

The Cathedral
Church of **Saint John**
the **Divine**

125
YEARS

Spring 2019
Volume 15 Number 74

1047 Amsterdam Avenue
at 112th Street
New York, NY 10025
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stjohndivine.org

Spring 2019 at the Cathedral

The Value of Sanctuary: Meet the Artists

This Valentine's Day, the Cathedral launched *The Value of Sanctuary: Building a House Without Walls*, the latest in a series of Cathedral-wide art exhibitions. Visitors from far and wide celebrated this day of love by exploring the exhibition's themes of sanctuary, which ground the artwork in our current political moment and the Cathedral's long history as a place of welcome. As part of the opening festivities, visitors wrote Valentines to loved ones and children currently detained at the U.S.-Mexico border, echoing the words of the Most Reverend Michael Bruce Curry, Presiding Bishop of the Episcopal Church, "When love is the way, the earth will be a sanctuary."

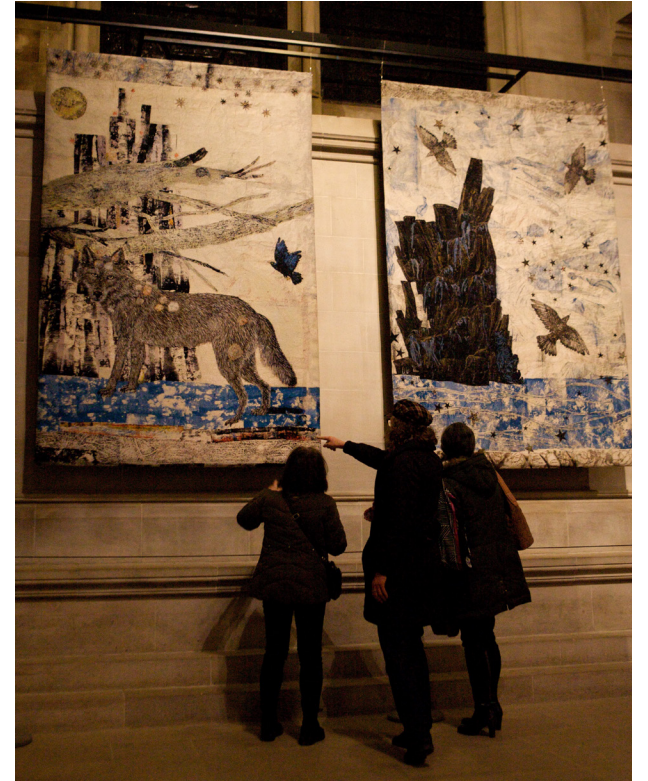
Unlike conventional exhibition spaces, the Cathedral presents a unique opportunity to place art in conversation with its architecture and history. When planning *The Value of Sanctuary*, lead curator Isadora Wilkenfeld, together with Cathedral staff, clergy, and colleagues, considered the many audiences who find a home in the Cathedral and embraced ways to highlight the fabric of the building. The exhibition features works by over thirty artists alongside selections from the Cathedral Collection, archival materials, and visitor response areas. A series of accompanying programs are listed on the Cathedral's website.

We sat down with some of the artists to hear their reflections on their work, *The Value of Sanctuary*, and its significance for the Cathedral as a sanctuary space. Check the Cathedral's blog to "Meet the Artists" and read their complete interviews throughout the course of the exhibition.

"I am hoping people will look at the work with compassion and love, that they will forget our differences and see the refugees as people—as children without a home, vulnerable and scared."
—**Rania Matar**

"Standing in the Cathedral on my first visit, I thought about how shelter and sanctuary overlap, I thought of all the people worldwide who are seeking shelter in tents and makeshift quarters. I asked myself how I might create a conversation between those fragile, temporary living situations and the (relatively) permanent stone edifice of St. John the Divine. I was immediately drawn to the carved but uninstalled stones in the back yard—feeling that they might create a metaphorical bridge between these seeming opposites. What I realized along the way is whether cathedral or tent, both are shelters for the soul as well as the physical body, and that it can be hard to have one without the other. ... I've never created a work for a place of worship and it feels like my work is connecting with a whole new community, as well as a lineage of art in service of thoughtfulness and contemplation."
—**Adam Kuby**

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Kiki Smith, *Cathedral* (2013) and *Harbor* (2015)
PHOTO: Helena Kubicka de Bragança

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The Cathedral Church of Saint John the Divine

The Right Reverend Andrew ML Dietsche
Bishop of New York

The Right Reverend Clifton Daniel III
Dean of the Cathedral

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by The Cathedral Church of Saint John the Divine

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Schedule of Daily Liturgical Services

Sunday
8 am
Morning Prayer & Holy Eucharist
9 am
Holy Eucharist
11 am
Choral Eucharist
4 pm
Choral Evensong

Monday through Saturday
8 am
Morning Prayer
12:15 pm
Holy Eucharist
5 pm
Evening Prayer

Cathedral Information
The Cathedral is open daily from 7:30 am–6 pm
For information: (212) 316-7540
stjohndivine.org

Reaching the Cathedral
The Cathedral is located at 1047 Amsterdam Avenue, at 112th Street.

By Subway:
#1 Train to 110th Street

By Bus:
#M4 to Amsterdam & 110th Street
#M11 to Amsterdam & 112th Street
#M104 to Broadway & 112th Street

Dean's Meditation



PHOTO: Cathedral Archives

Charles Laughton made everything seem so simple in the 1939 film *The Hunchback of Notre Dame* when he stood on the parapet of Notre Dame Cathedral in Paris, holding the condemned Esmerelda aloft, and shouted, "Sanctuary! Sanctuary!" The notion of sanctuary may have seemed simple in this fictionalized version of 15th-century France, but in the real world of 1939, sanctuary was a hugely complex issue, with thousands displaced by the Nazi war machine and international upheavals. The flood of those seeking refuge and safety from war, persecution, and oppression has not decreased since 1939; instead, it has grown in numbers and desperation.

The act of seeking sanctuary is as old as human society. The Biblical record is littered with accounts of refugees seeking safety for various reasons, among them exile (Adam and Eve, in Genesis 3); mass migration (Abraham and Sarah in Genesis 12ff); religious persecution (Joseph in Genesis 37ff); war and deportation (described in Psalm 137); and ethnic oppression (Joseph and Mary in Matthew 2; Aquila and Priscilla in Acts 18).

The concept of sanctuary has also grown in complexity. The cornerstone of sanctuary is the gift of basic human rights and the freedom to live in a community with dignity and safety. When we talk about sanctuary, we also describe an international community of people who respect and trust one another, bound together at the speed of light through the World Wide Web. As the need for sanctuary has grown and evolved with our changing cultures and communities, other types of refuge have emerged: electronic sanctuary, political sanctuary, medical sanctuary, legal sanctuary, intellectual sanctuary, spiritual sanctuary. The concept of sanctuary has expanded to contain the notion of establishing a culture that does not force assimilation but embraces and celebrates difference.

The expansion of these definitions and concepts begs an important question: How do we understand sanctuary and seek to incorporate the concepts that underpin it, in our own lives and communities? A modern concept of sanctuary certainly includes basic physical safety and freedom from fear and want. In Christian doctrine, the concept of sanctuary is related to upholding the dignity of every human being and creating a societal commonwealth committed to an active willingness to be reconciling agents in a world divided. It's a demand for equal justice for all, an insistence on the equitable sharing of wealth, and a consistent welcome to the stranger, the foreigner, the other, and those most different from ourselves.

Sanctuary becomes the creation of the Beloved Community—not an organization of individuals but a new adventure of men and women navigating a new order, a new commonwealth of those "who forget themselves in their rush to find the common life where the goal of all is the passion of each" (to quote Clarence Skinner). That is the Christian vision of sanctuary as I understand it.

This Cathedral's founding purpose, continuing over 125 years of service, is to be a house of prayer and a safe place for all. This Cathedral and its life is built on the cornerstones of welcome, hospitality and prayer, in order that all who come here may know and feel that they are safe, loved, and at home in the community of this great sanctuary.

This Cathedral provides a safe haven in which children can learn and grow through ACT (Advancing the Community of Tomorrow) and through the renowned Cathedral School. This Cathedral, to enact its founding purpose, provides outreach through CCC (Cathedral Community Cares), the program that oversees the Sunday soup kitchen and clothing closet. This Cathedral is a patron of the arts, upholding the highest standards of music performance and celebrating the literary arts through the American Poets Corner. All of this is undertaken within the context of Christian formation, active spirituality, and regular worship and preaching in the Anglican tradition.

All of these programs and expressions reaffirm the Cathedral's commitment to creating and expanding sanctuary.

Over the fireplace at the Diocese of Rhode Island's Conference Center is a saying: "Love is the energy of a divine will bent on creating community..." And sanctuary, since sanctuary is rooted in creating a community of safety, is the fruit of that divine energy.

I hope you enjoy, learn, and grow through visiting *The Value of Sanctuary*. I urge you to resolve to do your own part in helping create sanctuary for all. One way to do that is to come and be welcomed into the life of the community of the Cathedral and to join the work as we strive to build the Beloved Community.

This essay was adapted from the Dean's message in the catalog for The Value of Sanctuary: Building a House Without Walls, available at the Cathedral Visitor Center.

The American Poets Corner: e. e. cummings

love is a place
& through this place of
love move
(with brightness of peace)
all places

yes is a world
& in this world of
yes live
(skillfully curled)
all worlds

*e. e. cummings was inducted
into the American Poets Corner
in 1997.*

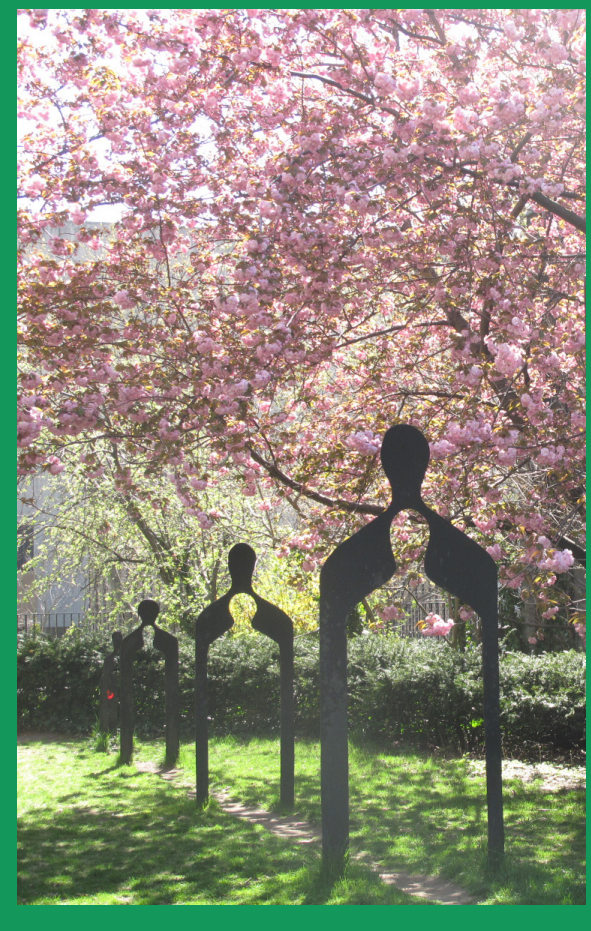


PHOTO: Cathedral Archives

The Value of Sanctuary: Meet the Artists

CONTINUED FROM PAGE 1

"With both of my pieces in the exhibition, I wanted to allude to something concrete and physical, such as an anatomical heart and a blanket, but also open up an immaterial aspect of what the word Sanctuary entails: the inner world of emotions and feelings of safety, and of comfort and vulnerability that the heart and blanket both catalyze. The chosen material of lace for both pieces was deliberate to include the aspect of time that it represents to me. Handmade lace takes a lot of time to produce, which, to me, represents that sanctuary is also something that humans are responsible for creating and sustaining. Lace also represents connection, appearing as webs and implying that sanctuary is a universal, collective ideal that is influenced by all of us. We are all entitled to have sanctuary in our lives, but we also have to join forces in sustaining it and providing it for all of humanity." —**Eva Petrić**

"This [Cathedral] is a heavy contrast to the foundations of my culture and work, based on Indigenous relationship to place, Indigenous land which our communities have known and survived on and with since time immemorial. Manifest Destiny, driven often by the false doctrine that a certain god has justified genocide towards Indigenous communities in order to settle violently is highlighted in this particular installation. The fact that my generation is still here and continues to practice our culture is resilience." —**Nicholas Galanin**

"When the Cathedral proposed including *Utopian Benches* in *The Value of Sanctuary*, it was obviously right. Many, if not most, of the nineteenth century Christian intentional communities who came to the United States came seeking sanctuary from persecution in Europe. Further thought has made me appreciate that these communities provide sanctuary for members from a world that can be hostile. The most obvious example is the Camphill Villages, represented here by a bench from the Kimberton Hills community in Pennsylvania. Camphill Villages provide a place where adults with disabilities can live full, active lives, contributing to the community according to their abilities and receiving according to their needs." —**Francis Cape**

"It really means the world to me to show at this particular church. Back home in Texas, my family is responsible for creating and preserving one of the first masjids [mosques] in Texas. Part of the work to have a spiritual space is to create intersectional groups and interfaith conversations. This show is very meaningful to me for that reason, in addition to the aesthetics." —**Baseera Khan**

"I first visited the Cathedral in 1990, right after we moved to New York. I had visited many Cathedrals in Europe, and I had no idea that we had such an extraordinary building in NYC; indeed, it is the largest Gothic cathedral in the world and, like other great Cathedrals, takes hundreds of years to build. Indeed, it was a true sanctuary for me as I adapted to the intensity of New York. ... In 2011, I frequently thought about the word Sanctuary while guest curating *The Value of Water* at the Cathedral. The Sanctuary is specifically the area around the high altar—the place kept sacred for ritual and services—and yet the entire Cathedral gives one a feeling of safety." —**Fredericka Foster**

What is your Sanctuary?

"I often think my room in Crown Heights is my sanctuary. But really, it's anywhere that my guard is down and my mind is excited." —**Baseera Khan**

"My family, my children, the land and the sea, music & the studio. This is love." —**Nicholas Galanin**

"My home, my family." —**Rania Matar**

"My home." —**Francis Cape**

"My community, friends and family are my real sanctuary. So a physical sanctuary can be any place where we can gather, work and play together—whether that's a home, a community space—or even just camping in nature." —**Adam Kuby**

Holy Week at the Cathedral

Easter, the annual celebration of Jesus' passage to life through suffering and death, is the center and culmination of the entire Christian year. The week preceding Easter, Holy Week, is a time of singular intensity and focus.

On Palm Sunday (the Sunday before Easter), the great bronze doors are opened and the procession at the 11 am service passes through. It is one of only two times each year when the doors are opened. This day is the door into a uniquely important week.

Holy Week ends with a three-day feast call the Triduum: Good Friday, Holy Saturday, and Easter Sunday. Since the liturgical day begins at sunset (as in Jewish custom), the observance of the Triduum begins on Thursday evening. It is called "Maundy Thursday," from the Latin *mandatum*, from which comes the English word "mandate," that is, a commandment. At his Last Supper, Jesus washed his disciples' feet and told them he was giving them a new commandment: that they should love one another as he loved them. On this night, the ministers wash and dry the feet of the congregation in obedience to Jesus' command.

After the liturgy, the Poet in Residence, Marilyn Nelson, welcomes listeners to the annual reading of Dante Alighieri's *Inferno*, a long-running tradition since the 1990s. The reading is followed by a celebration in Cathedral House.

On Good Friday, the principal liturgy is celebrated at noon. It centers on Jesus' capture, trial, suffering, and death. The choir sings Victoria's Passion, and members of the congregation venerate the Lord's cross. This is the only day of the year when the Holy Eucharist is not celebrated.

In the afternoon, people gather to make the symbolic pilgrimage of the Stations of the Cross. This custom arose in Europe for those who could not travel to Israel and walk around the actual sites of Jesus' passion. The service is in English and Spanish, and includes readings and prayers, chants and hymns. It ends behind the Cathedral in the Biblical Garden. In the evening,



PHOTO: Helena Kubicka de Bragança

people assemble again to hear the choir sing the Lamentations of the Prophet Jeremiah. These same verses are sung by Jewish people to mourn the destruction of the Jerusalem Temple. The refrain, "My people, what have I done to you? How I offended you? Answer me?" makes these verses fitting for the day.

Saturday is a day of preparation for Easter, as the Cathedral is cleaned and decorated. Easter Sunday begins at sundown on Saturday, with the Great Vigil of Easter: a service that begins with the lighting of a fire in the darkness and the recalling of the entire story of God's actions in history according to Jewish and Christian tradition. The service continues to baptisms and the first Eucharist of Easter.

On Sunday between 11 am and 1 pm, for the Festal Eucharist of Easter Day, the Cathedral is full of celebrants singing hymns and joining in prayer. The Right Reverend Andrew ML Dietsche, Bishop of New York, preaches.

Art as sanctuary: visitors interacting with works by Rania Matar and Adam Kuby. PHOTOS: Helena Kubicka de Bragança



The Cathedral as a Place of Wonder for the Cathedral School

Each December, the Cathedral decorates a Peace Tree with 1,000 paper cranes that sits in the Narthex by the Western entrance. The crane symbolizes happiness and long life in Japan, and folding 1,000 origami cranes is said to make wishes come true. Around the world, people continue to fold cranes as a message of peace.

The Peace Tree has been part of Cathedral life since the 1980s. In recent decades Catherine Skopic, a Cathedral volunteer and member of the Congregation of Saint Saviour, has taken the lead in decorating the monumental evergreen. After the cranes are set onto its branches, the Peace Tree is dedicated in a Cathedral School service focused on world peace, diversity, and global understanding.

This year, Cathedral School student Tobias Heller ('19) thought of a way to capture the behind-the-scenes process for the world to see. Using a special camera system placed in the triforium, or upper level of the Cathedral, Tobias created a short timelapse video that shows Catherine Skopic decorating the Peace Tree from top to bottom. The Cathedral Staff sat down with Tobias to learn more about the project.

Tobias' video and a detailed history of the Peace Tree at the Cathedral can be found on our website, stjohndivine.org.



What was the project, and what did you do to make it happen?

The main goal of the project was to get a timelapse of the Peace Tree being installed and decorated with the cranes. When I started planning the shoot, I imagined the view from the top of the tree. That was a really key thing because I wanted to see the tree get decorated from an aerial perspective.

The idea came from a conversation with Chaplain [Patti] Welch, and then I worked with the Cathedral Programming office, the Cathedral School Yearbook staff, and then Cathedral Facilities.

I borrowed the camera from the Yearbook, and then I had to get something called an intervalometer, which measures the time in between the camera's shots so you can pace them in a timelapse and then string them all together in video editing software, which I really like using.

Were there any challenges you encountered?

Probably one of the most challenging parts of the project was making sure the camera batteries were working so I could get the most out of the camera. I had to scale back the resolution a bit to get the quality suitable for videos but not use up so much of the battery that it would drain the camera before the end of an eight-hour day. For example, I had to turn off the screen on the back of the camera and make sure the flash was off, and it was still hard to get through an entire day.

Was there anything fun or surprising you learned that people may not know?

I learned more about how the Cathedral was constructed by going up into the triforium. When you're in those passages, you can really see the masonry, the stone, the bricks, whereas from the ground level it really doesn't come to fruition.

Have you had any fun reactions from people who have seen the video?

Of course! When Catherine saw it, that was very exciting. She was very happy.

Do you have any other projects in mind for the future?

I do a couple of different video editing things on the side. I really like the editing process, so I will film a video, and then I spend a lot of time using FX and text transitions—a little more than iMovie.

This is my last year at the Cathedral School, so one of the main things I am looking for in a high school is a big technological focus and equipment. One of the things that I want to learn is computer coding. I can do a lot of computer-based things, and I really love hardware, but I don't know as much about software. That's one thing I want to work on.

What's it like to go to a school at a Cathedral?

The main thing that really brings the school to life for me is the Close. You have all the landscape around you; you don't hear traffic or horns honking. It really feels isolated, like an oasis in Manhattan.

In terms of the—I'm going to use the C-word here—the sense of "community," the Cathedral makes the school different from other middle schools. There's Chapel and Evensong, which are big all-school events that happen in the Cathedral. Those are some of the only times when the whole school is together.

Looking Back

Winter at the Cathedral is a season full of events and special services, and the past few months were packed. **Crafts at the Cathedral** ushered in the holidays with festive cheer (and lovely, handcrafted gift ideas). Christmas time quickly followed: the annual **Cathedral Christmas Concert** on December 8 featured music by Giovanni Gabrieli as well as Daniel Pinkham's incredible Christmas Cantata performed by the combined Cathedral Choirs, Orchestra, and Soloists, all under the direction of **Kent Trittle** and **Bryan Zaros**.

Paul Winter's 39th Annual **Winter Solstice Celebration**, featuring **The Paul Winter Consort** and the 25 dancers and drummers of the **Forces of Nature Dance Theatre**, took place on December 20, 21, and 22nd. A dazzling extravaganza of music and dance, these performances offered a contemporary take on ancient solstice rituals, when people gathered together on the longest night of the year to welcome the return of the sun and the birth of the new year.

On December 24, **Christmas Eve Lessons and Carols** featured the Cathedral Choristers under the direction of Kent Trittle and Associate Choirmaster **Bryan Zaros**. Later that evening, the Christmas Eve Festal Eucharist began with a musical prelude at 10 pm and service at 10:30 pm. The Bishop of New York, The Right Reverend Andrew ML Dietsche, celebrated the Eucharist and preached.

Founded by Leonard Bernstein in 1984, the annual **New Year's Eve Concert for Peace**, December 31, is a signature Cathedral event, gathering old friends and new for more than 30 years. Led by Kent Trittle, this year's concert included **William Boyce's** Symphony No. 1 in B-flat. Soloist **Sidney Outlaw** joins the choir for **Robert Convery's** powerful setting of **Martin Luther King, Jr.'s** *I have a dream*, followed by the New York premiere of **Wayne Oquin's** *Alleluia*. There is also music by **Mozart**, **J.S. Bach**, and special guests throughout the evening.



Winter Solstice. PHOTO: Rhonda Dorsett
Christmas Eve festivities. PHOTO: Ken Yanagisawa
The Value Of Sanctuary. PHOTO: Helena Kubicka de Bragança

On January 19, the Cathedral joined with the **World Music Institute** to welcome **Riyaz Qawwali**. The performance of qawwali, a form of Sufi devotional music, dates back more than 700 years, and the musicians of Riyaz Qawwali, hail from India, Pakistan, Afghanistan, and Bangladesh, have dedicated themselves to bringing the tradition to new audiences around the world.

The **Diocesan Chorister Festival**, on January 26, brought together young singers from throughout the Diocese and beyond for an exciting day of rehearsals, workshops, games and tours. The day will culminate in a festive Evensong featuring the combined choirs.

The **Feast of Absalom Jones**, on February 9, is always a celebratory day at the Cathedral: congregants and musical groups from the Diocese again filled this grand space, honoring the life of Absalom Jones, abolitionist and clergyman (and the first African-American person ordained as a priest in the Episcopal Church).

On February 14 (Valentine's Day!), we opened **The Value of Sanctuary: Building a House Without Walls** (SEE ARTICLE).

Artist in Residence **David Briggs** rounded out the late-winter season with a **Great Organ** recital on February 26, performing the world premiere of his own transcription of **Anton Bruckner's** Symphony No. 7. David Briggs explained his love of this piece in the following words: "Once this amazing score enters your psyche, it is impossible to imagine life without it. The music is constructed using huge, arch-like paragraphs, which mirror exactly the wondrous architecture of our cathedral. Everything is conceived on a monumental scale... This is music of a truly vast soundscape—rarely has music sounded so spacious. You can wander through, enjoying the intricacies of the architecture. Or you can simply bask in the music's golden light—it seems that each long phrase opens up a new celestial vista."



Looking Ahead

Spring is a busy, joyous time at the Cathedral. This season witnesses the great mysteries of Holy Week, when the solemnity and of our Lenten observances metamorphose into the exaltation of Easter Sunday. This is the season when temperatures (finally) begin to rise, and the first new blades of grass and bright daffodils and tulips poke their heads above the dirt. Read on for some of the programs, concerts, events, and services taking place this season (and don't forget to check the calendar for further information).

Music fills the Cathedral during spring. On March 2, the **Diocesan Adult Choir Festival** brings crowds of singers from across New York for an exciting day of workshops and performances. On March 5, **Musica Sacra** presents Silhouettes, featuring works by **William Byrd**, **Orlando Gibbons**, **Thomas Tallis**, **John Tavener**, and **Stephen Paulus**, plus the world premiere of **Migration** by Pulitzer Prize finalist **Michael Gilbertson**, written specifically for Musica Sacra.

This spring is also the perfect time to join us for a performance on the magnificent Great Organ. Fans of the organ will be excited to hear that the State Trumpet pipes are in the process of reinstallation! On March 21, Associate Director of Music **Raymond Nagem** presents **J.S. Bach's** complete *Orgelbüchlein*, or Little Organ Book, in honor of the composer's birthday.

The Value of Sanctuary: Building a House Without Walls exhibition, which opened February 14, brings a host of assorted programs, talks, performances, tours, and workshops to the Cathedral. On March 11, Artist in Residence **Eiko Otake**, in collaboration with filmmaker **Jake Price** and shakuhachi flute master **Ralph Samuelson**, performs the 2019 iteration of **Remembering Fukushima**, using art, music, and dance to respond to the 2011 earthquake, tsunami, and nuclear disaster that devastated Fukushima, Japan.

On March 13, performance pioneer **Laurie Anderson** presents Lou Reed Drones, an incredible drone-based sonic experience utilizing a number of historic guitars from the late **Lou Reed's** collection. Musicians **John Zorn**, **Stan Harrison**, **Sarth Calhoun**, and **Shahzad Ismaili** joined in the performance, curated by drone wizard **Stewart Hurwood**. The following Tuesday, March 19, Artist in Residence Alessandra Belloni launches her new book, *Healing Journeys With The Black Madonna*, with a performance in the Chapel of St. James.

On March 26, arborist and longtime friend of the Cathedral **William Bryant Logan** discusses his new book, *Sprout Lands: Tending the Endless Gifts of Trees*, a loving look at the nearly-lost traditions that sustained human life and culture for ten millennia. He'll be joined in conversation by **Dr. William Schuster**, the Executive Director of Black Rock Forest Consortium. That Saturday, March 30, join us for a wide-ranging discussion on the **Sacred as Sanctuary** with religious scholar **Elaine Pagels**, surgeon and author **Siddhartha Mukherjee**, and Garrison Institute co-founder **Jonathan Rose**, joined by **Dean Daniel**. Following the conversation, stick around for a performance by **Jog Blues**, a group that brings together masters of jazz, blues and Indian classical music in a 21st century mix.

Beginning on March 16, take a breath with the **Congregation of St. Saviour** on Saturday mornings with **Unburdening: Saturday Morning Meditations**, as we sit and connect with the deepest parts of our hearts, letting go of the things which weigh us down and taking up fresh vision and fresh peace.

On April 2, the Congregation offers another Close Conversation, this one tackling the difficult topic of incarceration. Madeleine L'Engle Fellow **Elizabeth Howard** will be joined in conversation by **Robert Pollock**, editor of *The Named and The Nameless*, 2018 PEN Prison Writing Awards Anthology; **Samuel Cabassa**, Certified Recovery Peer Advocate; and **Lanetta Hill**, a supervisor for Services for the Underserved.

Holy Week begins on April 14 with **Palm Sunday**. Our Palm Sunday liturgies, at 9 and 11 am and 4 pm, take participants on a journey from Jesus' triumphal entry into Jerusalem through the Passion story of his betrayal, persecution and death. At the 11 am service, participants are invited to join us as we begin the Liturgy of the Palms outside, followed by a procession to Amsterdam Avenue.

On **Holy Monday** and **Holy Wednesday**, April 15 and 17, we offer a meditative, spoken Eucharist at 7 pm in addition to our regular daily worship schedule. **Holy Tuesday**, April 16, is a special day in the life of the Church, as the clergy of the Diocese of New York gather to reaffirm their ordination vows and observe the consecration of sacramental chrisn oil. **The Maundy Thursday Eucharist & Stripping of the Altar**, the first of the three days of solemn remembrance of the events leading up to and immediately following the crucifixion of Jesus, begins at 7 pm on April 18. The Maundy Thursday Service is followed by the annual reading of selections from *The Inferno* of Dante Alighieri. This annual event welcomes all to listen to



one of the great poems of the Western tradition. Distinguished poets, eminent translators, visiting scholars and Dante enthusiasts read cantos in the Crossing. Good Friday offers the **Good Friday Liturgy** and **Choral Lamentations** in preparation for the **Great Vigil of Easter** on Saturday and, on the following morning at 11 am, the **Festal Eucharist for Easter Day** on April 21.

The 2018-19 season of Great Music in a Great Space concludes on April 9 with **Great Choir: French Masters**. The Cathedral Choir and Orchestra pairs **Gabriel Fauré's** beloved *Requiem* with **Francis Poulenc's** deeply spiritual *Litanies à la Vierge noire* and *Quatre petites prières de saint François d'Assise*. (For those still wanting more, never fear: our Sunday afternoon organ recitals continue through mid-May).

Children's workshops and programs abound this season! Many of the offerings are connected to The Value of Sanctuary, so we recommend you bring your family and make a full day of it.

On March 16, **Journey Home** with a workshop highlighting the importance of journeys and coming home. On April 6, our **On Common Ground** workshop celebrates the ways in which we create community. On May 18, we invite you to consider the nature of **Safe Place**: families will create safe place collages, create greeting cards, paint a kindness rock, make an empathy bracelet, and add to a collective Cathedral project!

Safe spaces often need to be fought for, and on May 7, in partnership with **PEN America** and **Humanitarian China**, we salute the dauntless courage and youthful defiance of the 1989 Tiananmen Square protests that challenged China's authoritarian establishment. The event will feature **the Rev. Dr. William J. Barber**, President and Senior Lecturer of Repairers of the Breach and Co-Chair of the Poor People's Campaign: A National Call for Moral Revival, poet **Liao Yiwu**, novelist **Ma Jian**, musician **Martha Redbone**, and key student organizers of the 1989 Tiananmen Square movement. Join us for an evening of poetry and song as we remember the dissidents who marched in 1989 and honor those who continue the fight around the world today.

The Cathedral Invites You to Take a Pause to Consider Nature as Sanctuary

"Sometimes the desire to be lost again, as long ago, comes over me like a vapor. With growth into adulthood, responsibilities claimed me, so many heavy coats. I didn't choose them I don't fault them, but it took time to reject them. Now in the spring I kneel, I put my face into the packets of violets, the dampness, the freshness, the sense of ever-ness. Something is wrong, I know it, if I don't keep my attention on eternity. May I be the tiniest nail in the house of the universe, tiny but useful. May I stay forever in the stream. May I look down upon the windflower and the bull thistle and the coreopsis with the greatest respect.

"Teach the children. We don't matter so much, but the children do. Show them daisies and the pale hepatica. Teach them the taste of saffras and wintergreen. The lives of the blue sailors, mallow, sunbursts, the



The Blessing of the Bicycles, Blessing of the Bikes. PHOTO: Valeria Jara
Easter Day. PHOTO: Ken Yanagisawa

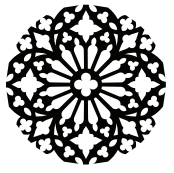
on May 4 this year, is one of the quintessential Cathedral events. For those who have never attended, it's an only-in-New York confluence, bringing bikers, rollerbladers, and anyone who gets around the city on two wheels into this sacred space for a (surprisingly brief) service of goodwill and hopes for safe travels in the year to come.

As spring transitions into summer, the Cathedral salutes the final days of May with our annual **Memorial Day Concert** on May 27. The first of the New York Philharmonic's series of free summer performances, this beloved concert is particularly grand when experienced on the fresh green lawns of the Close—the music, performed live in the Crossing, is broadcast on speakers outside. We recommend bringing a blanket, a snack, and a friend (or two), and making an evening of it, as the late May sun slowly sets to the accompaniment of luscious orchestration.

moccasin flowers. And the frisky ones—inkberry, lamb's quarters, blueberries. And the aromatic ones—rosemary, oregano. Give them peppermint to put in their pockets as they go to school. Give them the fields and the woods and the possibility of the world salvaged from the lord of profit. Stand them in the stream, head them upstream, rejoice as they learn to love this green space they live in, its sticks and leaves and then the silent, beautiful blossoms.

"Attention is the beginning of devotion."

Mary Oliver (1935-2019) was an award-winning American poet whose work is well known for its celebration of nature, ecology, and spirituality. In the early 2000s, Oliver joined acclaimed environmentalist Bill McKibbin in an environmental forum hosted at the Cathedral.



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Spring 2019 at the Cathedral

From the Archives:

“A New Pebble: Integrating the Cathedral’s Community”



The Rev. Canon Ashton Brooks holds a “house church” with the Larimore and Orbe families in a Manhattan Valley home.

PHOTO: Cathedral Archives

This excerpt comes from an article first published in the Cathedral’s Spring 1995 newsletter, the year that Cathedral Community Cares was founded to strengthen existing social outreach programs at the Cathedral. The article was written by William Bryant Logan, then the Cathedral’s Director of Communications and Writer in Residence.

For almost three decades—ever since Bishop Horace Donegan directed the Cathedral to assist in the rebuilding of Harlem in 1968—the Cathedral has sought to help renew its surrounding neighborhoods and the city as a whole. The pebble that he dropped into the pond has spread far and wide, to great effect. Pioneering programs like the Urban Homesteading assistance Board (UHAB), Homes for the Homeless, the Stoneyard Institute’s Apprenticeship Program, the National AIDS Memorial, the Manhattan Valley Youth organization, Senior Outreach, the National Religious Partnership for the Environment and the Upper West Side Recycling Center all were incubated at the Cathedral.

At their farthest reach, these programs have influenced world leaders at the Earth Summit in Rio, and at a series of top-level

meetings at Oxford, England, at Moscow and at Kyoto, which called on the likes of Mikhail Gorbachev, Mother Theresa and the Dalai Lama.

Programs initiated in the 70s and 80s have reached the whole city, the nation and the world. Like the impulse sent out by a pebble dropped into a pond, the influence has gone out from the Cathedral to reach millions. At home, however, the Cathedral seems a little like an empty nest. UHAB and Homes for the Homeless have long since moved to larger quarters, and a harsh economic climate has forced the Cathedral to sever its relationship with Cathedral Stoneworks (which administered the Apprentice program) and to close Senior Outreach. Now, the highly regarded Manhattan Valley Youth Program operates in a largely independent fashion. Only perennially necessary community programs like ACT, the Cathedral’s widely admired daycare and camp organization, and the Shelter and Soup Kitchen (that still feeds 400) continue to thrive in their original form.

It is time to drop a new pebble. “In the past, we have often responded to crises one at a time,” says The Rev. Canon Joel Gibson, Subdean of the Cathedral. “Our programs have worked very hard and successfully to help the elderly or children or the homeless. Today we need to integrate our community work, so that we can be effective across age, economic and class lines.” Now, with planning afoot to create Cathedral Community Cares—a new integrated outreach program that will actively respond to the community’s expressed needs—the pebble is about to drop.

Cathedral Community Cares will have much to do with building a sustainable and whole community. Seniors may help with daycare; the homeless may shop for the seniors; youth trainees will run a recycling center that serves the neighborhood institutions; volunteers from Columbia and the congregation may teach English to Latino immigrants and service as mentors to shelter residents seeking to reenter society. “The whole thing is about comprehensive and integrated services,” says Stephen Facey, Vice President for Planning and Special Projects.

“We have to replace what was scattered with a consolidated, balanced approach to outreach.”

To do so requires a renewed and honest vision of what the community is and how the church relates to it. “It’s not that we have no relationship to the community,” says The Rev. Jeffrey Golliher, coordinator of the Cathedral’s Rene Dubos Consortium. “But our current relationship is piecemeal and incomplete. Our job is to re-weave the community as a possible whole. We don’t want ‘virtual’ community. We want a sacramental, a flesh-and-blood community.”

Practically, this new pebble requires communication, commitment and consistency. Building on efforts that have shown these qualities, Canon Gibson has gathered a team to help envision Cathedral Community Cares as a network that will involve the Cathedral as a participant and catalyst. “In this vision,” he says, “everyone has a value to the community, not only the so-called providers of help, but the homeless man, the person with AIDS, the old woman.”

At the same time, Dean Morton has begun a practical push to unite the leaders of more than a dozen institutions in this community to create together a model ecological neighborhood that will integrate work on human society with a right relationship to the earth. “We have to learn to listen,” he says, “and to use the full and extraordinary resources of our community to bring about real, tangible change.”

One special role of a church is to meditate. “The Cathedral has to be a truly safe place,” says Golliher, “a place where people can meet and seek to heal the broken community. And to do so, we must also heal our relationship to the earth.”

Stay in Touch

We welcome your suggestions and thoughts on the newsletter. Please write us at editor@stjohndivine.org.