

# THE RUBRIC

STORIES OF MINISTRY

SAINT MARK'S EPISCOPAL CATHEDRAL, SEATTLE, WA

SPRING 2018, VOL. 75, NO. 1





## SAINT MARK'S EPISCOPAL CATHEDRAL

WELCOME  
INSPIRE  
TRANSFORM  
SERVE

*Wherever you are on your journey  
of faith, you are welcome here.*

THE VERY REV. STEVEN L.  
THOMASON, DEAN & RECTOR

LIZ BARTENSTEIN, EDITOR

PHOTOS BY KEVIN C. JOHNSON  
AND LIZ BARTENSTEIN (UNLESS  
OTHERWISE NOTED)

*The Rubric* is a publication of Saint Mark's Cathedral which celebrates who we are as a community: as a parish, as a cathedral for the Diocese of Olympia, as Episcopalians, and as Christians.

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The early 20th Century philosopher Rudolph Otto once wrote that "God is in the numinous." The Latin word *numen* means "holy" and attends the divine character that cannot be fully plumbed by human reason, and certainly not by words alone. He proposed that religious experience, to be effective, must fall between the imminently rational and the absurdly irrational. If imminently rational, then the numinous character is lost and it becomes prosaic; if irrational at every turn, it will offend the practitioner's sensibilities as superstitious fluff.

Our work is to strike the middle, Otto said, where we discover *mysterium tremendum fascinans et augustum*, awed or inspired by that which cannot be reduced to rational thought. It compels us precisely because our fascination with the weighty mystery penetrates a deeper stratum of reality than we can conjure alone. Music and the arts, Otto claimed, are prime ways we experience this "religious" fervor, opening a portal between the human heart and the realm of the numinous. Surely, we have all enjoyed the comportment that comes, having listened to a sublime piece of sacred music, or gazed upon a painted canvas, or imbibed the poetic nectar of liturgical awe.

This issue of *The Rubric* is devoted principally to the arts and how they provide contour to our spiritual journey in richly inspiring ways. These are a few snapshots of ways we lay claim to this connection in this season. Our Anglican tradition has for centuries held fast to a high doctrine of creation—celebrating that the numinous character of God can be found immanently in this world, and in the ways humans artistically invite us into their inspired artifice. And in our local orbit here at Saint Mark's Cathedral, there has been a

## GREETINGS *from the* DEAN

conviction and commitment to the arts since our earliest days, not as something extracurricular or tangential, but central to our identity and to the way we live and move and have our being here and now.

As religious people in this particular place and time, we speak of our full trust that God is up to something here and now, that the wellspring of our joy and gladness derives from the numinous presence that calls us into community, to look for mystery in our midst, and to be inspired by it all. For the artists who herald the way, for all who draw inspiration from the arts, and for this community and its earnest search for the numinous in our midst, I give thanks. I am,

Yours gratefully,

The Very Rev. Steven L. Thomason  
Dean and Rector



## SUNDAY SERVICE TIMES

8 AM Eucharist  
in Thomsen Chapel

9 AM Eucharist  
in the Nave

11 AM Eucharist  
in the Nave  
(Live streamed at  
[saintmarks.org/livestream](http://saintmarks.org/livestream).)

4:30 PM Choral Evensong  
in the Nave (*First Sundays,*  
*October-May*)

7 PM Contemplative Eucharist  
in Thomsen Chapel

9:30 PM Compline  
in the Cathedral Nave,  
*chanted by the Compline Choir and*  
*broadcast live on KING 98.1 FM*

## WEEKDAY SERVICE TIMES

Monday through Friday

6:30 PM Evening Prayer  
in McCaw or Thomsen Chapel

Mondays, 7:15 PM  
Centering Prayer  
in Thomsen Chapel

Wednesdays, 12 NOON  
Holy Eucharist  
in Thomsen Chapel

Thursdays, 7 AM  
Holy Eucharist  
in Thomsen Chapel

For more information  
about Worship and Prayer at  
Saint Mark's, visit [saintmarks.org](http://saintmarks.org).

## SPRING 2018



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ABOVE: The Rev. Canon Nancy Ross baptizes a child at The Baptism of Our Lord on January 7, 2018.

# STATIONS OF THE CROSS

AN INTERVIEW WITH THE ARTIST, VIRGINIA MAKSYMOWICZ  
BY VI LYNK, Leader, Visual Arts Ministry, [vilynk@mac.com](mailto:vilynk@mac.com)

*Saint Mark's is currently exhibiting Virginia Maksymowicz's Stations of the Cross, cast sculptural reliefs in a tradition of religious imagery that dates back to the 13th century. Maksymowicz worked with a variety of models, culled from a wide range of ages and ethnicities. She represents the narrative of Christ's passion and death in a way that embodies both the specific and the universal. The work is on display for the season of Lent in the Cathedral Nave. Visual Arts Ministry Leader Vi Lynk interviewed Maksymowicz in advance of the exhibit opening on February 18, 2018.*

## **What led you to create these Stations of the Cross pieces?**

In the year 2000, I received a commission from St. Thomas Episcopal Church in Lancaster, PA to design and produce sculptural reliefs of the Stations of the Cross. At the time I received the commission, I was about to begin a new teaching position at Franklin & Marshall College. Since I would be have to be evaluated for tenure (and since a commission for a church, which is a "nonprofessional venue," wouldn't count in an academic context), I asked that I be allowed to cast a second set of the Stations so that I could show them in galleries for review. It is this second set that is on display at St. Mark's. The other set remains at St. Thomas.

This commission gave me the opportunity to apply my own contemporary vision to an artistic form that dates back to the 13th century. It is said that St. Francis of Assisi popularized the devotion after it became too dangerous to make pilgrimages to the holy places in Jerusalem. Since that time, the well-known iconography of the Stations has played a significant role in the canon of western art history, one that has enthralled artists from Jan van Eyck to Damien Hirst.

## **What sort of conversations did you have with the church as you were making these pieces?**

I first made a full-scale series of drawings, showing what the finished panels would look like. I presented them at St. Thomas, and spoke after Mass. There was a lively interchange of ideas and comments, and I made a few minor adjustments.

I often describe the rest of the process as an "artist's dream commission." As I worked on the panels, I invited members of the arts ministry to see them as they emerged from the molds. Hardly anyone took me up on it! They completely trusted me.

Such complete trust on their part made me somewhat nervous. What if, when I delivered the fourteen finished panels, they said, "Oh no! We weren't expecting that!!" Thankfully, the community's response was just the opposite. They loved them.

## **How did your own spirituality influence this work?**

As a Roman Catholic, I can attest to my own deep-seated operating assumption that the physical and the spiritual, the body and the soul are one and the same. This unity was emphasized throughout



**Above right**, Maksymowicz leads a group through the stations at the exhibit opening, giving visitors an idea of what it was like to create these pieces. **Above and at right**, ministry leader Vi Lynk works with a professional to install the stations.





At left and above: a close-up look at several of the stations, which are cast sculptural reliefs, now on display in Saint Mark's Cathedral Nave, flanking the pews on both the north and south walls.

my religious education as a child, and reinforced by the stories, the rituals and the dogma of the Catholic Church. Dualistic beliefs like Manichaeism, which separated the physical and the spiritual, and elevated the latter over the former, are not part of my world view. So I wanted to use “real bodies” in my depiction of the Stations, not merely abstracted representations.

Although I don't normally make “church art,” it seemed clear to me that this commission would allow me to work much the same as I do in my “secular art.” How is Station XI different from Andy Warhol's *Electric Chair*? The cross was a method of state-sponsored execution in Roman times, the electric chair in ours. This kind of cultural critique is absolutely grounded in my faith's teachings. The religious base of my work is drawn from Jesus's teaching of social justice.

#### ***How would you invite viewers to experience this work?***

For both aesthetic and conceptual reasons, I felt it imperative to work with a variety of models—a total of eleven—culled from a wide range of ages and ethnicities. I wanted the narrative of Christ's passion and death to be represented in a way that is tensioned between the “specific” and the “universal.” The process of life casting captures nearly every detail of the body from which a mold is made, resulting in im-

ages that are highly specific and true to each individual model.

I want viewers to engage very directly with the life-size images, to experience their “reality” in an immediate, but meditative way. I am not interested in recreating the goriness of Mel Gibson's *The Passion of the Christ*.

I also hope that the mixture of models and the anonymity implied by the fragmented figures push the imagery toward representation of the human community in its universal aspect—often called in theological terms, “the mystical body of Christ.”

I hope that this tension will enable interpretations to change over time and resonate with each new instance of human cruelty. Mary's anguish at encountering her tortured son in Station IV could be the anguish of a mother of a U.S. soldier, of a Syrian child, of a street cop in Brooklyn, of an infant in Darfur, of an urban teenager in Baltimore, of a daughter killed in a London bombing, of a child murdered at his grammar school, and more.

Rev. Bill Eberle, the pastor of St. Thomas when the Stations were made, said it well: the Stations serve as an ever-present reminder of “how poorly we human beings continue to treat each other.”







## Pondered in Her Heart

SERMON PREACHED BY THE RT. REV. GREGORY H. RICKEL, BISHOP OF THE DIOCESE OF OLYMPIA  
DECEMBER 24, 2017, THE GOSPEL OF LUKE 2:1-20.

An elderly man in Oklahoma calls his son in New York and says, “I hate to ruin your day, son but I have to tell you that your mother and I are getting a divorce; we have had 45 years of marriage... and that much misery is enough!”

“Dad, what are you talking about?” the son yells.

“We can’t stand the sight of each other any longer,” the old dad explained. “We’re sick of each other, and I’m sick of talking about this, so you call your sister in Hong Kong and tell her!”

Frantic, the son calls his sister, who explodes on the phone. “Like heck they’re getting divorced,” she shouts, “I’ll take care of this.” She calls her elderly father immediately, and screams at him, “You are not getting divorced. Don’t do a single thing until I get there. I’m calling my brother back, and we’ll both be there tomorrow. Until then, don’t do a thing, you hear me?” she yells as she hangs up the phone.

The old man hangs up his phone and turns to his wife. “Okay,” he says, “it’s all set. They’re both coming for Christmas and they’re paying their own way.”

There is the fairy tale Christmas we all wish for, and then there is the reality of family, and life.

Just like that family, and our family, this event tonight, the birth of Jesus, took place in a family. It has all the dynamics that does, whether it’s a family based on blood and DNA, or a chosen family, doesn’t matter, the dynamics are the same, because humans are involved. Like that story, it can be complicated.

This Gospel says, “But Mary treasured all these words, and pon-

dered them in her heart.” I have always been intrigued by that line. I have wondered about it. I have thought it interesting and in so many ways beautiful, but I have not done much else with it after that.

This night, Christmas Eve, is the night we celebrate the birth of the human being, the person, the infant, boy, who would become a man, Jesus Christ. We center our eyes and our thoughts on a little baby, lying in a manger, as we gather around. It is a night, in a way, of innocent hope.

Somehow, often, on this night, and in this story, we get just a bit closer to what seems like such a distant dream in the world we find ourselves living in now—a world, where all people can live in peace, where we do not have hierarchies, or inequalities, in short a world where we truly see and care for each other.

This year especially I wonder, even though our focus is on Jesus, what Christmas would be without Mary.

Do any of you remember Charlie Pride, that great country-western star, who, I have to say, my mother was absolutely in love with while I was growing up in Arkansas, so I had to listen to him whether I wanted to or not. Charlie Pride had, like so many others, a Christmas album. The song that became a big hit on that album was “Christmas in my Home Town.” But buried on that album was another song entitled, “Christmas without Mary.” And, of course, it was a play on the fact of Mary being the mother of Jesus, but in his song, as in every country song, it was about the heartache of being alone, of missing his love, who happens to be named Mary.

He croons in that song, syrupy Country western words such



as “Merry Christmas is not going to be Merry this year,” and that, “Christmas without Mary will just be another silent night.” Just goofy stuff. But, I think that is exactly where I want to go tonight. Can there be a Christmas without Mary?

Pope Benedict once said, “Without Mary there would be no church.” Pope Francis said, Christians, without Mary, are orphans. If Mary had not said yes to God, there would be no incarnation, no Jesus, no church.

And Mary, it says, treasured all of these words, and pondered them in her heart. She treasured those words, brought to her by the shepherds, that this child just born to her, was going to be something great, the Messiah, in fact. Any hopes of slipping away into a sleepy existence was probably not in the cards.

And yet, those shepherds all turned around and went home, and so did most everyone else. The world went back to its business, and Mary and Joseph went about raising this child.

In fact, the rest of the world, when it comes to this story we gather to hear and celebrate this night, got about a thirty year nap. Thirty years. The in-between time. The entire gospel of Jesus that we know and reread and retravel all happened in about three years. There are thirty years in between what we celebrate tonight, and those three years of the biblical Jesus.

And in that time, Jesus was growing up, and all that time I think of Mary, treasuring what was said to her in her heart, and pondering them, for thirty years. When those prophesies from this night started to all come true, I wonder what her feelings were?

I bring this up, because I think we rarely think about that time, and Mary’s role, at either end of these celebrations, the birth of Jesus, and then the death and resurrection of Jesus. We forget there was a miraculous and loving time of formation in between, that was shepherded by Mary, the in-between time. Where you and I live most of the time.

The truth is, men are always the most important people in the story, this story, our salvation story. Or I should say, men, mostly the writers of the story, make it so. Women, even in this story we celebrate tonight, have overwhelmingly been sidelined, if not belittled, and even maligned.

Take the other Mary, Mary Magdalene. In history, she has most often been made out to be a prostitute, a notorious sinner, as if the rest of us aren’t. When in reality, she was most likely a prominent benefactor of the community in which she lived, a remarkably strong woman. Protestantism really moved to sideline both Mary’s even more, through rewriting their story or not telling it at all.

I heard our Presiding Bishop recently preach about Mary Magdalene and Mary the mother of Jesus and he, as he does so well, rather whimsically asked, “what if there had been a roll call at the foot of the cross?” What if God had called the roll there. Peter? Absent. Andrew? Absent. Bartholomew? Absent. James? Absent. As he said, the brothers just didn’t show up. They were

off hiding somewhere. But if the roll call had gone on—Mary of Nazareth? Present and accounted for. Mary of Magdala? Present and accounted for. In fact, it is believed there were many women at the foot of the cross that day.

Scripture tells us that with him went the twelve, as well as certain women. Now of course, in scripture, after the word woman or any mention of a woman it would often be said, who had been cured of evil spirits and ailments, one way to put them in their place, and then some of them are named, Mary Magdalene, Joanna, Chuza, Susanna, and it says several others who provided for them out of their own resources. Who provided for them out of their own resources. Out of their own resources. We miss that too. Mary Magdalene is now thought of as someone who had means. Some of the others did, too. Could it be that women funded the movement? If it weren’t for them, Jesus’ road show could not have ever made it.

Many believe now that Jesus traveled with about as many women as men, but of course, they are most often not mentioned.

And, continuing on that theme, who was the first one to the Tomb? Who was the first to witness the resurrection? Mary. In fact, she had to run back to tell whom?, all the men, who were where? Cowering in a locked room.

And even with this so plainly in the Scripture, the male writers of the Bible have managed, over the centuries, to make the women small, mostly inconsequential, and when necessary, as with Mary Magdalene, scandalous.

In this age of #metoo, and women finally being heard on a reality that we all know is far too real, and to which every man, including this one, must say we have been complicit in to some degree, we—I—should admit to the complicity of our story, too. It is there. We have marred the importance of women, often kept them silent, belittled their role. We, the church, have done it too.

You might say, “But Bishop, Mary, the mother of Jesus has been prominent, centered, even worshiped!” Yes, but I would ask “What version? What version of Mary?”

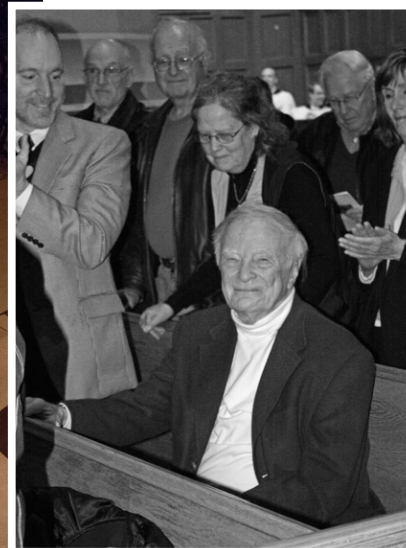
Even in our hymnal, those hymns dedicated to the Feast of Mary, use words such as, “Sing of Mary, pure and lowly, virgin mother undefiled,” subtly make her weaker, unthinking, we might even say utilized for a purpose.

I would like to challenge that version. Jesus didn’t grow up in a vacuum, he grew up in a family, and Mary was his mother, and we all know the impact that has, for good or ill.

When Jesus, after that thirty-year formation, finally makes it onto the scene, he treats women radically different for the time. It was one of the things historically he was much hated for in his time, although this gets little play too.

*(Continued on page 13.)*

SERMON RECORDINGS & transcripts are available on Saint Mark’s website at [www.saintmarks.org/sermons](http://www.saintmarks.org/sermons).



**At left**, the Compline Choir at the O Antiphons service of Advent Lessons and Carols on December 3, 2017.

**At right** Peter Hallock is honored at a tribute event at Saint Mark's in 2009.

# The Hallock Institute

## SPREADING THE COMPLINE ETHOS FAR AND WIDE

BY JASON ANDERSON, COMPLINE CHOIR DIRECTOR  
[director@complinechoir.org](mailto:director@complinechoir.org)



**T**he Peter R. Hallock Institute is the brainchild of the Rev. Dr. Ann Lukens, my rector for my first nine years at Saint Michael and All Angels, Issaquah, and myself. Together, Ann and I pitched the idea to Peter that what he created at Saint Mark's was a unique legacy of music and liturgy that needed to be documented, analyzed, preserved, and promulgated. The Hallock Institute, we thought, was the best possible entity to accomplish this. Peter wrote in an email to me on January 13, 2013, "Words almost fail me to say how excited and energized I am about the idea of the 'Institute'!"

The Hallock Institute was funded in part through a bequest from the Peter R. Hallock Estate. The three persons tasked with establishing the Institute are the Rev. Dr. Ann Lukens, representing the Bishop of Olympia; the Very Rev. Steven L. Thomason, Dean and Rector of Saint Mark's Cathedral, and myself in my capacity as Director of the Compline Choir.

The Hallock Institute has three primary functions: 1. To ensure that Peter Hallock's music is more widely known through production of reliable performance editions; 2. To ensure that Peter's music is performed regularly by offering grants to churches and non-profit performing organizations to help underwrite the cost of hiring musicians; and, 3. To ensure that the Compline Choir and its core values and principles—the Compline ethos—are identified, celebrated, and shared with others through workshops, symposia, and other educational opportunities.

Peter constantly revised his music—even after works were published—and that left us without published "definitive editions". For example, take those Psalm settings Peter wrote specifically for the Compline Choir. Many settings remained in manuscript form, and a handful of them had been engraved—none had been edited with an eye toward publication. The first project undertaken by the Hallock Institute, working closely with the Compline Choir, was to get those Hallock Compline Psalms engraved and made available for purchase. That work has been ongoing for four years and will conclude in Fall 2018 with the printing and publication of *The Compline Psalter*.

Many of Peter's larger-scale works require multiple instruments. Hiring instrumentalists might prove cost-prohibitive in some situations. This might give some parishes or non-profit groups pause when considering performance of his music. A grant process will be put in place to help offset the costs of hiring instrumentalists. To give you one example—nearly every Hallock Easter anthem is scored for brass sextet, organ, and percussion. Most churches, if they hire brass players at all on Easter, only hire a brass quartet. A small grant would help such a church secure the additional brass players and/or percussionist.

We also imagine an annual (or semi-regular) Compline symposium that examines the Compline phenomenon at Saint Mark's—from analysis of the various orders of Compline available, to exploration of plainchant, to the role of contemplative worship, to lively debate about single-gender choirs, to Psalmody and hymnody, to the function of the anthem in our particular order of service.



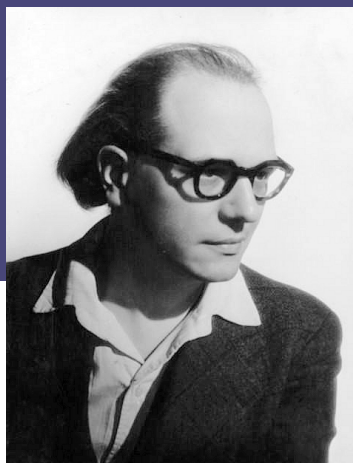
The work of the Hallock Institute will be of immense value to nearly all churches, particularly those in a liturgically rich tradition or those exploring contemplative forms of worship. It can also serve as an inspiration for churches looking to discover the beauty of the contemplative and the power of Peter's music to allow listeners and singers to enter the realm of the mystic, monastic, or contemplative. In the broadest terms, the Hallock Institute, based in the Diocese of Olympia at Saint Mark's Cathedral and working with the Compline Choir, will serve as a well, deep with music, liturgical know-how, and experience, from which to draw.

The Hallock Institute is actively recruiting board members to undertake this important work. As this is a diocesan entity, all those nominated to serve as board members must be approved by the Bishop of Olympia. We currently envi-

sion a board of up to nine members, all working actively to ensure the institute is permanently funded and ensure the three primary functions of same are accomplished. We have identified potential board members skilled in church musicianship, familiarity with Hallock's music, group facilitation and visioning, finance and business, fundraising, music publishing and engraving, presenting and teaching, and web e-commerce development. We are slowly working through the list of candidates and hope to have the full board in place for its inaugural meeting on April 28, 2018.

If you, your church or organization would like to get involved in the future, please contact:

Dr. Jason Anderson, Director of the Hallock Institute,  
1245 10th Ave E, Seattle, WA 98102  
206-323-0300 x216; [director@complinechoir.org](mailto:director@complinechoir.org)



# MUSIC FOR THE END OF TIME

BY JAMES FALZONE

A lasting question in the arts is: what makes a masterpiece? Is it all content, or does context play a part in making a work extraordinary?

In French composer Olivier Messiaen's *Quartet for the End of Time*, we have the meeting of these elements, helping to create one of the most enduring and far-reaching works of chamber music of the 20th century. The Saint Mark's Music Series is pleased to present this masterpiece on Palm Sunday as an entry into Holy Week.

In 1940, Messiaen, then a young composer with a growing profile, was interned in a Nazi prison camp after being captured while serving as a medic in the French army. While imprisoned in Stalag VIII A, he discovered among his fellow prisoners a clarinetist, a violinist and a cellist. Messiaen, a fine pianist as well as a composer and aided by the kindness of a German guard who smuggled in music paper, pencils and erasers for him to compose with, set about creating a quartet for the instruments at hand. The premiere of the *Quartet for the End of Time* took place on January 15, 1941 in front of hundreds of malnourished prisoners in the freezing cold with a piano that had several broken keys. Messiaen later recalled of the occasion, "Never was I listened to with such rapt attention and comprehension."

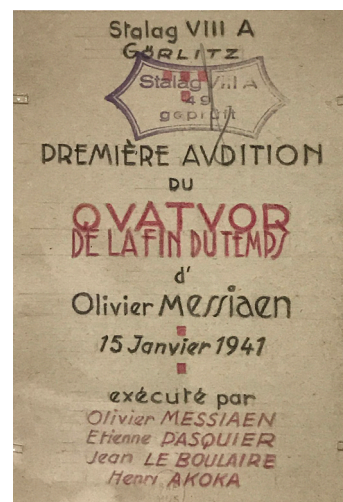
If the plain facts of the work's origins are simple, the spiritual facts are far more complex. Messiaen, a deeply religious man who considered himself as much a theologian as a composer, found inspiration for the Quartet in a passage in the 10th chapter of the Book of Revelation:

*And I saw another mighty angel come down from heaven,*

*clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire ... and he set his right foot upon the sea, and his left foot on the earth... And the angel which I saw stand upon the sea and upon the earth lifted up his hand to heaven, and swore by him that liveth for ever and ever ... that there should be time no longer: But in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished.*

According to Messiaen, the Quartet is an attempt to musically represent the cessation of time; a fact that takes on extra significance when one considers the life-threatening context of his surroundings while composing. The music itself finds sonic metaphors for the "Angel who announces the end of time" by employing unbelievably slow tempos, palindromic rhythms that have no start nor end, and, an especially touching element, the inclusion of birdsong that Messiaen heard in and around the camp, representing freedom from the constraints of confinement. Like Holy Week itself, this is music to bring us into eternity.

Clarinetist and composer James Falzone is a frequent attendee at Saint Mark's and the Chair of Music at Cornish College of the Arts.





# WINTER 2018 AT SAINT MARK'S CATHEDRAL

## PHOTO HIGHLIGHTS



**The O Antiphons  
Service of Advent  
Lessons & Carols,**  
Sunday, December 3.  
This beloved annual service of music and pageantry celebrates the beginning of Advent—the season of longing, vigilance, and expectation in preparation for Christmas. With the Cathedral Choir, the Compline Choir, and the Senior Choristers.



### Stages of the Cathedral Façade.

Progress of the Living Stones construction project from the view on 10th Avenue. Read more about the new Celtic cross on page 12.







**Pageant of the Nativity,** On December 18, Saint Mark's Junior and Senior Choristers, Cathedral Evensong Choir and young children from the cathedral community joined forces in a dramatic telling of the nativity story. Costumes of cathedral finery, visual art, and over 50 choristers brought to life the story of the birth of Christ.



### Windows and walls.

Above: window damage, new windows; Close up of concrete damage, new Indiana Limestone.

### Exterior from East.

Before (at left)—concrete damage on the exterior walls.

After (at right)—Indiana Limestone and new windows.







## FOR THE FIRST TIME IN HISTORY, A CROSS ON THE CATHEDRAL FAÇADE

BY LIZ BARTENSTEIN, COMMUNICATIONS DIRECTOR,  
[lbartenstein@saintmarks.org](mailto:lbartenstein@saintmarks.org)

The City of Seattle has a reputation for being secular. The local news seems to remind us of this perception often. So, it could be considered counter-cultural that on November 7 of this past year, Saint Mark's boldly and joyfully proclaimed Christ on 10th Avenue by installing a Celtic Cross on the East Façade of the Cathedral.

This moment marks the first time in Saint Mark's history that a cross has been displayed prominently on the building's exterior. As The Rev. Canon Jennifer King Daugherty said in a sermon later that week, "That cross proclaims to us and all who see it that the love of God has the last word and brings new life from places of misery and death. That cross affirms our commitment to provide light to our community, especially in times of darkness. [...] The cross affirms our commitment to being part of God's renewal of the world by everything we do here —worship, providing Sanctuary, speaking out against gun violence, caring for all children, honoring creation. And it proclaims that our hope comes not from knowing or controlling the future, but from trusting in and acting through the radiant and unfading Wisdom of God."

One of the principal architects for the Celtic Cross design, Jim Olson, took some time to reflect recently on the ongoing project that is Saint Mark's building, and the role of the cross in that lineage. Olson and his firm, Olson Kundig Architects, were also the designers of the Rose Window, which is visible both inside the sanctuary, and from Interstate 5 and Lake Union in Seattle.

"The East Façade has been a little bit, maybe off-putting to some people in the past," said Olson. "I think what we're trying to do with the new design is to use that somewhat blank façade as a backdrop for the Celtic cross. So, what was once something that says 'Go away,' now is something that frames the religious symbol that is what the building is all about." Olson went on to





say that the choice of black for the color of the cross “Graphically reads as really strong and clear, and I think that’s another really important thing so that it’s one symbol, it’s right there, and you can’t miss it. The dark against the light is something that’s been going on for a long time [in architectural history]. The screen (beneath the Rose Window) inside does that, the windows with the dark frames do that. It’s like writing in an old manuscript—the strong black ink against the white paper. That’s kind of what we’re doing.”

Another important component of the Celtic Cross design is its relationship to the Rose Window on the west façade. Olson and his partner Kundig wanted to tie the east and west together symbolically, but also in practical fashion. “I think it’s really important that they do tie together, because you see the building from below [...] and when you’re driving down 10th Avenue and you see it again, you should realize it’s the same building... That has been a problem in the past. The

proportion of the big chunk of the building that holds the organ is a really nice proportion very similar to the part that holds the Rose Window on the other side.” The Celtic Cross helps to identify the building as a cathedral, and “You make that connection in your mind of the west façade as it was seen before. So I think it’s important that they go together. I think over time it can evolve and develop even more.”

Olson spoke on the depth that comes with contributing to what he calls a “building for the ages”: “Working on Saint Mark’s is like a pilgrimage. You work on it, you get a tremendous amount of pleasure out of continuing something that you respect and love that was started by other people. And you’re putting in your little part, and somebody else will take it from there. I think it is so big and so important to the community and to the meaning of life. It does have tremendous significance in our lives. [There’s a] sense of personal dedication to it, a higher cause.”

## *Pondered in Her Heart,* *continued from page 7*

We don’t pick up on the ways he did this at times. Take Luke 13 for instance, when he cures the women from a satanic spirit, and he refers to her as a daughter of Abraham, essentially making her equal with her male counterparts. It was quite common to give men honor by calling them sons of Abraham but daughters of Abraham were unheard of, and in fact this doesn’t show up anywhere else in Scripture.

I just don’t think the human Jesus, the adolescent Jesus, the man Jesus, learned that all on his own. Mary had to have had a part in this. I see her, in my mind’s eye, as a very strong woman, who took those words she heard from those shepherds not as some fate that she had no control over, but instead as a call to her, to form her son, to raise him, to challenge him, to live into those words, that prophesy, brought to her by those shepherds on this night we remember and celebrate. She may have heard those words and thought in her mind, as most mothers would, well of course. We don’t know. But, either way, what we are told is that she treasured those words, and she pondered them in her heart. Not just on this night, but for the rest of her life.

This night, this story, our faith, could not be, without Mary, without women.

Yes, I apologize tonight for not giving you the beautiful, comforting, pastoral, sanitized version of Christmas that we have come to know. I hope I haven’t ruined it for you. But, I just could not let this one go. Because, you and I, will walk out that door tonight, and live, in the in between time. We will live in what happens after tonight, after all the beauty, and the hope, of a birth that is supposed to change the world.

It is very important for us to understand that this birth we celebrate every year, and look back on, is not just about that birth, that historical occurrence, across the ocean, on the other side of the world, but is, instead, a call for US to be reborn.

Because the change that is foretold this night, will only hap-



pen now, through and by us. We cannot leave here, and go, and mindlessly run through the mundane days of another year, expecting to come back to Christmas Eve next year, expecting a miracle.

The change happens, in the in between time, and it happens in and through each of us. This story is not there to make us comfortable and safe and satisfied. It is there to convict us to be better, to live better, to be bold and courageous, and maybe even a little bit radical.

Like Mary, we need to treasure these words, this story, and ponder them in our hearts, not just tonight, or tomorrow, but every day. Mary didn’t leave those words in that manger. She took them, with her, inside her, and she lived with them, and she raised Jesus, until she would give him away to the world.

She carried those words, pondered them in her heart, in the in between time. There would be no Christmas, without Mary. I want to celebrate her tonight.

My sisters and brothers, I wish you a Merry Christmas, and my hope for you is that this story will live in you, and you in it, this night, tomorrow, and in all the days to come, so that the change God intended with this birth, this coming of Christ into our lives, might come closer to truth, for all people, women, men, gay and straight, rich and poor, strong and weak. Treasure these words, ponder them in your heart, change this world.

# LENT, HOLY WEEK & EASTER

## AT SAINT MARK'S

### SUNDAY WORSHIP

#### SUNDAYS IN LENT

- 8 AM Rite I Holy Eucharist in Thomsen Chapel  
9 AM Eucharist in the Cathedral Nave  
11 AM Eucharist in the Cathedral Nave  
6 P.M. Cathedral Yoga  
7 PM Contemplative Eucharist in Thomsen Chapel  
9:30 PM Compline in the Cathedral Nave

### COMPLINE

EVERY SUNDAY, 9:30 PM

*Ancient nighttime prayers, sung by the Compline Choir.  
A Seattle tradition since 1956.*

### CHORAL EVENSONG

SUNDAY, MARCH 4 & SUNDAY, APRIL 8

4:30 PM (Cathedral Nave)

*On the first Sunday in March, Saint Mark's Evensong Choir of advanced child and teenaged choristers and an adult subgroup of the Cathedral Choir offer prayers and praises of the Lenten season set to beautiful music by Herbert Howells and Jonathan Dove. Note that in April, Choral Evensong will, unusually, be offered the second Sunday of the month, on April 8.*

### PALM SUNDAY

SUNDAY, MARCH 25

8 AM (Thomsen Chapel)

9 AM & 11 AM (Cathedral Nave)

**Liturgy of the Palms, Procession,  
Reading of the Passion, Holy Eucharist**

*The Palm Sunday Liturgy begins with a raucous, exuberant procession. We will gather on the front lawn (weather permitting). Bring trumpets, tambourines, and any kind of percussion instruments and noisemakers that you have.*

### HOLY WEEK

#### MONDAY IN HOLY WEEK

MONDAY, MARCH 26

7 PM ♦ **Contemplative Eucharist** (Cathedral Nave)

*Prayers and anointing for healing will be available at the conclusion of this service.*

### TUESDAY IN HOLY WEEK

TUESDAY, MARCH 27

7 PM ♦ **Healing Eucharist** (Cathedral Nave)

*Prayers and anointing for healing will be available.*

### WEDNESDAY IN HOLY WEEK

WEDNESDAY, MARCH 28

12 NOON ♦ **Holy Eucharist** (Thomsen Chapel)

7 PM ♦ **Tenebrae** (Cathedral Nave)

*Chanted psalms and lamentations interspersed with readings while darkness gradually overshadows the assembly. Sung by the Adults of the Evensong Choir.*

### MAUNDY THURSDAY

THURSDAY, MARCH 29

7 AM ♦ **Morning Prayer** (Thomsen Chapel.)

7 PM ♦ **Holy Eucharist with Maundy Thursday Liturgy:**

**Footwashing, Eucharist, Stripping of the Altar**  
(Cathedral Nave)

*Music by the Saint Mark's Singers and the Senior Choristers. Childcare is available.*

### GOOD FRIDAY

FRIDAY, MARCH 30

11:30 AM ♦ **Communal Walking of the Stations of the Cross**

12 NOON ♦ **Good Friday Liturgy** (Cathedral Nave)

1 PM to 3 PM ♦ **Sacrament  
of Reconciliation**

[sometimes known as  
"private confession"]  
(Thomsen Chapel)

4 PM to 6 PM ♦ **Interactive  
Experience of the  
Stations of the Cross  
Sculptural Installation**  
(Cathedral Nave)

7 PM ♦ **Good  
Friday Liturgy:  
Passion Gospel,  
Solemn Collects,  
Contemplation of the  
Cross** (Cathedral Nave)  
*Music by the Cathedral  
Choir. Childcare  
available.*







## EASTER

### HOLY SATURDAY: THE GREAT VIGIL OF EASTER

SATURDAY, MARCH 31

12 NOON ♦ **Holy Saturday Liturgy** (Chapel of the Resurrection)

8:30 PM ♦ **Easter Vigil Liturgy: Lighting of the New Fire and Paschal Candle, Exsultet, Baptisms, First Eucharist of Easter**

*Music by the Senior Choristers, Cathedral Schola and Cathedral Choir. Bring bells to ring to mark the Resurrection! No childcare. Children are welcome at the service tonight—many families come for the first half and work their way up over the years to the whole Vigil.*

\*Incense will be used.

### EASTER SUNDAY

SUNDAY, APRIL 1

8:30 AM & 11:00 AM\*

♦ **Festival Choral Eucharist with renewal of baptismal vows**

*The Easter Egg Hunt follows the 8:30 a.m. liturgy.*

*Music by the Cathedral Choir with organ, brass, percussion, and handbells. Childcare is available.*

\*incense will be used at the 11 AM Easter Day Liturgy

7:00 PM ♦ **Contemplative Eucharist on Easter Evening**

9:30 PM ♦ **Easter Sunday Compline**



jkdaugherty@saintmarks.org, or Vi Lynk, vilynk@mac.com.  
Read more at [saintmarks.org/visualarts](http://saintmarks.org/visualarts).

### BECOMING AN ATHEIST ABOUT THE GOD OF REWARDS AND PUNISHMENTS

FRIDAY, FEBRUARY 23, 6:30–8:30 PM,

and SATURDAY FEBRUARY 24, 9 AM–3 PM (Bloedel Hall)

Facilitated by The Rev. Ed Bacon, former rector of All Saint's Church, Pasadena, CA

Fee: \$50 includes Saturday breakfast and lunch.

*Saint Mark's will welcome The Rev. Ed Bacon to offer this outstanding workshop. Rev. Bacon is one of the great visionary leaders and teachers of our time. He was invited by Oprah as a speaker on transformative love in her Soul Series and frequently spoke on her radio show. He counts the likes of Merton and Martin Luther King Jr. as mentors, and, Rohr, Bourgeault and Delio as friends and colleagues in the work of unifying peace and wholeness, which is the focus of this workshop for people of faith. Becoming an Atheist about the God of Rewards and Punishments is about articulating a new narrative, moving from transactional notions of God into a liberating life of contemplation and action. Fee: \$50 includes Saturday breakfast and lunch. Register at [saintmarks.org/wisdomschool](http://saintmarks.org/wisdomschool).*

### WISDOM REMIXED: RECLAIMING THE SPIRITUAL TRUTH OF WISDOM TEACHINGS IN THE BIBLE

WEDNESDAYS: FEB. 28, MARCH 7, 14, & 21, 6:45–8:15 PM

Facilitated by The Very Rev. Steven L. Thomason, The Rev. Canon Jennifer King Daugherty, & The Rev. Nancy Ross  
Optional dinner is served 6–6:30 PM for \$7 per person.  
Class is free.

*The seasons of our lives change. We read these ancient texts, trusting that they contain deep wisdom about God, about life, and the world in which we live. What does it mean to lament in our modern times? How do we find our way when spiritually disoriented? Can we rediscover God's justice as an essential thread in our spiritual journey? Drawing on the reflections of Walter Brueggemann and others, we will engage these texts with special intention in our Lenten journey and beyond.*

### WISDOM EUCHARIST

WEDNESDAY, MARCH 21, 7:30 PM (Culmination of the **Wisdom Remixed** series, above)

Facilitated by The Rev. Nancy Ross

*Celebrate together the liturgy of Holy Wisdom in an intimate Wisdom Eucharist, focused on readings and prayers from the Wisdom literature. Wisdom at creation, Wisdom in salvation history, Wisdom as intimacy with God in the Word as Logos and the Word made flesh and sacrament.*

**ON THE WEB:** Find and share this schedule on Saint Mark's website at [saintmarks.org/holyweek](http://saintmarks.org/holyweek).

## PROGRAMS OFFERED DURING LENT

### STATIONS OF THE CROSS:

#### SCULPTURAL RELIEFS BY VIRGINIA MAKSYMOWICZ

LENT 2018 [FEB.14 – MARCH 30], EVENT IS FREE

*From Ash Wednesday through Good Friday, 2018, Saint Mark's will exhibit Virginia Maksymowicz's Stations of the Cross, cast sculptural reliefs in a tradition of religious imagery that dates back to the 13<sup>th</sup> century. Maksymowicz worked with a variety of models, culled from a wide range of ages and ethnicities. She explains, "I wanted the narrative of Christ's passion and death to be represented in a way that is tensioned between the "specific" and the "universal." Audio guides will make them accessible to visually impaired people as well.*

For more information, or to participate in group experiences with the stations, contact Canon Daugherty,



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# Cathedral Day 2018

**SATURDAY, APRIL 28, 2018 – SAVE THE DATE!**

It's our annual all-ages celebration of the community of the Diocese of Olympia. Once again, Saint Mark's will host our diocesan brothers and sisters from Bellevue to Bellingham, Puyallup to Port Orchard. The morning starts with a grand procession, beautiful banners and lots of confirmations. Lunch will be provided by food trucks. We are already dreaming about the afternoon's activities. Want to help with hospitality or suggest some fun new activities? Please contact Virginia Lenker, Cathedral Day Coordinator, at [vlcner@gmail.com](mailto:vlcner@gmail.com).

