

Candlemas

LIGHT, MUSIC, POETRY

2017 February 2 Thursday 7:05 pm, Grace and Holy Trinity Cathedral

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 sonnets selected for the occasion, embraced by music from Elizabethan times when the English sonnet was defined by Shakespeare, the Quadricentennial of whose death we also mark.

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

Please withhold applause until the end of the performance.



- 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 view it.
- On the Holy Table are objects representing many faiths.

PAGE

CONTENTS

2. Program sequence with Candle-Lighting instructions
3. William Byrd and the Mass for Four Voices
4. Candlemas and the Feast of the Presentation; Luke 2:22-35
5. A History of Candlemas
6. Our Performers
7. Introductions to the Sonnets
8. Grateful Acknowledgments, Waters of the World

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. *The program lasts 92 minutes.*

You are welcome with or without a donation. Please receive a candle as you enter and a complimentary chocolate 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.

Candlemas

An Evening of Light, Music, and Poetry

Please withhold applause until the program concludes.

In dim light, enter sacred space and time

Welcome The Very Reverend Peter DeVeau
Cathedral Dean

Procession with incense *Lantururu* - Gaspar Sanz

Lighting of candles in silence

While acolyte Curtis Hamilton lights the candles in the chancel from the flame near the vessel of water, the flame is carried from the chancel to the congregation by the Most Venerable Sunyananda 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 pew. When offering your light to another, please hold your candle straight up. When receiving the flame, please tilt your unlit candle toward the lit candle.

Blessing of candles borrowing phrases from TS Eliot
Voiced by all, led by Mary DeVeau

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

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 flames of 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 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.

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

Prologue: brief exchanges
Instrumental music

Syllabus of Sounds: Sonnets and Music

Sonnet 1. Al-Fatiha: Opening Instruction

Sonnet 2. Don't Ask

Kırmızı gülün alı var (Turkish)

[INTROIT] ADORNA THALAMUM TUUM *spoken*

▶ Sonnet 11. Kitchen Cockroach

KYRIE

Sonnet 45. Husam - A Rumi Quartet

GLORIA

Sonnet 84. Postmodern Faith: What is Truth?

CREDO

▶ Sonnet 88. Love Locket

[CONFITEOR] *Verdes Anos* - Carlos Paredes (Portugal)

▶ Sonnet 136. The Purpose of Sex

SANCTUS, BENEDICTUS

Sonnet 142. Tinnitus

AGNUS DEI

▶ Sonnet 154. Closing Instruction

[DISMISSAL] NUNC DIMITTIS *spoken*

Farewell

▶ **Recessional** *Lantururu* - Gaspar Sanz

Applause welcome

Greet the performers

Visit the Cathedral Bookstore

At the top of the stairs from the Tower, turn right. You will find the Bookstore across from the small room where two of the Saint John's Bible volumes are displayed and stored.

William Byrd and the Mass for Four Voices

William Byrd (1543-1623) was one of the great choral composers of the Renaissance, ranking with the Italian Giovanni Palestrina and the Spaniard Tomás Luis de Victoria. Because Byrd's mastery extended beyond sacred choral music to include many genres, including madrigals, keyboard and consort music, it could be argued that Byrd was the single greatest Renaissance composer.

Byrd composed music not only for the establishment Anglican Church, but also for the Roman Catholic church to which he converted later in life. When Catholics were persecuted in Elizabethan England, Byrd was in a situation much like that faced in the Twentieth Century by Sergei Prokofiev and Dmitri Shostakovich in the Soviet Union. While writing music for officialdom, Byrd had to keep his personal beliefs under wraps to avoid arrest or worse.

Byrd's reputation has only grown over the centuries, although even in his own day, he was highly regarded. He was praised by fellow composers like Thomas Morley, and it is even conjectured that Shakespeare paid tribute to the composer in his allegorical poem "The Phoenix and the Turtle" with the reference to "the bird of loudest lay." Scholars argue whether Shakespeare, like Byrd, was a crypto-Catholic and that his poem was an elegy for St. Anne Line, who was martyred in 1601 for harboring priests.

The works heard in this Candlemas program were written for private liturgies conducted in secret by the Catholic recusant community, those Catholics who held to their faith in the face of Protestant oppression.

Opening the program is the Candlemas procession hymn, "Adorna thalamum tuum" with words credited to the early Christian theologian St. John of Da-

mascus (676-749). "Adorn thy bridal chamber, O Sion, and receive Christ the King: embrace Mary, who is the gate of heaven, who herself truly brings the glorious King of new light."

This gentle hymn to Mary, the mother of God, inspired Byrd to write some of his sweetest music. The three-part setting comes from Byrd's Gradualia, a collection of two cycles of motets for the feasts of the Christian year. Byrd's Catholic recusant neighbor and patron, Sir John Petre, lent Byrd money to help him print the collection. In gratitude, Byrd inscribed the collection to Petre as "blooms collected in your own garden and rightfully due to you as tithes."

It's clear that Byrd intended the Gradualia and his Mass cycles to form a comprehensive compendium of Catholic church music for use by England's secret Catholics. Like the "samizdat" newsletters and literature that were secretly shared in the Soviet Union, Byrd's Mass cycles were published surreptitiously. The scores were undated with no title pages and the printer was not named. His "Mass for Four Voices" is one of three Mass settings that Byrd composed in the early 1590s.

The rich English tradition of Mass composition came to an end with the death of the Catholic Queen Mary in 1558. The Sarum Latin Mass was abolished and was replaced the Anglican English liturgy, although the older, medieval Mass continued to be celebrated in secret in the private residences of recusant Catholics.

One marked difference between Byrd's Masses and those of earlier English composers is his setting of the Kyrie. Previously, the Kyrie in the Sarum Rite was not sung to composed music but was chanted. It is speculated that Byrd had contact with English Catholic priests who studied at Douai, France, and

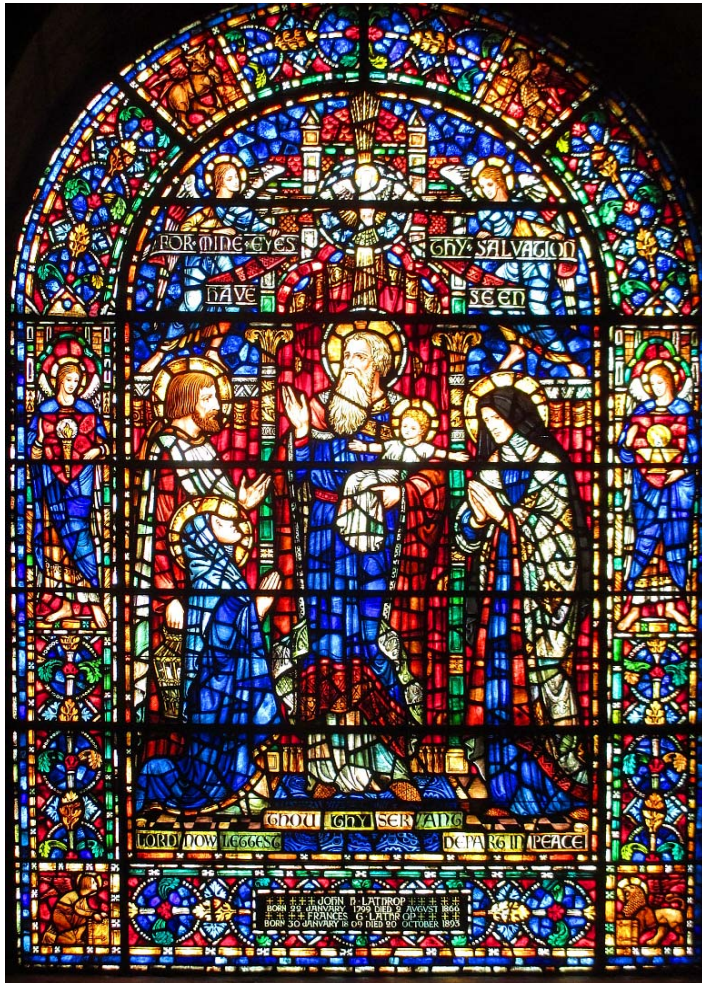
returned secretly to England as missionaries. They brought with them the Continental Tridentine practice of allowing composers to set the Kyrie.

The rest of the Mass, however, shows signs of the earlier Tudor tradition of Mass setting. The influence of composer John Taverner (1490-1545), whose music Byrd sung as a choirboy, can be especially heard. Byrd's unique voice, however, is heard throughout the Mass. Evocative text expression was not often employed by composers of 16th century Masses, but in the Agnus Dei, Byrd poured his heart and soul into the words "Dona nobis pacem," "Grant us peace," a hope he fervently held for his fellow English Catholics. This final prayer of the Mass is William Byrd at his most sublime.

Closing the program is the "Nunc Dimittis" canticle, the Song of Simeon (Luke 2:29-32). "Lord, now lettest thou thy servant depart in peace according to thy word. For mine eyes have seen thy salvation, Which thou hast prepared before the face of all people; To be a light to lighten the Gentiles and to be the glory of thy people Israel." (Book of Common Prayer, 1662)

Spoken by the prophet Simeon when Joseph and Mary presented Jesus in the temple for consecration, the canticle is a traditional part of Evening (Vespers) or Night (Compline) Prayers of many Christian denominations and an important part of the Candlemas liturgy. The hymn's peaceful and confident statement of faith has been set by many composers over the centuries. Composed for the Anglican Church as part of its Great Service, Byrd's setting is one of the finest. A beloved work of the choral repertoire, it's just one of Byrd's many contributions to the legacy of Anglican church music.

—Patrick Neas



Candlemas The Feast of the Presentation

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.

A Jewish menorah, Buddhist incense, an American Indian drum, a Hindu oil lamp, a Qur'an open to a passage about light, and waters contributed from thirteen Kansas City traditions from A to Z, American Indian to Zoroastrian, help to illumine this special evening. (See page 8, WATER.)

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 to be blessed, and folks who attend are invited to bring candles from their homes to be blessed at the same time.

Below this image of the Presentation window is the passage from the Gospel of Luke which tells the story. Note how Jesus is called "a Light to enlighten the nations."

Luke 2:22-35

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 first-born 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,

*Lord, you now have set your servant free *
to go in peace as you have promised;
For these eyes 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."

The italicized portion above is the Song of Simeon, *Nunc Dimittis*, and when used liturgically in the Book of Common Prayer, it is followed by

*Glory to the Father, and to the Son, and to the Holy Spirit: **

as it was in the beginning, is now, and will be for ever. Amen.

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 celebrate Imbolc on 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 was a celebration of the lengthening of days, the approach of spring and hearth and home. Imbolc comes from the Old Irish imb-fholc meaning to wash or clean oneself. It was celebrated with hearth fires, candles and bonfires to celebrate the return of the sun.

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's celebrated forty days after Christmas and was once considered the official end of the Christmas season, with all yuletide 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

Thanks for Noticing: The Interpretation of Desire

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.

This book arranges 154 sonnets embedded within a context of titles, epigraphs, glosses, and 70 pages of introductory and appended material which add to the meaning of the poems and the book as a whole, the goblet containing the wine. This image shows the complete page on which Sonnet 1 appears.

The "sonnet" (from *sonus*, sound) is a concoction of sounds contorting ordinary language so as to draw attention to itself; for this reason, it is not fashionable

among poets who favor everyday speech with immediate comprehension.

The framework of a Shakespearean sonnet consists of 14 lines of five pairs of unstressed and stressed syllables each, with the end rhymes of the lines in a pattern of *ababcdcd: efefgg*, often with a *volta*, or turn of thought, after line 8.

To listen to a sonnet for the first time, enjoy the sounds you hear rather than concentrate on the words whose compressed meanings are seldom fully evident at once.

The sonnets are arranged according to the sequence of the Mass. Like Shakespeare's 154 sonnets, the anguish and ecstasies of love are explored,

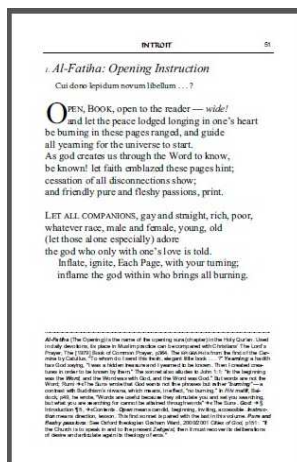
though *Thanks for Noticing* is often explicitly religious, drawing on faith traditions from the Paleolithic to the present, A to Z, from American Indian to Zoroastrian. Religious themes are explained in the glosses.

The book is available at the Cathedral Bookstore.

Online aids include YouTube videos of dozens of people reading from the book, a song, a "concordance," interviews, and commentary, and corrections.

The 'interpretation of desire' is this: *When we empty ourselves of our own purposes to behold another as the other is, our love becomes divine.*

In human relationships, the sonnets explore failures and intimations of such divine love.



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. (Most recently, the Chorale appeared last month at 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: Courtney Koval, Jennifer White, Kimberly Wilkinson; **ALTO:** Kristen Alley, Elizabeth Birger, Kirsten Hyde; **TENOR:** Clifford Hall, Eddie Taula, Jackson Thomas; **BASS:** Caleb Madison, Michael Scahill, Robert Southard, Thou Yang; **ACCOMPANIST:** Charles Dickinson



CHORALE DIRECTOR Dr. Rebecca Johnson is also the director of the Institute for Sacred Arts at the Central Baptist Theological 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.

MATT SCHWADER relocated to Kansas City, MO in February 2016, having previously lived and worked as an actor, voice over talent, director, teacher, and acting coach in Chicago since 1990. Before arriving, he taught a Shakespeare Workshop in Seattle and served as the verse coach for a production there of *Romeo and Juliet*. Immersed in Shakespeare, he has played from Stratford-upon-Avon to Mozambique, and performed in contemporary drama as well. This spring, Matt will be starring opposite his lovely and talented wife, Hillary Clemens, in Indiana Repertory Theatre's production of *Boeing Boeing*. Visit www.mattschwader.com.



BEAU BLEDSOE performs and records with some of the greatest artists in Tango, Flamenco 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. Visit www.beaubledsoe.com.



VERN BARNET.— A scholar of world religions, Vern founded the Greater Kansas City Interfaith Council in 1989, and for 18 years was the weekly "Faith and Beliefs" columnist for *The Kansas City Star*. The 154 sonnets of *Thanks for Noticing: The Interpretation of Desire* (2015) asks to be compared with Shakespeare's 154. With three others, he edited and wrote the 740-page *Essential Guide to Religious Traditions and Spirituality for Health Care Providers* (2013), now available in Kindle. He contributes an article to each issue of *Spirit*, the magazine of the Episcopal Diocese of West Missouri. Visit www.cres.org/vern for a full bio with a list of other publications and activities. A brief Wikipedia bio appears at en.wikipedia.org/wiki/Vern_Barnet.



The Kansas City Star photo

THANKS FOR NOTICING: THE INTERPRETATION OF DESIRE is available at the Cathedral Bookstore, Prospero's Books, and on line at VernBarnet.com. The Kansas City Public Library has several copies. A second printing is expected this spring. The website offers YouTube videos of dozens of people reading from the book, video interviews, and a performance of a sonnet set to music, reader comments, corrections, a "theological concordance," interviews, and a downloadable pamphlet, "How to Read a Sonnet."

Sonnet Introductions with Concluding Couplets

Sonnet 1. Al-Fatiha: Opening Instruction

The sonnets in my book follow the order of the Christian Mass. But I wanted at the outset to show my indebtedness to other faiths, so the title of the first sonnet is Al-Fatiha: Opening Instruction. The name of the first Surah (chapter) in the Holy Qur'an is Al-Fatiha, which means The Opening. As readers open the book, I pray that the book will open readers of all kinds to find the longing in their hearts fulfilled in the burning brightness of God's love.

Inflate, ignite, Each Page, with your turning;
inflare the god within who brings all burning.

¶ **READING**

Sonnet 2. Don't Ask

"Don't Ask" recalls the dark days of "Don't Ask, Don't Tell." This an ironic reminder that, from the Paleolithic to the present, human beings have found ways to record sacred times and places in the midst of anguish, dread, and unreasonable rule. Even when God seems dead, love and beauty redeem. As proof, I point to the great composer of "St Matthew Passion" and more, Johann Sebastian Bach.

This is no realm of reasonable things.

By mortals God is killed, but still Bach sings.

¶ **READING**

Instrumental music

[Introit] **Adorna thalamum tuum** spoken

Sonnet 11. Kitchen Cockroach

Have you ever wondered whether a bug feels pain? One great religion, Jainism, takes extraordinary measures to protect all other creatures from suffering. In this sonnet I watch a hated cockroach on a gas burner disintegrate, and I think of the gaseous galaxy which is our home, and our own suffering within it, and the fire on which Saint Lawrence was roasted. How does God view me enjoying the incineration of my cockroach?

Is your pain lesser than Saint Lawrence felt?

Am I like you or God to see you melt?

¶ **READING Kyrie**

Sonnet 45. Husam - A Rumi Quartet

A tradition in Islam is that at the beginning, God was a hidden treasure, and yearned to be known. So he created the world. This idea intrigues me throughout my book, as I understand love as the urge to know and be known. Evolution's yearning — from atoms to DNA, to bodies, to societies — gives us the chance to behold the Hidden Treasure if we love; and if we love, the body and soul of our beloved reveals to us the meaning of the whole of creation.

*Such beauty in the body called your soul
proves Evolution fancies hints to Whole.*

¶ **READING Gloria**

Sonnet 84. Postmodern Faith: What is Truth?

For me, religion is worship, which I define as awe + gratitude + service. So I love any story of any faith that draws me to worship. My own tradition is Christian, and I know there are serious arguments about what actually happened historically. In a world filled with illusions, what best leads me to worship is not disputed facts but rather the power of myth, the sacred story. The truth it reveals is not what is factual but what is genuine. This cannot fail to inspire my worship.

*I know the Gospel is a pious tale,
but who cares facts when worship cannot fail?*

¶ **READING Credo**

Sonnet 88. Love Locket

I've been surprised how popular this sonnet has become. It is not easy, with references to Christian, Buddhist, Chinese, and Jewish utopias. The sonnet appears personal. I am so hurt by my beloved that I lock up my love to be untouched by it, just as I would like to avert my eyes from watching the news about mass shootings, the suffering from fire and flood and accidents and war and terrorism. It is too much to bear. Yet only when I am open to the pain of others, and feel my own, am I human enough to be worthy of paradise.

*this locket forged on anvil from pure ire
will melt from love within, and God's desire.*

¶ **READING [Confiteor] Instrumental music**

Sonnet 136. The Purpose of Sex

"Shlomo" is a Jewish form of "Solomon." From the erotic verses of the scripture attributed to him arises my celebration of the holiness of incarnate sexuality. Desire leads us to the blessing of knowing another intimately, and thus ourselves more deeply. This means not using another person, but abandoning all intentions except being completely open to see the other. And how can we love God purely, for His own sake, if we want to use God for our own purposes?

Blow thrust gaze mask ride shimmer shade stop flow:

In intercourse His work we come to know.

¶ **READING Sanctus, Benedictus**

Sonnet 142. Tinnitus

The Agnus Dei, Lamb of God, movement of the Mass is poignant for me as I picture the slaughtered animal and the crucified Christ. This sonnet is an unjustifiable, perhaps blasphemous pity-party for myself as I discover my trivial pains and limits in the infirmities of age. And yet I give thanks that, like Christ, I have been enfleshed, and that though my senses are dimmed, touch remains redemptive.

Lo! Incarnation is a word for quirks.

So let me know your flesh; my skin still works.

¶ **READING Agnus Dei**

Sonnet 154. Closing Instruction

This sonnet is the bookend to the Opening Instruction. I close the book with a farewell as if I were dying. My discovery is that my Beloved is everywhere about me, in every form of being, mechanical or alive as I experience the miracle of awareness. So as I prepare for my end, what remains is, in part, this book, and what I want most to say is:

READER, learn your union from your rift.

From yours and others' ecstasy and pain

draw close to whom you love, and close remain.

¶ **READING**

[Dismissal] **Nunc Dimittis** spoken

FAREWELL

Recessional with Instrument

Applause welcome

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 take part in 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.

Among many community offerings are rich musical programs for many groups and performers. The Gabriel Kney pipe organ, with 48 stops, 67 ranks, tracker key action, electric stop action, is one of Kansas City's finest. It was renovated in 2004 and other enhancements in 2015. With the balcony at the back of the nave, it was installed in 1981 during the 40-year tenure of Canon Musician John Schaefer, who retired December 31.

With its Transitional Norman Gothic style nave, the campus includes many features of architectural and historical note.

THE SAINT JOHN'S BIBLE is the first hand-copied and illuminated manuscript of the entire Bible since before the Reformation. In seven volumes, each 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 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, John Gregory, Jerry Harrington, Sarah Ingram-Eiser, Larry L McMullen, and the Reverend David E Nelson, DMin. André's Confiserie Suisse provided the complementary chocolates. Our Cooperating Partner is the Greater Kansas City Interfaith Council.

THE GREATER KANSAS CITY INTERFAITH COUNCIL (GKCIC) is a non-profit organization, which strives to create a sustainable, pervasive culture of knowledge, respect, appreciation, and trust amongst people of all faiths and religious traditions in the greater Kansas City community. The Council is comprised of individuals who belong to 22 distinct faith philosophies 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, tonight's prayer leader Mary DeVeau, administrator Julie Toma, communications coordinator Melissa Scheffler, Cathedral "minion" Janet Sweeting, Bookstore manager Ken Stewart, acolyte Curtis Hamilton, lighting operator Chris Morrison. Thanks also to tonight's sexton. We are very grateful for their support. We especially welcome members of "The Cloud of Unknowing" class led by Deacon Jerry Grabher, canceling their session tonight to join this meditative evening.

ALSO: At the welcome table are CRES intern Geneva Blackmer, friend Erica (Franky) Franklin, and 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. Representing his and other faiths in the Candlelighting is the Most Venerable Sunyananda Dharma.



WATER has become a life-giving symbol of Kansas City interfaith explorations here, drawing on our "City of Fountains" designation. (Kansas City is said to have more fountains than any city in the world except Rome.)

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. At the Holy Table each Council member accepted a portion of the mingled water to take to each respective religious community.

Students the Kauffman Foundation have contributed to the waters. 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.

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 together to join us in remembering that in dousing the flame of the little lights of the candles, the Light Invisible remains.