism:** As a stockholder, you are eligible to cast votes about the company's practices. Several groups will pool your votes to influence the companies for good.

**Community Investing:** Involves funding initiatives which help positively develop local economies in areas such as housing and small minority businesses.

*The following funds have been screened for the following: A: Alcohol, T: Tobacco, G: Gambling, E: Impact on the Environment, H: Human Rights, AT: Animal Testing, C: Community Investment, EM: Employee Rights, P: Social Impact of Products, W: Weapons*

### DUKE UNIVERSITY SRI RETIREMENT OPTIONS

STOCK	CATEGORY	5YR RETURN	EXP RATIO	MORNINGSTAR	SCREENED FOR
TIAA CREF Social Choice (variable annuity) 60% stock 40% bonds	Large Cap	10.95%	.43%	4 star	A, T, G, E, H, EM, W, AT, C
TIAA CREF Social Choice Equity 15% foreign securities	Large Cap	7.38%	.47%	3 star	A, T, G, E, H, EM, P, W, AT
Vanguard FTSE Social Index (VFTSX)	Large Cap Growth	13.74%	.24%	2 star	A, T, G, E, H, E, P, W, AT
AIG Valic Ariel Appr. Fund (variable annuity)	Mid Cap Growth	12.41%	1.96%	3 star	A, T, G, W, E, EM
AIG Valic Ariel Fund (variable annuity)	Small/Mid Cap Value	12.35%	1.87%	4 star	A, T, G, W, E, EM

*TIAA CREF also offers American Funds Washington Mutual which screens for alcohol and tobacco  
I found no socially responsible screened investments offered by Fidelity for the Duke plan*

### VANGUARD SRI RETIREMENT OPTIONS

	MIN. INVESTMENT	1YR RETURN	5YR RETURN	EXP RATIO	SCREENED FOR
<b>LARGE CAP</b>					
Pax World Balanced	\$250	12.34	10.07	0.97	A, T, G, W, E, P, EM, H, C
Parnassus Fund	\$500	20.46	9.66	1.02	A, T, G, W, E, P, EM, H, C
Neuberger Bermans Socially Responsible	\$1,000	10.01	11.42	0.92	A, T, P, EM, G, E, W, H
Domini Social Equity A	\$1,500	23.61	7.87	1.19	A, T, P, EM, G, E, W, H
<b>MID/SMALL CAP</b>					
Winslow Green Growth*	\$2,000	20.88	23.34	1.49	A, T, G, W, P
Citizens Emerging Growth I	\$1,000	16.63	12.05	1.08	A, T, P, E, G, E, W, H
Pax World Growth	\$250	13.08	10.01	1.82	A, T, P, E, G, E, W, H
<b>INTERNATIONAL</b>					
Portfolio 21	\$1,000	9.63	17.44	1.6	T, G, W, E, P, EM, H, C
Citizens Global Equity I	\$1,000	17.59	7.73	1.38	A, T, P, E, G, EM, W, H
Domini European Social Equity	\$1,500	35.35		1.88	A, T, P, EM, G, E, W, H

Learning to use financial capital for the greater good while still receiving a market return is part of a growing ministry at Duke Chapel that explores ways to use all forms of social capital for a higher purpose. What a wonderful way to make investing fun and to live out our calling as Christians.

# TO EAT DEATH... *and Live*

*By Cheryl Henry, Presbyterian Campus Minister at Duke University*

The recent academy award nominated documentary *Recycled Lives* tells the story of the Guatemala City Dump. During Spring Break this past March, 11 students from Duke and UNC saw the dump firsthand. Standing on the edge of the dump, we viewed the steady stream of semi-trucks dumping their trash at the rate of 1 truck per minute. We saw the people who received their holdings, gleaning from them a meager living. From our vantage point, the scene was bleak. Like some Edgar Allen Poe poem gone Latin we tried to take in the grim situation before us. The stench and heat overwhelmed us. And all around the vultures swooped.

Gazing down on a world we struggled to take in, it was the vultures that caught our attention. Some of us had never really seen a vulture before. They surprised us. Large and shiny black, despite their setting and their way of surviving, they were rather majestic birds. Our host, Jeannen Wiseman, told us that in ancient times there were cultures for which the vulture was their highest goddess. Jeannen told us that the vulture was admired because she could "eat death and live."

Later as we went about our trip through Guatemala, we would meet many persons who had eaten death and lived. There was Lucia, who witnessed the horribly cruel deaths of her husband, brother and father by the American backed Guatemalan military during the 1980's. Today she advocates for the eas-



*The Guatemala City Dump that 11 students visited last year during Spring Break.*

ily forgotten rights of women. In addition, she offers grief support to the families of those who suffer again as the graves of those untimely buried during the civil war are exhumed. The exhumations, though necessary, revive not only buried bodies, but buried pain. There were the smiling and dear children of Juan Calvino Colegio. Many of the children live with grandparents,

*Jeannen told us that the vulture was admired because she could "eat death and live."*

aunts and uncles and rarely see their parents who have stolen across the U.S. border (legally and illegally) to eke out a living. Their parents are known best through the phone calls they make and the money that allows them and their extended family to live. There was the brave story of the community of Santiago and Fr. Stan Rother, their Oklahoma born priest who died for his people during the military siege of the 1980's.

The community there continues in its solidarity with the poor strengthened by the love of Fr. Rother. There was Camino Seguro, a school next to the Guatemala City Dump where children whose parents forage in the dump, attend school and nurture a dream that they have gifts to share beyond their ability to pick through other's trash.

We started our trip seeing ourselves as missionaries. But what we heard; what we saw; the people we grew to love; the Lenten prayers we prayed; took their toll on us. Before our time was done we realized we were not missionaries, but rather fellow brothers and sisters in a time of grand reunion with a part of our family we were only just getting to know. Traveling in Guatemala, we found more than the mythical vulture goddess; we found our brother Christ's suffering and death. And as assuredly as Lent slowly marches toward Easter, we too stumbled into evidence of his resurrection! Practiced at seeing Christ in our Guatemalan brothers and sisters, we returned home to find him here as well, among more familiar faces. We recognize him as the one who eats death and lives. The One who is truly everywhere we go.

# DUKE CHAPEL PRESENTS BRITTEN WAR REQUIEM

Duke Chapel will be presenting Benjamin Britten's War Requiem on Saturday, April 19th at 8:00 pm and Sunday, April 20th at 4 pm. Rodney Wynkoop will be conducting the Duke Chapel Choir, Choral Society of Durham, Duke Chorale, and Durham Children's Choir in this powerful work scored for chorus, orchestra, soloists, and organ.

Britten's Requiem utilizes the poetry of Wilfred Owen, a soldier in the First World War. Commissioned to write music to celebrate the consecration of St. Michaels Cathedral, in Coventry, on the site where bombing during the Second World War had made rubble of the original cathedral, Britten turned to Owen's poetry from the earlier war and to the traditional world of the Requiem Mass for the Dead, molding them into a powerfully dramatic textual sequences and setting them to music through imaginative and bold compositional means.

In addition to the concerts, the Chapel will be sponsoring several lectures during the week leading up to the concert. George Gopen, a member of the Duke English faculty will be lecturing on poet Wilfred Owen. Philip Rupprecht, a professor in the Music department will be speaking on Britten and Pacifism. Finally, the Reverend Canon Justin Welby, Dean of Liverpool Cathedral and former Sub-Dean & Canon for Reconciliation Ministry, Coventry Cathedral will speak about the theological themes of the Requiem, the poems of Owen, and the larger topic of reconciliation, especially in the areas of religious conflict.



## War Requiem Lecture Series Calendar

### ✠ An Evening with Wilfred

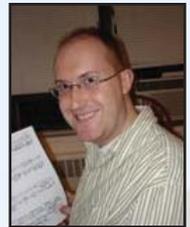
#### Owen: Life and Poetry

by George D. Gopen, *Professor of the Practice of Rhetoric, Duke University*  
 Tuesday, April 15 at 6:00 pm  
 Reynolds Lecture Hall  
 (0016 Westbrook Bldg)



### ✠ Britten and Pacifism

by Philip Rupprecht, Associate Professor of Music, Duke University,  
 Friday, April 18 at 4:00 pm  
 Biddle Music Building, Room 104



### ✠ War and Reconciliation

by Justin Welby, *Dean of Liverpool Cathedral and former Sub-Dean and Canon for Reconciliation Ministry, Coventry Cathedral*  
 Friday, April 18 at 6:00 pm  
 Reynolds Lecture Hall  
 (0016 Westbrook Bldg)  
 and  
 Saturday, April 19 at 6:00 pm  
 Reynolds Lecture Hall (0016 Westbrook Bldg)



### ✠ War Requiem

The Duke Chapel Choir, the Choral Society of Durham, the Duke Chorale, the Durham Children's Choir, with orchestra  
 Saturday, April 19 at 8:00 p.m.  
 Sunday, April 20 at 4:00 p.m.  
 Duke University Chapel  
 Rodney Wynkoop, *conductor*  
 Esther Hardenbergh, *soprano*  
 William Hite, *tenor*  
 Christopheren Nomura, *baritone*  
*Admission: \$20 adults, free for full-time Duke students*  
*For tickets, call 919-684-4444 or visit tickets.duke.edu*

# Keeping the “Ding” in Wedding

By David Arcus, Chapel Organist and Associate University Organist

Everyone knows that weddings are significant, solemn, and happy occasions. Add the beauty of Duke Chapel to a wedding, and it's easy to see why people line up or even camp outside the Chapel for their favorite ceremony slot in the peak wedding months. Many couples plan their wedding as a once-in-a-lifetime event, and they—along with Duke Chapel personnel who help coordinate the wedding services—want everything to be perfect, including the music. Weddings are memorable and often beautiful, but they are rarely perfect. The music at weddings is no exception.

The fact is that seasoned wedding organists everywhere have to prepare for the unexpected: a bridesmaid who faints during the procession means an extra half-phrase of Pachelbel's “Canon in D,” or a minister who forgets to show up requires a 25-minute organ prelude to evolve into a 50-minute-or-more performance with selections that either aren't rehearsed or aren't anywhere near the music rack. As organist for most of these weddings, I am grateful that such things rarely happen in Duke Chapel; yet, every organist worth his or her salt must know how to convey that the prelude was always supposed to be 50 minutes or the processional was meant to have that extra half-phrase. After some time has passed, we tend to look at occasions with perspective, and frequently a humorous anecdote emerges. Some of these stories are funny, while others are embarrassing, but all are memorable and make the work of providing organ music at weddings an interesting and fresh experience.

Some of these stories germinate during the music consultations I hold with the wedding party prior to the ceremony.

These meetings are frequently teachable opportunities. “Trumpet Voluntary” and “The Prince of Denmark's March” are basically the same piece but are attributed to different composers, and the coincidence understandably demands a brief explanation, particularly when the wedding party asks me to play both selections. When folks ask for Handel's “Hornpipe” (from *Water Music*), I have to make sure I know which movement they really want. Some people ask for a brief explanation of how an organ works and are amused when they realize how the phrase “pulling out all the stops” was coined. One bride-elect was distraught because I explained that I couldn't accompany a vocalist who wanted to sing from the front of the Chapel if I were playing the Flentrop organ at the opposite end. “Can't you just wire the front organ to the back just for my wedding?” “No,” I replied, “but I could play all the music from the front organ.” Not satisfied with that answer, she finally agreed that a second organist was needed to accompany the vocal solos from the front end.

I was wrapping up another consultation, when the bride-elect turned to me and asked “Do you happen to know every man's desire?” “I'm not sure I do,” I replied, treading delicately. “It's a song that's played at a lot of weddings,” she assured

...seasoned wedding organists everywhere have to prepare for the unexpected: a bridesmaid who faints during the procession... or a minister who forgets to show up.



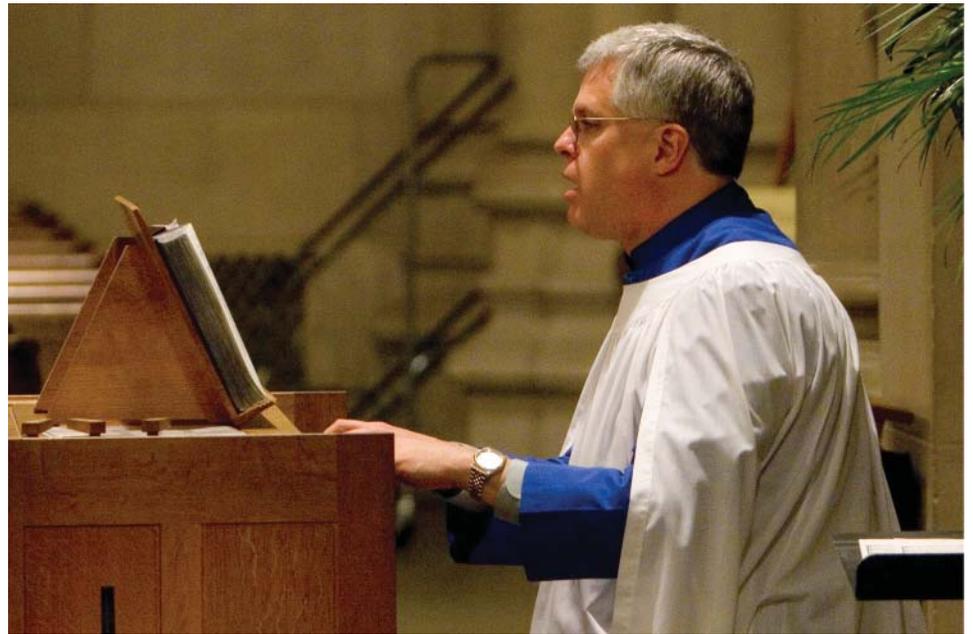
Mary Carmichael &  
Timothy Millington  
Married June 12, 2004

me. After about 20 seconds, I realized that she was asking about Bach's "Jesu, Joy of Man's Desiring," a selection which ironically she had rejected earlier in her consultation.

To be sure, the actual ceremony tests one's skills in ways that cannot be replicated, even with diligent practice. Several years ago at a Duke Chapel wedding, the groom wanted his younger brother to play trumpet during Trumpet Voluntary, which served as the processional. I agreed to let him play after hearing him at the consultation and receiving assurances that he would be well prepared. The day of the wedding, however, his nerves took over, and – well, let's just say that the trumpet solo phrases sounded a very differently from the way the composer wrote them. The split-second decision before me was whether to repeat the phrases as he had just played them (wrong notes and all) or to present them in its original form and heighten his anxiety. I decided to put my finely-honed aural skills to the test and play the repeated phrases just as I heard them. Turn a lemon into lemonade, I've heard it said more than once.

Experience and wisdom have tempted me to limit the choice of vocal soloists to people I know and work with on a regular basis. I know their voices and their repertory, and they know how to rise to the occasion every time. The downside, of course, is that you would never have an opportunity to "discover" the next rising star on the music scene. Other talents, however, are better left undiscovered. One Chapel clergyperson, upon learning of my intentions to limit the vocalist choices, said "why would you want to place such limitations on your choices and restrict the choices to only the people you know?" Within a week he presided at a ceremony where a young, very nervous vocalist was singing in Duke Chapel for the first time and crooning barely above whisper. "Okay," he said afterwards, "I see your point."

Musicians aren't the only ones to falter at weddings. The Flentrop gallery phone was put to great use when a bride became ill in the hour leading up to the wedding. Guests had arrived, and I had already



*Chapel organist David Arcus plays at an Easter vigil service.*

begun the prelude. An ever-conscientious attendant kept me informed of the bride's condition minute-by-minute. \*Ring!\* "The bride is being led to a sofa downstairs to rest awhile." Later: \*ring!\* "The bride is being attended to in the bathroom." \*Ring!\* "The bride is going to come upstairs for the processional." \*Ring!\* "The bride has returned to the bathroom." All the while, I'm stopping mid-piece each time to answer the phone. I ended up playing for almost an hour before the family decided the bride really needed to go to the hospital. She and her fiancé exchanged vows and rings in the hospital chapel, with the bride reportedly wearing a gown provided by the hospital.

I usually encourage wedding parties to request selections, even with the chance that I may have to say "no" to their requests. While only a few have taken this opportunity to "stump the organ-player," others actually hit upon some interesting ideas that had not yet occurred to me. One selection involved a work by Sigfrid Karg-Elert, called *Lobe den Herrn mit Pauken und Zimbeln schön* ("Praise the Lord with Drums and Cymbals"), which a few years later was selected as the recessional for Robin's and my wedding in Pennsylvania. On another occasion a couple asked about using "Gabriel's Oboe" by Ennio Morricone (from the soundtrack

of *The Mission*). I generally resisted playing selections from movie soundtracks or anything remotely commercial, but when I listened to the music, I found that it fit very nicely in conjunction with John Goss's hymn-tune for "Praise, My Soul, the King of Heaven." We ended up using both pieces for the processional, and since then I've suggested this pairing to wedding parties looking for something out of the ordinary.

Then there's the occasional wedding party who wants to hear Bach's great D-minor Toccata played at the wedding. "At your wedding?" I would ask. Eventually I give in, for I know that there could be far more tasteless requests. While I succeed at diverting requests for top-forty love ballads to the reception play-list, the plethora of contemporary Christian music presents a conundrum. Once a bride pleaded her way past my resistance, only to call about three weeks after the ceremony and voice her displeasure at the choice, asking, "Exactly why did you agree to allow it?" I chalk this up to buyer's remorse.

I've learned that it often pays to ask wedding couples if there's anything they'd like NOT to hear at the wedding. This became especially pertinent when, to my surprise, I consulted with a bride at whose first Duke Chapel wedding I had played about seven years earlier. When I asked what she

would like to hear, she handed me the bulletin from her previous wedding and said, "Anything but these pieces."

Remember the movie soundtrack example from above? A groom met with me about the music without his bride-elect and requested if I would agree to arrange a surprise: the theme from Indiana Jones and the Raiders of the Lost Ark for their recessional. The film was among the bride's favorites, and they wanted the music to gallop triumphantly. I wore out my VHS copy of the film trying to write down the music by ear, but the bride was indeed surprised!

I, however, am not very good at surprises. A Catholic priest called up about three minutes before I was to begin the prelude to the wedding service. He wanted to add service music, long after the wedding party and I met and agreed on the music. I have been doing penance ever since for telling him "no."

Sometimes clergy inspire surprise additions to weddings. A woman was presid-

ing over a ceremony when her efforts to suppress all traditional Christian language became increasingly evident (although I learned later that she was indeed a minister of a Christian denomination). As the benediction approached, she took on more of the qualities of a fairy god-mother than a woman of the cloth, and as she was hidden from where I sat, I envisioned her holding this magic wand as she blessed the couple with her vocal inflections. Minutes later I decided to interject "When You Wish upon a Star" in the middle of the third section to Mendelssohn's celebrated Wedding March from his incidental music to Shakespeare's *A Midsummer Night's Dream*. This sent the trumpet player into hysterics. I had gambled that no one would have detected the joke, but a mild admonishment from the wedding director demonstrated that I was mistaken.

Perhaps the biggest surprise was when the wind supply to the organ suddenly ceased in the middle of Mendelssohn's March during the recessional at another wedding, yielding an ever-sagging sonor-

ity as the wind slowly expired. I opened the door to the area behind the organ in time to see a young boy racing out of the balcony and down the stairs. I caught up with him at the base of the stairwell and put him in the care of the Chapel attendant until after the recessional and postlude were completed. By the time I returned six adults surrounded the boy, now in tears and his head in his hands, who explained that he had gotten scared while taking the stairs down from the top of the tower, saw the opened door behind the Flentrop, mistook the power box to the organ as an elevator call panel, and pressed what he thought was the "down" button, in effect turning the organ off. Only too late did he realize what he had done. We all felt badly for him, but I was more concerned about how the wedding party was dealing with this unexpected interruption during the recessional. I was relieved to hear the bride's father sense of humor rise to the occasion: "Well, I guess we needed to put a little more money in the organist's meter."

## Celebrating 75 Years of Weddings

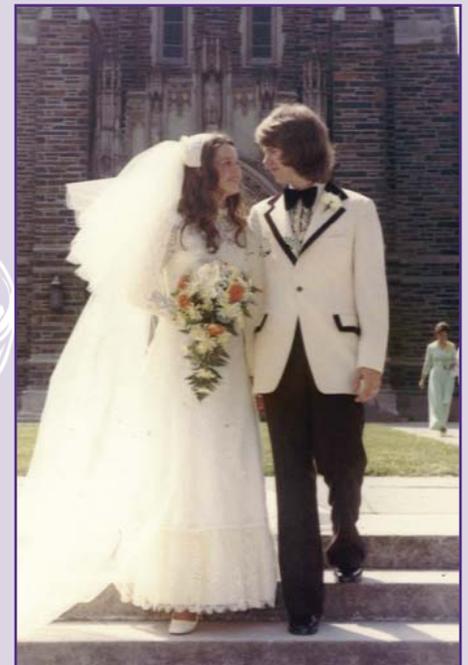


Mamie & Don Burdick  
June 2, 1958

To help celebrate 75 years of weddings in the Chapel, a special performance of selected wedding music will be performed on the Benjamin N. Duke Memorial Organ by Chapel Organist David Arcus. Wedding scrapbooks, chronicling nuptials from 1933 to 2008, will also be displayed.

You are invited to join us for this special celebration on Friday, April 11, 2008 from 11:30 am to 1:00 pm.

For more information, please contact Chapel Events and Wedding Coordinator Mollie Keel at 919-684-8150 or at [mollie.keel@duke.edu](mailto:mollie.keel@duke.edu).



Hubert & Phyllis B. Deans  
June 8, 1974



## FAITH COUNCIL: *Gathering, Learning & Growing*

By Emily Wilson-Hauger, Staff Assistant to the Deans and Faith Council Coordinator

THERE ARE BROADLY FIVE WAYS IN WHICH PEOPLE OF ONE FAITH TRADITION RELATE TO THOSE OF ANOTHER FAITH TRADITION.

1. Avoid them.
2. Make them like you.
3. Acknowledge and learn from them without becoming them or trying to make them you and, at the same time, strengthen your own belief and practice.
4. Support and nurture them in their otherness, avoiding questions of truth.
5. Convert to their faith.

When we hear the words “inter faith”, most of us think of 1, 2, 4, or 5, but number 3 is more unusual. The Faith Council is trying to work at number 3, and we’re finding that it’s possible with a certain amount of patience, listening, and humility. There is no need to deny there are differences but by listening to others we can build bridges over profound and sometimes damaging religious divides.

So we are beginning to fulfill the Faith Council’s aim. We are working with three objectives which I will reflect on.

### *Meeting together*

The Faith Council meets each month for 2 ½ hours to share a meal and to study, led by Rabbi Michael Goldman, our chair. We’ve discussed how each faith tradition has historically viewed and treated those of other faith traditions. This brought about an honesty and humility in the group which contributed significantly to the respectful and open

environment for dialogue. Other topics we’ve discussed include proselytism, marriage, and food. Some planned topics for upcoming months are violence, the relationship between science and religion, and the relationship between religion and the state (considering the upcoming election).

In the last meeting we analyzed a recent document addressed to Church leaders from a number of Muslim scholars called *A Common Word Between Us and You*. The document finds common ground between Christianity and Islam, namely ‘love for one God’ and ‘love for neighbor,’ serving as a catalyst for further interfaith dialogue and relations. We are in the process of drafting a formal response to the letter.

Alongside the formal meetings, the Council meets informally to enjoy fellowship and food in order to strengthen relationships. Last fall Rabbi Goldman hosted a delicious and meaningful Shabbat meal.

### *Fostering models of engagement in the midst of diversity and disagreement*

Members of the Faith Council are themselves being changed by the process of meeting together, but we are also attentive of the needs and possibilities of making that change more accessible to the wider community. Most tangibly, I am planning a 13 day interfaith trip to Jerusalem for undergraduate students set to leave May 5. Our 12 students come from a Religious Life group called The Interfaith Dialogue Project (IDP) and represent Baha’i, Christian, Hindu, Jewish, and Muslim faiths. Other members of the Faith Council are joining us including Rabbi Goldman. The students are interested in the conversations

that will occur as we travel in an area of religious conflict such as the Holy Land. While in Jerusalem the group will pilgrimage to the major holy sites, hear stories from the communities, focusing on models of coexistence, and visit institutions of study. To prepare we are meeting monthly to educate ourselves and dialogue with one another so connections begin to form.

### *To offer a program of significant public events*

The Faith Council invites you to join us for a panel discussion on April 8th at 7:30 P.M. at the Freeman Center for Jewish Life entitled “Living Faiths: What Do Religions Have to Learn from Each Other?” This is modeled from last year’s successful event with Elias Chacour and friends. The panel will include three religious leaders, Imam W. Deen Mohammed (an American Muslim leader and Director of The Mosque Cares), Dr. Peter Ochs (Professor of Modern Judaic Studies at UVA), and Dr. Ronald Sider (Professor at Palmer Theological Seminary and Founder of Evangelicals for Social Action), and will be moderated by Dean Sam Wells. Following the discussion there will be break-out groups with each of the speakers. This promises to be an engaging and challenging event.

When I started this job in August, I was still discovering where I placed myself among the five categories of interfaith interactions. Spending every day pondering faith issues and work made me believe that the third category can be a lived reality. It is a great privilege to be closely involved in on these issues and participating in these conversations in our communities.

# Hope for our WORLD

*Textile art on themes of  
social justice by renowned  
quilt artist Hollis Chatelain*

March 30 - April 14

Duke Chapel

West Campus,  
Duke University

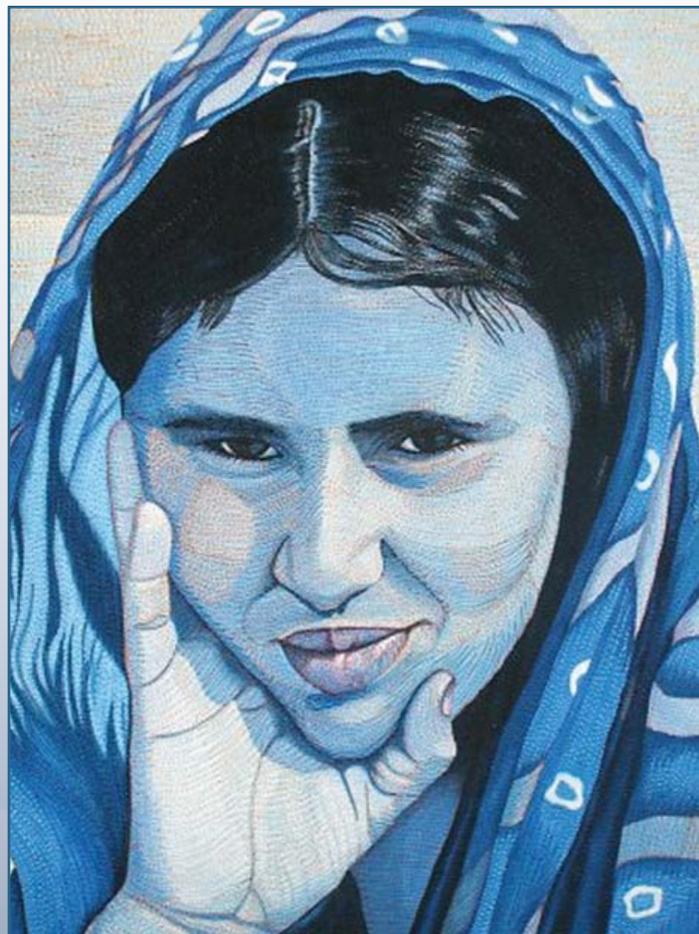
## ART IN ACTIVISM DAY

Chapel Dean Sam Wells and artist Hollis Chatelain in  
conversation, tours of exhibit, and activism fair

Saturday, April 5

1:00 p.m.

*Admission is free*



*Detail from World of Tuaregs,  
one of pieces to be displayed.*

### ABOUT THE ARTIST

Hollis Chatelain was born and raised in Pennsylvania, but lived fourteen years of her adult life overseas in Switzerland and in four West African countries. At the end of 1996, she moved back to the United States. Her current studio and home are in Hillsborough, North Carolina. Hollis' educational background is in design and photography. She has worked in the arts in one form or another since 1976. Hollis started her career as a textile artist in Africa. Her interest was sparked by the richness and beauty of African fabrics which are ever so integrated into the everyday life of Africans. Her distinctive use of colors and imagery, as well as her dye-painted scenes of multicultural life have brought her international recognition. Hollis' work can be found in public and private collections in Europe, Asia, South America, Africa, and North America. In addition to creating her textile art, Hollis lectures and leads workshops on drawing, color, dye painting, quilting, and West African textiles.

# LENT & HOLY WEEK SCHEDULE

## SUNDAY, MARCH 16 - PALM/PASSION SUNDAY

11:00 am University Service of Worship, The Rev. Peter Gomes

## MONDAY, MARCH 17

12:00 noon Holy Week Noon Service, Memorial Chapel

## TUESDAY, MARCH 18

12:00 noon Holy Week Noon Service, Memorial Chapel

5:15 pm Service of Prayer and Holy Communion, Memorial Chapel

## WEDNESDAY, MARCH 19

12:00 noon Holy Week Noon Service, Memorial Chapel

## THURSDAY, MARCH 20 - MAUNDY THURSDAY

12:00 noon Holy Week Noon Service, Memorial Chapel

6:30 pm Service of Footwashing, Duke Chapel Crypt

7:30 pm Maundy Thursday Service\*, The Rev. Nancy Ferree-Clark  
Service of Holy Communion, Stripping of the Altar

## FRIDAY, MARCH 21 - GOOD FRIDAY

11:30 am Procession of the Stations of the Cross,  
beginning on the Chapel steps

12:00 noon Service of Good Friday, the Rev. Craig Kocher

1:00-3:00 pm Meditative organ music

7:30 pm Service of Tenebrae (Darkness)\* with the Rev. Dr. Sam Wells

## SATURDAY, MARCH 22 HOLY SATURDAY

7:00pm Easter Vigil, The Rev. Abby Kocher preaching

## SUNDAY, MARCH 23 EASTER SUNDAY

6:30 am Easter Sunrise Service, The Rev. Craig Kocher,  
Duke Gardens

9:00 am University Service of Worship, The Rev. Dr. Sam Wells  
Service of Holy Communion

11:00 am University Service of Worship, The Rev. Dr. Sam Wells

*\* Because silence will be observed in these services, a limited capacity nursery will be available for children under 6.*

*All events in Duke Chapel unless otherwise noted.*

*For more information, visit [www.chapel.duke.edu](http://www.chapel.duke.edu)*



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## INVESTING FOR THE GREATER GOOD



Don't miss page  
2 - Duke Cha-  
pel's Director of  
University and  
Community Re-  
lations Gaston  
Warner shares

his experiences with socially  
responsible investing.

If you have your own story  
or experience with socially  
responsible investing or com-  
munity engagement, we'd love  
to hear about it. Please email  
[g.warner@duke.edu](mailto:g.warner@duke.edu) or call him  
at 919-414-4167.

To learn more about Gaston's  
work, visit us on the Chapel  
website under Chapel Life, and  
then Community Engagement.

## *Duke Chapel's Upcoming Events*



SUNDAY, MARCH 30, 2008

Organ Recital by University Organist Robert Parkins, at  
5:00 pm in Duke Chapel. "Three German Sonatas" by  
Mendelssohn, Hindemith, and Reubke. Admission is free.



SUNDAY, APRIL 6, 2008

Vespers Ensemble Spring Concert, Byrd's *Mass for 4 Voices*,  
at 4:00 pm in Duke Chapel. Allan Friedman, Conductor.  
Admission is free.



WEDNESDAY, APRIL 9, 2008

Deans' Dialogue with Chapel Dean Sam Wells and Duke  
Law School Dean David Levi, discussing "What Would You  
Do with \$100 Million?" 12:15 p.m. in Room 3041, Duke  
Law School. Admission is free.



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