

# Candlemas

## LIGHT, MUSIC, POETRY, ART

2018 February 2 Friday, Grace and Holy Trinity Cathedral, Kansas City, MO

This observance of the traditional Christian feast day is honored with references to many faiths around the world, from the Paleolithic to the present, in the poetry for the occasion, with music and ritual prizing our heritage, this hour, and days to come.

**Because most of the program is not amplified,  
you are encouraged to enjoy the sounds and the light near the front of the nave.**

**Applause is appropriate at the end of the performance.**



**May I, composed  
Of Eros and of dust,  
Show an affirming flame.**

- Please silence all personal electronic devices.
- Instructions for lighting candles appear on page 2.
- Near the baptismal font is a table with candles like those to be used by Grace and Holy Trinity Cathedral in the next year.
- Near the pulpit is a volume of the Saint John Bible open to the second chapter of the Gospel of Luke (the text of which is in this program, page 4). You are welcome to approach and view it.
- On the Holy Table are objects representing many faiths.

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FOR CATHEDRAL GUESTS:

**Restrooms** are located in the upper entry area at the top of the stairs. Handicap accessible restrooms are located in the ante-room to the clergy sacristy at the west end (rear) of the Cathedral. **The Bookstore** is open before and after tonight's performance. Information about **the Cathedral** appears on page 8. Free **childcare** is available in Haden Hall.

You are welcome with or without a donation. Please receive a candle as you enter and a complimentary candy from **André's Confiserie Suisse** with the reminder to visit André's to treat your Valentine to the finest chocolates prepared in the great Swiss tradition.

**6:00 pm — Reception**

Enjoy the refreshments in Founders Hall  
compliments of the Central Seminary

**6:30 to 7 pm — Your choice or wander between**

**In the Nave  
ORGAN RECITAL**

PAUL MEIER, ORGANIST

*Prelude and Fugue in E major, BWV 566*  
Johann Sebastian Bach (1685-1750)

*Song of Simeon* Charles Wood (1866-1926)

*Choral in E major* César Franck (1822-1890)

**In Founders Hall**

**VIEW THE SAINT JOHN'S BIBLE**

PRESENTED BY DOCENTS CATHERINE GREEN AND ELLEN SPAKE

Enjoy the art and calligraphy of the first hand-illuminated  
manuscript of the entire Bible in over 500 years.

*After washing your hands,  
you, too, may examine the Bible and its wonders.*

For more about this masterwork, see page 8.

*In dim light, enter in quiet sacred space and time . . . .*

# *Candlemas*

**An Evening of Light, Music, Poetry, and Art**

**Applause is welcome when the program concludes.**



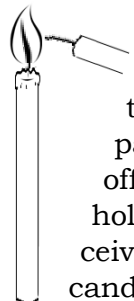
7:00–7:05 Please silence electronic devices  
and enjoy a quiet moment in this holy space.

**Welcome** by the Rev. Canon Evelyn Hornaday

**Entrance** *Lantururu* - Gaspar Sanz (1640-1710)  
performers with candle, incense, waters of the world

### **Lighting of candles in silence**

*While acolytes Curtis Hamilton and Deante Finnie  
light the candles in the chancel from the flame near  
the vessel of water, the flame is carried from the  
chancel to the people by the Most Venerable Sunya-  
nanda Dharma representing his and other KC faith  
communities and by Cathedral layman Vern Barnet.*



We suggest the persons in each  
pew nearest the center aisle light  
their candles from lit candles and  
pass the light down the pews. When  
offering your light to another, please  
hold your candle straight up. When re-  
ceiving the flame, please tilt your unlit  
candle toward the lit candle.

**Blessing of candles voiced by all,**  
with phrases from T S Eliot

LEADER:

*As our light illumines one another,  
let us join our voices together:*

ALL:

**O** LIGHT INVISIBLE, too great for mortal vision,  
in the midst of the world's tumult,  
from uncertain travels in hope's rickety wagon,  
through the darkness of chance and mishap—

we bring points of light from the world's faiths  
to fill the night, to answer the darkness,  
to remind us of the INVISIBLE FLAME,  
too bright for mortal vision, always with us.  
As in the Christian story the infant Jesus was  
presented in the Temple and called a Light,  
as in the Jewish faith candles mark the Sabbath,  
as in the Hindu faith Divali lights assure,  
as in the Qur'an Allah is called the Light,  
as the Buddha means the Enlightened One . . .  
as these and every other faith seek and give light,

**O** LIGHT INVISIBLE, too great for mortal vision,  
Bless us and these candles, that we may WITNESS  
love's light growing bright within and about us.  
For these little lights that we can see and carry,  
we give thanks for you, **O LIGHT INVISIBLE.**

**Anthem** CANDLEMAS, Vern Barnet (2018)  
*The Third Tune*, Thomas Tallis (1505?-1585)

The sacred is this place and hour  
for holiness is here within the universal flame  
as candles now appear  
and we awake in faith and grace  
to find our selves in all;  
expanse of time each moment brings,  
the infinite in small.

Each spark becomes a spreading light,  
a journey's star made swift,  
from cosmic start that made the world,  
transforming void to gift.  
Against the dark, beyond each fear  
let us now find the fire  
igniting universal love, the holiest desire.

**Asperges** (sprinkling) with Waters of the World (page 8)  
As Interfaith Waters bless us, please extin-  
guish your candle. Take your candle to bless your  
dwelling to give thanks for the LIGHT INVISIBLE.

Introduction — Beau Bledsoe

**Anthem** THE CALL, George Herbert (1593–1633)  
*The Call*, Ralph Vaughan Williams (1872–1958)

Come, my Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.  
Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.  
Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joys in love.

**POETRY** T S Eliot (1888-1965) — Edward Straub  
reads from "Choruses from 'The Rock'"

**Voluntary** *Minha Alma* - Marta Pereira da Costa (1982-)  
— Beau Bledsoe

COMMENTARY\* —Vern Barnet

**POETRY** Shakespeare (1564-1616) from *Macbeth*, v,ii

**Missa Pange lingua** — Kyrie, Gloria  
Josquin des Prez (1450?-1521)  
— The Sacred Arts Chorale

**POETRY** John Donne (1572-1631) "Holy Sonnet 10"

**Missa** — Credo, Sanctus, Agnus Dei

\*Shakespeare's despair to Donne's affirmation to Auden's commitment

**Song** TEACH US, W H Auden (1907-1973), *The Call*  
adapted from "In Memory of W B Yeats"  
line 2 "to the bottom of the night"; line 11: "his"; line 12 "Teach the free man"



Please stand at the  
organ introduction,  
then join with the  
Chorale in singing.

Follow, poet, follow right  
With the candle in the night,  
With your unconstraining voice  
Still persuade us to rejoice;  
With the farming of a verse  
Make a vineyard of the curse,  
Sing of human unsuccess  
In a rapture of distress;  
In the deserts of the heart  
Let the healing fountain start,  
In the prison of our days  
Teach us freely how to praise.



**POETRY** "Candlemas 2018," Vern Barnet (2018)  
with debt to Thomas Traherne (1637?-1674)

**Nunc Dimittis** The Chorale's Jonathan Ray



**Farewell** spoken together  
— W H Auden (1907-1973) from "September 1, 1939"  
led by *the Hon. Alvin L. Brooks*,  
one of America's Presidential "1000 Points of Light"

We must love one another or die.  
Defenseless under the night  
Our world in stupor lies;  
Yet, dotted everywhere, Ironic points of light  
Flash out wherever the Just  
Exchange their messages:  
May I, composed like them Of Eros and of dust,  
Beleaguered by the same Negation and despair,  
Show an affirming flame.

**Departure** *Lantururu* - Gaspar Sanz (1640-1710)

**APPLAUSE WELCOME**

**GREET THE PERFORMERS** at the back of nave

**Visit the Cathedral Bookstore** at the top of the stairs from the Tower, turn right.

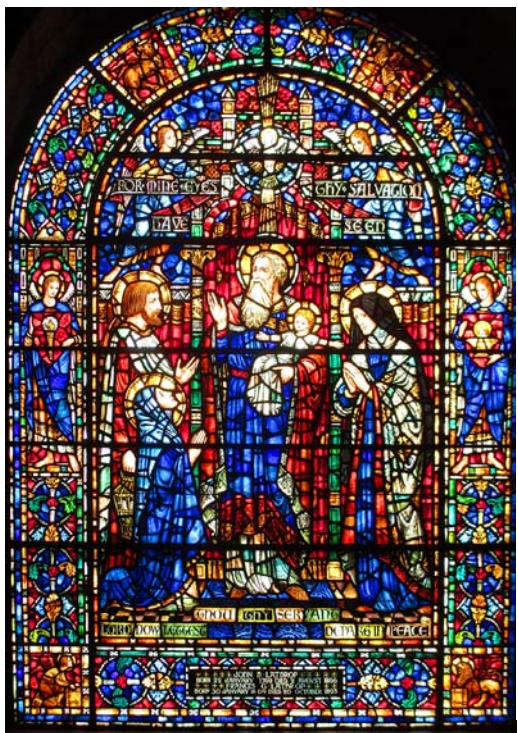
The book on T S Eliot's *Four Quartets* by Tom Brous and Vern Barnet's *Thanks for Noticing* are available.

**Pick up a free copy of tonight's Candlemas poetry** on the table just outside the Bookstore.

## Candlemas — The Feast of the Presentation

**Luke 2:22-35**

Although this performance of music and poetry draws from many faiths, it is occasioned by the Christian liturgical calendar.



Candlemas is the Feast of the Presentation, when Mary and Joseph took Jesus to the Temple in Jerusalem. The window at the front of the nave on the south side of Grace and Holy Trinity Cathedral commemorates this event.

In keeping with the Christian custom, candles of different kinds to be used by the Cathedral in the coming year are placed on a table in the front of the nave for sacred use. Those attending often bring candles

from their homes to be blessed at the same time.

This Presentation window includes the Nunc Dimittis words from the Gospel of Luke, in the story in which Simeon calls Jesus is called “a Light to enlighten the nations.”

### Interfaith Notes

For this celebration of light in all religions, in the chancel are articles representing some of the many world faiths in our community, a Hindu 5-wick 2-foot brass oil lamp, an American Indian drum, and a Qur'an open to Surah 24 An-Nur, Light. Two menorahs recall the Jewish setting of the Presentation in the Temple in Jerusalem. The jar in the middle of the Holy Table contains Waters of the World (see page 8), used for asperges. A stone image recalls the Paleolithic. Tonight's incense is from a 1982 visit to Enryaku-ji Buddhist Temple on Mt. Hiei, Japan.

In cooperation with the Greater KC Interfaith Council, representatives of the three great families of faith are included in the Entrance procession.

#### PRIMAL FAMILY

**The Rev. Kara Hawkins**, whose tradition is American Indian Spirituality, this prayer: “O Great Mystery, Spirit of Light, Shining upon our days and nights that we may open our hearts to your vision of peace. Give us the courage and compassion to manifest Your Light in harmony and joy for all our relations.”

#### ASIAN FAMILY

**The Most Venerable Sunyanda Dharma**, a leader in the Buddhist faith, offers these words: “Light is darkness’s balance, co-dancer, and cos-

mic companion. Light’s presences do not vanish the darkness, but rather makes it known. Just as the absence of light, darkness loses its definition, devoid of darkness, light becomes indiscernible. Light enlivens that which darkness depletes, and darkness gives rest to light’s self-sacrificing endeavor.”

#### HEBRAIC FAMILY

**Cindy McDavitt** represents the Church of Jesus Christ of Latter-day Saints. She writes, “Jesus Christ was the Light of the World. Each of us has been given the Light of Christ. As we follow His example and live as He lived and as He taught, we may then light the way for others.”

When the time came for their purification according to the law of Moses, they brought him up to Jerusalem to present him to the Lord 23 (as it is written in the law of the Lord, “Every firstborn male shall be designated as holy to the Lord”), and they offered a sacrifice according to what is stated in the law of the Lord, “a pair of turtledoves or two young pigeons.”

Now there was a man in Jerusalem whose name was Simeon; this man was righteous and devout, looking forward to the consolation of Israel, and the Holy Spirit rested on him. It had been revealed to him by the Holy Spirit that he would not see death before he had seen the Lord’s Messiah. Guided by the Spirit, Simeon came into the temple; and when the parents brought in the child Jesus, to do for him what was customary under the law, Simeon took him in his arms and praised God, saying,



Rembrandt’s *Simeon’s Song of Praise*

*Lord, you now have set your servant free \*  
to go in peace as you have promised;  
For these eye of mine have seen the Savior, \*  
whom you have prepared for all the world to see:  
A Light to enlighten the nations, \*  
and the glory of your people Israel.*

And the child’s father and mother were amazed at what was being said about him. Then Simeon blessed them and said to his mother Mary, “This child is destined for the falling and the rising of many in Israel, and to be a sign that will be opposed so that the inner thoughts of many will be revealed — and a sword will pierce your own soul too.”

### In Memoriam

Anand Bhattacharyya (1932-2018), beloved Hindu leader and an organizing member (1989) of the Interfaith Council, died January 14. He is greatly missed. Visit [www.cres.org](http://www.cres.org), click on Anand.

## A History of Candlemas

Seasonal Affective Disorder (S.A.D.) is not a new phenomenon. One can imagine in the days before electric lighting, winter in the Northern hemisphere must have been an especially dark and potentially depressing experience. Traditional societies across Europe recognized this danger and, in their wisdom, tried to brighten the winter season as much as possible with lights, warmth, and festivities.

In the modern world, the period after New Year's Day can be a time of bleak, post-holiday blues, but for ancient peoples, the party was just getting started. The Romans celebrated the fertility festival of Lupercalia around February 15. After sacrificing two goats and a dog, feasting on their flesh and wearing their skins, two Luperci, "brothers of the wolf," would whip young girls and women as a means of insuring fertility and protection during childbirth.

The ancient Celts celebrated Imbolc ((EM-bol-ech) February 1. It was one of the four great Gaelic seasonal festivals, with Beltane on May 1, Lughnasa on August 1 and Samhain on October 31. Imbolc observed the lengthening of days, the approach of spring, hearth and home. Imbolc comes from the Old Irish *imbfolc*, to wash or clean oneself. The returning sun was honored with hearth fires, bonfires, and candles.

According to many scholars and the 17th century Pope Innocent XIII, Candlemas replaced these pagan holidays but continued their themes of childbirth and light. Known as the Feast of the Purification of Mary or the Presentation of Jesus in the Temple, it commemorates Mary and Joseph presenting the infant Jesus in the Temple forty days after his birth and the ritual purification of Mary, as described in Luke 2:22-

40. The "churching of women," once a common tradition in the Roman Catholic and Anglican churches, was a carryover of this ancient Jewish custom.

Candlemas is one of the oldest feasts of the church year with the earliest mention of its celebration taking place in Jerusalem in the 4th century. It is celebrated forty days after Christmas and was once considered the official end of the Christmas season, with all yule-tide greenery taken down on this day. In his poem "Ceremony Upon Candlemas Eve," Robert Herrick (1591-1674) wrote:

Down with the rosemary, and so  
Down with the bays and mistletoe;  
Down with the holly, ivy, all,  
Wherewith ye dress'd the Christmas Hall

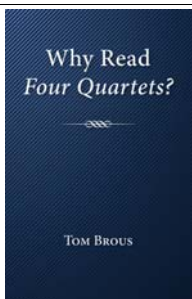
Many other Candlemas customs are still maintained, including making pancakes (a solar symbol) in France, torchlight processions in Luxembourg and a tamale feast and decoration of a figure of the Christ Child in Mexico. Much sacred music has been written for Candlemas. The Lutheran Church maintained the holiday and Johann Sebastian Bach wrote a cantata for its celebration.

We now live in an electrified world where our artificial light blots out the beauty of the stars. But in spite of our bright lights and neon signs, there is still a darkness in our world that is best illuminated by candlelight, music, and love.

—Patrick Neas

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This year's observance is part of the United Nations  
"World Interfaith Harmony Week."



### Why Read *Four Quartets*?

T. S. Eliot's "Four Quartets" may be the most important religious poem of the 20th Century, but even with its beauty and power, discovering the depths of its meaning its not easy.

Now there is a guide through this masterpiece.

*Why Read Four Quartets?* encourages readers to "take up, read, and inwardly digest" these sacred poems. Both for general reader unacquainted with this work and those who already cherish it, the poems are made more accessible.

Many critics do not take Eliot's own spirituality seriously enough to explore it; literary analysis is often emphasized to the exclusion of viewing the poems in a personal or biographical manner. In sharp contrast to these typical studies, this book endeavors to show that the quartets can be read as the story of Eliot's own mystical journey to the Divine, a journey by which we ourselves can benefit.

**Tom Brous** is a retired attorney-at-law and adjunct law professor. He has studied and lectured on *Four Quartets* for over 30 years.

### Thanks for Noticing The Interpretation of Desire

Exploring what *desire* means, Vern Barnet's 154 sonnets are arranged by the sequence of the Mass, embedded within a context of titles, epigraphs, glosses, and 70 pages of introductory and appended material. The book draws upon Barnet's career as a teacher of world religions, interfaith organizer, and columnist.



"The poetic form does not merely contain a sentiment as a glass contains water. Rather speak of the grail containing wine; the meaning of each is intensified by the other. In poetry the form and the sentiment are as intimately related as the body and the soul."

[www.vernbarnet.com](http://www.vernbarnet.com)

BOTH BOOKS ARE AVAILABLE IN THE **CATHEDRAL BOOKSTORE** AT THE TOP OF THE STAIRS TO YOUR RIGHT.

## Performers

**THE SACRED ARTS CHORALE**, one of the Kansas City area's finest sacred music performance groups, has performed by invitation in a wide range of local venues, including area arts, cultural, sports, and ecclesial organizations. (The Chorale has even appeared at the Sprint Center.) The Sacred Arts Chorale is composed of singers with the skills, dedication, and training necessary for performing vocally demanding sacred music with excellence, inspiration, and appeal. The Chorale draws from students at Central Baptist Theological Seminary and from men and women in the greater Kansas City region.

*SOPRANO:* Sarah Tyrrell, Jeeyeun Kim; *ALTO:* Kimberly Wilkinson, Charlotte Thuenemann; *TENOR:* Eddie Taula, Jonathan Ray; *BASS:* Robert Southard, Thou Yang.



**CHORALE DIRECTOR** Dr. Rebecca Johnson is also the director of the Institute for Sacred Arts at the Central Seminary, conductor of the Metropolitan Chorale of Kansas City, and coordinator of the music department at Metropolitan Community College Blue River in Independence. She is a past president of the Kansas City Lyric Opera Guild.

Johnson's degrees include a bachelor's in instrumental music from the University of Northern Colorado, a master's in music education from the University of Nebraska at Lincoln, and a doctorate in choral conducting from the Conservatory of Music at the University of Missouri Kansas City. In demand as adjudicator and clinician as well as a frequent guest lecturer, Johnson works with Missouri, Kansas and Nebraska state high school activities as well as numerous festivals and competitions. In addition, Johnson has served as guest conductor for honor orchestras and festival choral ensembles in all three states.

Last month Johnson and the Chorale were featured in the arts section of The Kansas City Star.

**EDWARD STRAUB**, baritone, grew up in Kansas City and graduated from the University of Missouri. Eddie sang with the acclaimed Simon Carrington Chamber Singers for four seasons, and was also a member of the Collegium Vocale and Cerulean chamber ensembles, both under the direction of Dr. Ryan Board. He currently sings with the ensemble Prometheus, under the direction of Dr. Paul Crabb, and this past summer he was honored to sing as a Fellow of the Yale University Norfolk Chamber Music Festival. As a soloist, Straub has lent his voice to many Kansas City area productions, such as the role of Jesus in the Matthäus-Passion of Heinrich Schütz, conducted by Joshua Maize, and for multiple years as the bass soloist in Grace and Holy Trinity Cathedral's annual complete presentation of Handel's Messiah.



**BEAU BLEDSOE** performs and records with some of the greatest artists in Tango, Flamenco, Fado, and classical music as he seeks to integrate different musical cultures with diverse audiences. Beau has performed in almost every state in the United States. In addition, Beau has toured extensively in Mexico, Argentina, Portugal, Spain, Germany, France, Switzerland, Turkey, and Russia. His music is programmed on the BBC and NPR. He is currently on the music faculty at the UMKC Conservatory of Music. Kansas Citians know him as a soloist and through groups like Bach Aria Soloists, Owen/Cox Dance Group, and the Kansas City Ballet. He performed last weekend with the Kansas City Symphony. Visit [www.beaubledsoe.com](http://www.beaubledsoe.com).



**PAUL MEIER** is the Director of Music here at Grace and Holy Trinity Cathedral. He received a Doctor of Musical Arts degree and a Master of Music degree, both with honors, from the University of Southern California, following his Bachelor of Music degree from Rice University.

He has been a featured organist with the Los Angeles Master Chorale at Walt Disney Concert Hall, and with the Pacific Symphony at Renée and Henry Segerstrom Concert Hall. Although Paul just completed his first year here two days ago, he has already performed with the Kansas City Symphony.

Prior to his appointment at GHTC, Paul was Assistant Director of Music at Grace Cathedral, San Francisco. He previously served as Associate Organist at St. James' Episcopal Church, Los Angeles; Organist at Bel Air Presbyterian Church, Los Angeles; and Organist at Christ the King Lutheran Church, Houston.



*The Gabriel Kney pipe organ, with 48 stops, 67 ranks, tracker key action, electric stop action, is one of Kansas City's finest instruments and has influenced subsequent organ building in the area. Installed in 1981 in the gallery at the back of the nave and renovated in 2004, it received other enhancements in 2015.*

## Josquin des Prez and the *Missa Pange lingua*

Josquin des Prez (c.1450/1455–1521) is a mysterious figure. Although not much is known about the details of his life, Josquin's works were making a profound impact across Europe, almost as soon as they were composed.

Even the best modern research can only speculate about important facts of Josquin's early life. For example, scholars can only determine that Josquin was born sometime around 1450 in either Hainaut in modern-day Belgium or across the border in modern-day France. Records at the church of Saint-Quentin in northern France indicate that Josquin became a choirboy at the church along with fellow composer Jean Mouton around 1460, but recent scholarship has cast doubt on the accuracy of those records.

Records do clearly show that beginning April 19, 1477, Josquin was a singer at the chapel of René, Duke of Anjou in Aix-en-Provence, where he remained until 1478. Another gap exists from 1478 to 1483 or '84 when we know that Josquin entered the service of the powerful Sforza family in Milan. We also know that from 1489 to 1495, he was a member of the papal choir at the Vatican, perhaps sent there as part of a singer-exchange program with Milan.

These were important years in Josquin's development. In Milan, he was influenced by Italian popular secular music. In Rome, he learned how to write sacred music. Several of his motets date from the time of his employ with the papal chapel. It was also while he was in Rome, that Josquin left his only surviving autograph, his signature "JOSQUINJ," carved into the wall of the Sistine Chapel. Carving one's autograph in the Sistine Chapel was apparently a common practice for singers of the time.

Around 1498, Josquin once again entered the service of the Sforza family, although this time his stay in Milan was to be short-lived. In 1499, Louis XII of France invaded northern Italy and imprisoned the Sforza family. It appears that Joaquin then returned to France. Just before leaving Italy, Josquin is reported to have composed a setting of "In te Domine speravi" ("I have placed my hope in you, Lord"), based on Psalm 30, a favorite of the Florentine

preacher Girolamo Savonarola, burned at the stake in 1498. Josquin was a devotee of the doomed reformer.

In France, Josquin served the court of Louis XII until 1503, when he was hired to work in the chapel of the Duke of Ferrara. This was another short-lived job, as the plague ravaged Ferrara in 1503 and Josquin returned to his home region on the border of Belgium and France. He remained in Condé the rest of his life, serving there as provost for the collegiate church of Notre-Dame.

*Pange, lingua, gloriosi  
Corporis mysterium,  
Sanguinisque pretiosi,  
Quem in mundi pretium  
Fructus ventris generosi  
Rex effudit gentium. . . .*

*Tell, tongue, the mystery  
of the glorious Body  
and of the precious Blood,  
which, for the price of the world,  
the fruit of a noble Womb,  
the King of the Nations poured forth.*

Josquin lived at a time when the newly-invented printing press, the world wide web of its day, allowed his music to be rapidly disseminated across Thus known and admired from England to Spain, it garnered praise from Baldassare Castiglione to Martin Luther. Josquin wrote copious amounts of secular music, but his genius found its supreme expression in his polyphonic sacred works, especially the four Masses based on Gregorian chants. Of those, the *Missa Pange lingua* is his greatest achievement.

Saint Thomas Aquinas (1225–1274), the great Medieval theologian, wrote the text of the *Pange lingua* hymn to be sung at Vespers on the Feast of Corpus Christi, celebrated on the Thursday after Trinity Sunday. Corpus Christi recalls the Catholic teaching of transubstantiation, whereby bread and wine are transformed into the body, blood, soul, and divinity of Jesus Christ.

There are two melodies for Aquinas' text, both of ancient origin. One is derived from the Spanish Mozarabic rite. The other more well-known melody, the one on which Josquin based his Mass, is in the Phrygian mode and is taken from the Gallican rite, which dates to the earliest years of Catholic liturgy. The Gallican version of the *Pange lingua* is sung on Maundy Thursday and the last two verses are sung at every benediction. It is, perhaps, the most recognizable Gregorian chant melody.

Josquin took this beloved strand of plain-

chant and wove it into a rich tapestry of polyphony. The *Missa Pange lingua* follows the standard ordinary of the Mass: •Kyrie •Gloria •Credo •Sanctus •Agnus Dei

Quotations from the "Pange lingua" can be heard at the beginning of each section of the Mass, but the entire melody is not heard until the end of the Mass, when the highest voice sings it at the end of the last section of the Agnus Dei. For most of the Mass, however, only whispers of the "Pange lingua" chant are heard, as Josquin employs a variety of techniques to induce a sense of spiritual rapture in the listener.

All of Josquin's music is truly remarkable, but the rich complexity of the *Missa Pange Lingua* has earned him the right to be mentioned in the same breath as Beethoven. The brilliant intricacies and patterns of this radiant Mass might only be fully appreciated by music scholars, but everyone can be swept away by Josquin's ethereal polyphony, one of the treasures of the Western musical heritage.

### NUNC DIMITTIS

Candlemas, also known as the Feast of the Presentation, celebrates Mary's ritual purification 40 days after the birth of Jesus. When Mary and Joseph presented the child Jesus at the temple, they encountered Simeon, a devout Jew who had been promised by the Holy Spirit that he would not die until he saw the Messiah.

Upon seeing the infant Jesus, Simeon exclaimed:

"Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace."

"Now you may dismiss your servant, O Lord, according to thy word in peace."

These simple, heart-felt words have inspired composers throughout the ages and they are always a part of the Anglican compline service. Although composers from Bach to Arvo Pärt have set the Nunc Dimittis, the Gregorian chant version sung by the Sacred Arts Chorale is the earliest known musical setting and its noble simplicity perhaps best captures the spirit of Simeon's prayer.

—Patrick Neas

## With Thanks for the Light

**GRACE AND HOLY TRINITY CATHEDRAL**, a house of prayer for all people, is a thriving, growing parish in downtown Kansas City, and is the Cathedral Church (the Bishop's seat) of the Diocese of West Missouri of the Episcopal Church. Guests are always welcome to enjoy the Cathedral's rich and varied life.



Since 1870, Grace and Holy Trinity and its forebears have been a fixture of downtown for worship, fellowship, service, and witness. Our mission is to be a Servant Church in the Heart of the City. Members come from the greater Kansas City area.

With its Transitional Norman Gothic style nave, the campus includes many features of artistic and historical note, documented in the 560-page color edition of *The Glorious Masterworks of Grace and Holy Trinity Cathedral, Kansas City, Missouri* by Randal J. Loy, 2017, the book now in collections across the world.

**THE SAINT JOHN'S BIBLE** is the first hand-copied and illuminated manuscript of the entire Bible since before the Reformation. Each of the seven volumes measures 2 by 3 feet when open. Commissioned by the monks of Saint John's Abbey, Collegeville, MN, and created at the opening of the 21st century, it uses the New Revised Standard Version (NRSV-CE) translation. Its lively art depicts Scripture stories in light of contemporary culture. Donald Jackson, official scribe and calligrapher to the British Crown Office, was the artistic director. A team of scholars and artists employed the ancient techniques of calligraphy and illumination. Handwritten with quills on calf-skin vellum, gold and platinum leaf, hand-ground pigments, and Chinese stick ink, this is an astonishing revelation of beauty.

The Cathedral's exact copies, produced as one of only 299 sets, are used in worship, in Christian formation, for display to the public, and in ecumenical and educational ventures with the wider community.

**MAJOR BENEFACTORS** who made this evening possible include L J Archias, Central Seminary, John Gregory, Jerry Harrington, Sarah Ingram-Eiser, Larry L McMullen, and the Reverend David E Nelson, DMin.

**THE GREATER KANSAS CITY INTERFAITH COUNCIL** (GKCIC), our partner tonight, seeks to create a sustainable, pervasive culture of knowledge, respect, appreciation, and trust amongst people of all religious traditions in the community. The Council's members come from 22 distinct faith philosophies in our area represented in the greater community, all of whom are passionate about multi-faith understanding, working to build the most welcoming community for all people.

**THE CATHEDRAL STAFF AND VOLUNTEERS** include the Cathedral Dean, the Very Reverend Peter DeVeau, Subdean Canon Evelyn Hornaday, administrator Julie Toma, communications coordinator Melissa Scheffler, Cathedral "minion" Janet Sweeting, Young Adult Coordinator Marco Serrano, Bookstore manager Ken Stewart, acolytes Deante Finnie and Curtis Hamilton, lighting operator Chris Morrison, and usher Kurt Van

Keppel. Gerry Reynaud arranged the outdoor lighting, blue for this Marian feast. Thanks also to Brian Marrs, tonight's sexton. Joan Bock offered child care. We are very grateful for their support.

**ALSO:** Assisting from CRES is Ryan Gates who arranged the music on page 4 of *Thanks for Noticing*. Program annotator Patrick Neas writes the Sunday "Classical Beat" previews for *The Kansas City Star*. Open Circle's Jamie Rich provided invaluable advice and support for this evening. Paul Haughey is CRES scholar-in-residence. CRES — [www.cres.org](http://www.cres.org) — prepared the evening.



**WATER** has become a life-giving symbol of Kansas City interfaith explorations here, drawing on our "City of Fountains" designation.

Friends have gathered water as they traveled and, on return, contributed to this collection from the Rhine, Seine, Tiber, Danube, Nile, Jordan, Thames, Mekong, Amazon, Ganges, St Lawrence, Yangtze, Volga, Colorado, Mississippi, Missouri, Euphrates, Kaw, the Bosphorus, the Sea of Japan, and many other rivers, lakes, and puddles around the world.

At Kansas City's 2001 "The Gifts of Pluralism" interfaith conference, more waters were gathered from 14 area fountains — from Independence to Lenexa — and 14 representatives of different faiths poured the waters together to emphasize that our many faiths make one community.

Before the dawn of September 11, 2002, the Interfaith Council gathered at the Cathedral. Bussed to Ilus Davis Park (between City



Hall and the Federal Justice Center), the 9/11 anniversary was observed by pouring waters from their own religious centers into the pool there, to transform our tears into the waters of purification, renewal, and refreshment. CBS-TV showed a portion of the ceremony in a nation-wide broadcast. Waters thus joined were collected and, with police escort, returned to the Cathedral for the city's central observance. That evening at the Holy Table each Council member accepted a portion of the mingled water to take to each respective religious community.

In 2007 Kansas City hosted the nation's first Interfaith Academies, with international scholars and students. As they assembled here to learn about doing interfaith work, they brought water to contribute to the collection, which has continue to be used in various contexts and ways.

In observing the tenth anniversary of 9/11, Grace and Holy Trinity Cathedral used the mingled waters in asperges to recognize our shared humanity and the sacred in every faith.

This evening the **WATERS OF CREATION FROM MANY FAITHS** are sprinkled on us to join us in remembering that in dousing the flame of the little lights of the candles, the **LIGHT INVISIBLE** remains. For details about the waters, visit [www.cres.org/waters](http://www.cres.org/waters).