

Cathedral Voice

A monthly newsletter from Washington National Cathedral

NOVEMBER 2006

A WORD FROM THE VICAR

The Cathedral's Work in the World

Over the past month the senior staff has been involved in a series of "roll out discussions" about a new strategic vision for the Cathedral as it prepares to embark on a second century of ministry to the city, diocese, nation and the world. These conversations will continue throughout the fall with the full staff and at a Chapter (the governing body of the Cathedral) retreat. Inspired by Dean Sam Lloyd's installation sermon in April 2005, the vision calls for the Cathedral to live into three goals: (1) to be a voice of a generous spirited Christianity that is open-minded and theologically rigorous; (2) to be a place that works for religious and social reconciliation in the world, breaking down the walls that divide God's one family; and (3) to form a people who will ground all the Cathedral's ministry in faithful prayer and worship.



Staff, Chapter members, and volunteers spent countless hours over long months last year fleshing out what this charge might mean for the ministry of the Cathedral. While I was not part of the staff at that time, this new vision for this Cathedral I love, and where I was ordained, captivated me. Surely it is a plan that builds on the generous, prophetic ministry of this great place during its first hundred years. Also, it is the outline of a "plan" I want to commit my ministry as a priest to help implement.

The world is hungry for the strong voices of generous religion that celebrate faith's journey without requiring everyone to be in lock step on the answers. I believe our faith can be solid at the core without being exclusive. Such faith opens doors to understanding and reconciliation.

So I was delighted when Dean Lloyd invited me to become the Cathedral's Vicar this past summer. I come here from St. Columba's Church, Washington, DC, where I served for the past five and a half years, most recently as transition rector. Now you might ask, "What in the world is

The Investiture and Seating of the 26th Presiding Bishop

Amid great liturgy of praise and pageantry, Washington National Cathedral was the site over the weekend of November 4th and 5th for the investiture and seating of the 26th Presiding Bishop of the Episcopal Church – The Most Reverend Katharine Jefferts Schori.

Literally months of careful planning by Cathedral Precentor Canon Carol Wade and the Worship Department staff, as well as a host of other volunteers and staff made the weekend memorable.

The investiture and seating of a new presiding bishop for the Church is a solemn and joyful occasion that celebrates new leadership while renewing the Church's bonds as a community of faith. The taking of the oath of office, the passing of the primatial staff from the outgoing to the incoming bishop, are the visible ratification of votes taken in Convention last July.



The Cathedral Church of St. Peter and St. Paul was first designated as the seat of the Presiding Bishop of the Episcopal Church in 1940. In the 65 years since the first installation service for the Right Rev. Henry St. George Tucker in 1941, eight presiding bishops have been installed in office and seated in the Presiding Bishop's chair in Washington National Cathedral.

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a vicar?" This is a new position for the Cathedral, as well as for me. Working closely with the Dean, I am charged with providing pastoral leadership and strategic oversight for the Cathedral clergy and senior program staff. This includes integrating worship, pastoral care, and our local and global outreach work with the education programs of the Cathedral College which are overseen by the Warden of the College. I will also serve as priest-in-charge in the Dean's absence. Going forward, the over-arching goal of all the Cathedral's work will be to live into the three major purposes of the strategic vision stated above.

Worship must be at the center of all our work. To that end the strategic vision also calls for the formation of an on-going worshipping community at the Cathedral. The vicar's office will have oversight of this project. In many ways this is not so much a new initiative, as a recognition of what has been going on here for years and what grounds our sense of call as Christians. Many dedicated volunteers and donors look to the Cathedral as their spiritual home.

We will now seek to be more intentional about engaging this community in faith formation, service, and pastoral care.

In addition, it is clear the Cathedral is uniquely poised to reach out to the group of people often referred to as "seekers." Many of these people have never been part of a church;

others have been away or see themselves as disenfranchised from church. But they are now ready and interested in exploring their spiritual longings (even if they don't use that kind of language). In the safety of this large place we have a marvelous opportunity to welcome, form and make new disciples for Christ. This local community will join with our national community of friends and supporters in prayer and worship anchoring the Cathedral's work in the world.

Our new Presiding Bishop, Katharine Jefferts Schori, is challenging each of us to live local lives for global good. The Cathedral seeks to form Christians who will manifest the reign of God by breaking down the walls that divide us because they understand our inter-connectedness as God's one human family. It is an exhilarating time full of promise and opportunity as the Cathedral prepares to embark on its second century of ministry. You will be hearing much more about the strategic vision in the months ahead. It is a privilege to be your vicar and I look forward to

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our ministry together.



Steve Huber

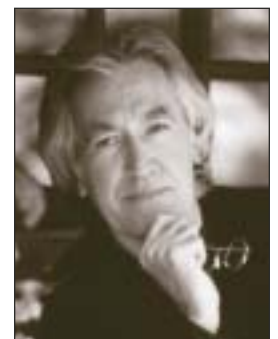
Cathedral College to Host Renowned Healer

Renowned physician and author Larry Dossey, M.D. will share his insights into the connection of healing with spirit and medicine in a lecture, Friday evening December 1st at 7:30 pm.

Doctor Dossey contends that such seemingly simple yet complex experiences as touch, music and prayer are important components in healing. He has spent decades examining the relationship between spirit and medicine, concluding that consciousness and spirituality occupy a special place in the origins of health and illness.

Dossey is a former internist and chief of staff at Medi-

cal City Dallas Hospital. He is the former co-chair of the Panel on Mind/Body Interventions for the National Center for Complementary Medicines at the National Institutes of Health. Joining the Cathedral College in sponsoring the evening's program is Washington Society for Jungian Psychology. To register visit <http://www.cathedral.org/cathedral/register/dossey2006f.shtml>



With the absence of a prescribed ritual in the Book of Common Prayer, each investiture and seating has taken on the character of the times and the personality of the incumbent. All have been impressive ceremonies drawing on centuries-old Anglican traditions, but always infused with contemporary and uniquely American elements. In addition to the Combined Choirs of Washington National Cathedral and play by all three Cathedral organists, special elements in Bishop Katharine's services included beautifully choreo-



graphed liturgical dance, lively Gospel and Latin music, and participation by Native American drummers and "smudgers" (participants using smoke in a manner similar to censuring with traditional incense).

Of the many amazing "firsts" associated with each investiture is the rapid evolution of commu-

nications media. Consider that in 1941 newsreel cameramen were first admitted by special permission; by 1947, the ceremony brought television to the Cathedral for the first time. Sixty years on, in the first investiture of the 21st century, the liturgies were webcast worldwide in "real time," while others "blogged" from within the Cathedral.

Over the span of two crisp and sunny fall days in November, the Cathedral extended (through its hardworking staff and volunteers) warm hospitality to thousands of worshipers from near and far, guests of low and high estate, and performing artists, all of whom came to witness and to celebrate the investiture and seating of the first female presiding bishop in 500 hundred years of Anglicanism.

The nave floor was buffed to an exquisite shine, colorful flowers were arranged, Cathedral choirs and organists practiced, drummers drummed, dancers twirled, and security coordinated—all in confident expectation that, on the

morrow, this magnificent "house of prayer for all people" would resound with glo-



rious praise and thanksgiving as those whom the Cathedral embraced within its soaring spaces united in wishing the new presiding bishop—and each another—Shalom.

Who Knew?

Last month's Who Knew? article on the sedilia statues on the south side of the high altar led to a number of inquiries about how artists choose the likenesses and poses of the subjects they sculpt. The questions led *Cathedral Voice* back to the Conservator's Office for a discussion of what inspired the artist, Chas Fagan. Records reveal that Fagan based his likeness of John Donne on a miniature portrait of the poet painted from life in 1616 found in the National Portrait Gallery in London. Donne's clothing was based directly on extant garments found in 17th century England. The pose is intended to show Donne speaking directly to someone. (It is a signature element of Donne's poetry that his poems usually address a person or thing directly.)

The likeness of George Herbert is also based on a contemporary drawing. His notably thin physique is based on contemporary descriptions and the fact that he was known to have suffered from "consumption" for many years prior to his death. His clothing reflects the vestments worn in 17th century England and is similar to those in a famous 19th century painting of Herbert. Unlike Donne's more energetic pose, Herbert's is inward and prayerful, true to his writing and personality. A Bible cradled to his chest, he is facing the altar, eyes closed and head bowed as if in meditation.

Howard Thurman's likeness is based on photographic references from both Emory University and Morehouse College, and his clothing was based on references to his own vestments. He was known to be an extraordinary speaker and his figure shows him engaged with the congregation, leaning out toward the nave. Yet his mouth is closed. Fagan learned from scholars at Morehouse and Emory that Thurman's sermons were often highlighted with long, contemplative pauses, so the Cathedral's figure shows him about to speak. A recurring image in Thurman's writings and sermons is an oak tree. In the Cathedral statue his vestments appear to grow out of the statue's base like the roots of a tree.

It was Fagan's intention to order the figures to offer a natural flow and suggestion of motion from the altar toward the nave. The statues progress from an introspective Herbert appropriately near to the altar, to Donne's quiet interaction, and on to Thurman's more "lively" engagement with the broad congregation. Fagan wanted each to cover a distinct area (altar, communion rail and nave) so that in total they watch over the entire Cathedral.

Clearly, these aren't just three new statues. Who Knew?





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Handel's Messiah as Never Before

Friday, December 8, 7:30 PM & Sunday, December 10, 4 PM

For two performances in December concertgoers can experience Handel's beloved *Messiah* in the magnificent Cathedral setting and hear it as it was meant to be performed. *Cathedral Voice* met with Cathedral Music Director Michael McCarthy to learn what makes the Cathedral's perfor-



mances of *Messiah* so special.

What makes the performance at the Cathedral unique?

We offer a sense of authenticity in a completely spiritual surrounding.

The voices and instruments presented in the Cathedral's performance are quite similar to those from the very first performance of the *Messiah* in 1742, which was sung by a chorus of men and 26 boys.

Seldom in the United States do you find a performance of Handel's *Messiah* that includes children, however ours features the Combined Choirs of the Washington National Cathedral (the senior choristers from our youth choirs and 18 men).

Our soloists are internationally acclaimed, and specialize in early music performance. This presentation also features a Baroque orchestra, including a portative organ, harpsichord and period string section, trumpets, tympani, oboes, and bassoon. This type of orchestra allows a more refined style and intimate sound, much like that of Handel's time.

Does your performance appeal to children as well as adults?

The performance runs at two hours and 45 minutes, with two breaks, but for a child mature enough to sit through a long concert, this performance would create a lifetime memory.

Do you recommend a particular place in the Cathedral to sit for a Messiah performance?

That depends on why you come. For optimum sound, I prefer the mid-nave. If you are interested in seeing the unique instruments and the singers, you'll want to sit in the front nave. If you are there to soak up the beauty of the Cathedral while hearing a completely unique performance of Handel's masterpiece, choose your favorite spot and enjoy the concert.

Tickets: \$20-\$60. To view a video clip of the entire interview with Michael McCarthy, for more information or to purchase tickets, visit www.music.cathedral.org, or call the Music Office at (202) 537-2228.