

THE RUBRIC

STORIES OF MINISTRY

SAINT MARK'S EPISCOPAL CATHEDRAL, SEATTLE, WA

WINTER 2020, VOL. 77, NO. 1





SAINT MARK'S

EPISCOPAL CATHEDRAL

WELCOME
INSPIRE
TRANSFORM
SERVE

*Wherever you are
on your spiritual journey,
you are welcome here.*

THE VERY REV. STEVEN L. THOMASON,
Dean & Rector

ADAM CONLEY, *Editor*

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Photography by
KEVIN C. JOHNSON
unless otherwise noted.

p. 7: Julie Speidel photo by John Forsen.

p. 8: Fabrication photos courtesy of Julie Speidel.

*p. 9: Photo of Jamie Rubio and his wife Keiko
by Stefanie Felix.*

p. 19: Labyrinth photo by Michael Seewer.

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

To receive *The Rubric* in the mail, please send your address to:
info@saintmarks.org.

GREETINGS

from the DEAN

LAST year a young man who desired to be baptized at Saint Mark's Cathedral told me he had found his way into this church as a refugee of the very conservative, fundamentalist tradition in which he was raised. He is not unique in that regard—many find the Episcopal Church and its liturgical expressions to be a sacred haven of refreshing beauty. But this young man said he was earnestly striving to transcribe the liturgical worship of Sunday morning onto the slate of everyday life. We talked about “living liturgically” as a way to connect what we do as a community of faith with the quotidian aspects of our lives. The invitation and challenge for him, and for us all, is to frame life in such ways that we see all aspects of our existence—work, play, family, church, all of it—as connected and informed by the sacramental identity we share... Gifts of God for the People of God.

“Liturgical Living” is the theme of this issue of the Rubric, and we begin with baptism because that sacramental water is the holy substrate for all of Christian life. It is the spring of grace that forms us for all that we do and are in the world. And, of course, our baptismal covenant grounds us in common purpose and practice as we live into our baptism day by day, week by week, moving in the world as Christ-bearers.

This is the work of all Christian people—the *laos-tourgeia*—the liturgy that emboldens us to move beyond the four walls of a church building into a broken, hurting world that is parched for such living water. We are porters of this watery good news. So, we share a common vocation to liturgical living, and Saint Mark's



Dean Thomason speaks to the media about Sanctuary.

Cathedral exists, not only as a beacon of hope on the hill, but as an incubator for such broad embodiment of God's love and mercy and justice and peace. I hope you find the articles herein to be prompts in your own work of liturgical living.

And as the first issue of the new year, we are glad to acknowledge and give thanks for all those who made financial gifts in 2019. The list of those generous souls, foundations, and communities is included here—more than one thousand names! Your gifts ensure the mission and ministries of this cathedral continue to flourish in Christ's name for the benefit of so many. You are truly stewards of the cathedral, and I am exceedingly grateful for all of you. It is my hope that you see your charitable giving—to Saint Mark's and elsewhere—as a beautiful example of “liturgical living,” as an act of generosity that brings you great joy, trusting that it becomes a sacramental gift in its own right, blessing you and others in common cause. Leaven for the Reign of God to break into this world just a bit more because of you. Thank you.

Gratefully yours,

The Very Rev. Steven L. Thomason
Dean & Rector

WEEKLY LITURGICAL SCHEDULE

SUNDAYS

- 8:00 AM** Holy Eucharist
Thomsen Chapel
- 9:00 AM** Holy Eucharist
Cathedral Nave
- 11:00 AM** Holy Eucharist
Cathedral Nave
livestreamed at
saintmarks.org
- 4:30 PM** Choral Evensong
[First Sunday of the month,
October–June]
livestreamed at
saintmarks.org
- 7:00 PM** Contemplative
Eucharist
with Healing Prayers
- 9:30 PM** Compline
chanted by the Compline
Choir, broadcast live on
KING 98.1 FM

WEEKDAYS

- MONDAY–FRIDAY, 6:30 PM**
Evening Prayer
- MONDAYS, 7:15 PM**
Centering Prayer
- WEDNESDAYS, 5:30 PM**
Holy Eucharist
- THURSDAYS, 7:00 AM**
Holy Eucharist



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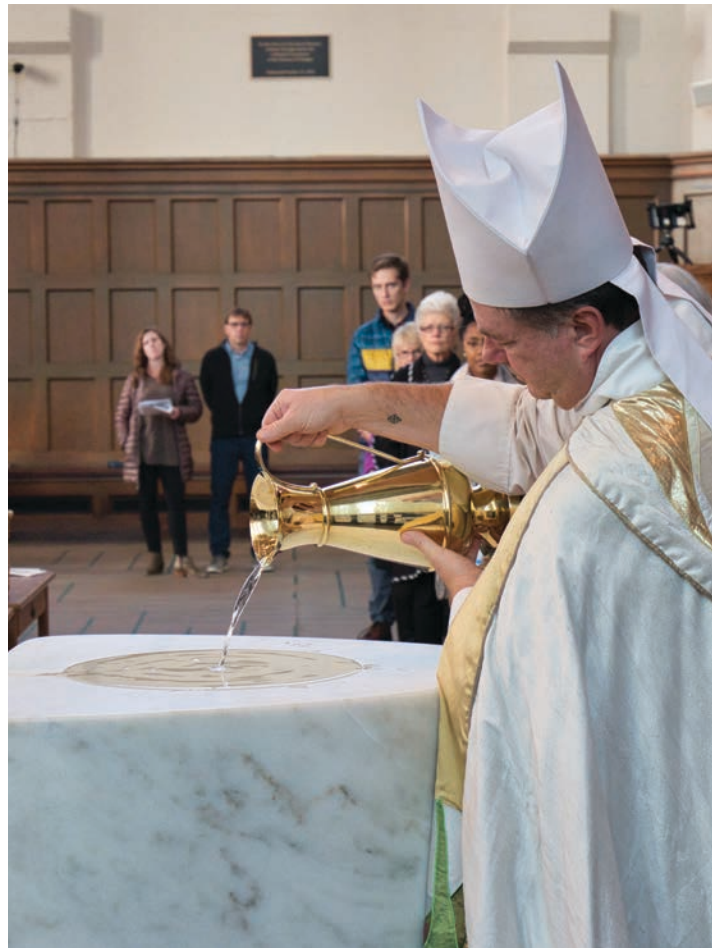
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Acknowledging the generosity of the
community of Saint Mark’s Cathedral

ON THE COVER: On the Feast of All Saints, 2019, Saint Mark’s Cathedral Evensong Choir of children, youth, and adults offered a service of Choral Evensong. For the first time, the choir and congregation were arranged “chancel style,” facing each other across the center aisle, an arrangement made possible by the new cathedral chairs that have replaced some of the pews in the nave.

ABOVE: Gabriella Lutz in the role of the Virgin Mary in the *Pageant of the Nativity* at Saint Mark’s, December 17, 2019.



This is the first installment in a series of **Liturgical Living** articles exploring how the sacraments impact daily life. What does it mean to say Christians are transformed by the sacraments? We consider the question beginning with Holy Baptism and continue in subsequent issues with Holy Communion, and later with the sacramental rites of Confirmation, Reconciliation of a Penitent, Holy Matrimony, Ordination, and Unction.

LITURGICAL LIVING

Baptized into the World

by The Rev. Canon Nancy Ross

“Heaven and Earth are united in the world of symbol and ritual.” —Gertrud Nelson

A PARISHIONER at Saint Mark’s Cathedral, who was baptized last year after living most of her life without church, recently said to me, “Baptism changed my life, Nancy!” It made me so happy for her, and yet immediately brought up the question: “What does that look like?” She said, “Now I’m lighter! I’m a whole new person.” And even more poignant: “And now I’m not alone.”

That’s liturgical living—when baptism isn’t just the day it happens, but becomes a new way of life, where the ritual becomes a life practice.

“Liturgical living” is a phrase that comes up in church parlance, but it can mean all kinds of things, because we live our personal lives all kinds of ways. When the inspiring author and artist Gertrud Nelson offered a fall workshop weekend at Saint Mark’s on faith at home, her presentation of *Liturgical Living: Learning to Dance with God in Every Place* captivated people and made this concept very tangible.

Gertrud Nelson has told the story of her baptism as a child, when she was given a white linen shawl and wrapped herself in it afterwards; it has since become her ritual baptismal garment. She takes it out on her baptism anniversary and has a personal prayer ritual with it—and prays for those she has sponsored in baptism, as well. For her, it will someday become the pall laid over her body. It is immensely meaningful, and the liturgical experience is not just the one time, but is an intentional, ongoing part of her life, with physical, and mental, and spiritual connections.

Baptism—going down into the water, symbolically into death with Christ to rise again—has become a more literal experience of immersion for those who choose it at Saint Mark’s, with the new font and immersion pool (see “Deep Dive” on page 7). But the water, for all its sacredness, is still the most basic stuff of life. Gertrud Nelson said, “I love the sacramentality of ordinary things—things we use or see or find in our everyday lives. It’s just not that fancy! It’s simple things given in ceremony.”*

We humans know what it is to immerse ourselves—be it in water, or music, or scents, or sensation, or memories. Liturgical living in a baptismal context invites us to be intentional in creating ceremony in our lives that recalls our baptism, and our baptismal promises. A candle lighting on your baptismal anniversary, a recitation of your baptismal promise around your own table, a service activity with your family to further the respect for the dignity of every human being... rituals outside of church intertwine with the sacrament that blessed the ordinary water of life.

The living water of the font invites a powerful ritual, and walking past it upon entering the nave evokes a visceral memory. The ordinary sacred—be it the rituals we create in our daily lives, our seasonal practices, a way of marking an anniversary, or, more holistically, how we live day-to-day in light of our baptismal transformation—helps keep us immersed in the holy. Faith practices become life practices, and vice versa: Liturgical living. ♦

* <https://www.growchristians.org/2016/12/15/still-dancing-with-god-an-interview-with-gertrud-mueller-nelson/>



DEEP DIVE

An Immersive Reflection with Baptismal Font Artist Julie Speidel

by Adam Conley



“As we began to conceive of a new baptismal font at Saint Mark’s Cathedral, Bishop [Greg] Rickel and I instantly agreed that, if immersion were possible, we should ensure the design [could accommodate] that. Running water also. Jesus had these elements in his baptism, the early Church saw fit to establish that tradition, and we are glad to reclaim it in this cathedral as an option for those desiring baptism. Julie Speidel’s design masterfully incorporated these in ways that embraced the unique space of the cathedral nave, drawing inspiration from the architecture, colors, character, and accoutrements in splendid ways.”

—The Very Rev. Steven L. Thomason, Dean and Rector of Saint Mark’s Cathedral

A SENSE of connection to the Episcopal tradition runs deep for internationally acclaimed local artist and sculptor Julie Speidel. Holidays and special services at Saint Mark’s Cathedral hold meaningful memories for her. Her father Bill Speidel, a Seattle Times columnist, historian, preservationist, and founder of Bill Speidel’s Underground Tour in Pioneer Square, raised funds for Epiphany Parish in Seattle’s Madrona neighborhood.

At the age of 12, Julie Speidel moved to Sussex, England to attend boarding school.

The school was next to a 13th-century church. The ancient beauty of that sacred space spoke to her artistic temperament, conveying a potent sense of the mystery and enchantment of the holy.

In 2011, Speidel designed a bronze full-immersion font, altar, and other

furnishings for Saint Paul’s Episcopal Church in Seattle’s Lower Queen Anne neighborhood. In 2018, her magnificent bronze and marble full immersion font was installed at Saint Mark’s Cathedral, realizing the desire of Bishop Rickel and Dean Thomason to affirm the early church’s robust expression of the sacrament of baptism.

**“LOOKING AT THE LAYERS OF
TIME AND HISTORY... ALL OF
IT SPOKE TO ME. I FELT THE
CHURCH.”**

Thanks to Saint Mark’s members Ruth Baird True and Bill True, Speidel was introduced to Dean Thomason during the cathedral’s recent capital campaign. She recalls with humor the first nugget of guidance offered by the Dean: “We need something besides the flower-pot.”

While the flower-pot-turned-font put forth a valiant effort for many years, it had a few shortcomings, not least of which was the discovery that it was leaking through the floor. The floor structure and underpinnings had to be carefully inspected to accommodate the new font.

Speidel spent quite a bit of time touring the labyrinthine crypt spaces beneath the nave floor to consider placement of the font’s water pump and plumbing. This delighted her. “Looking at the layers of time and history, all the stuff being stored for the children’s Christmas pageant, the sacred burial places [of the columbarium]—all of it spoke to me,” says Speidel. “I felt the church.”

This gets at the heart of Speidel’s creative inspiration, which she says comes from both within and without. It’s less that she’s giving to the space than responding to it. “The history



of a place feeds the art," she says. "It's permission-giving."

Before going downstairs, Speidel spent time sensing, feeling, "reading" the upstairs nave space. When she describes her process, it sounds a lot like prayer. She talks about how important it is for physical cues to invite, even insist upon a pause when first entering a space: "Stand in the center aisle and every vista is arresting: the beauty and powerful shapes of the glass screen, the altar, the bronze hues and dramatic geometry of the organ." For Speidel, this was the natural installation spot, where a font could anchor the space while living in complementary dialogue with other landmarks in the nave.

When one enters the cathedral from the narthex, the font's first feature to draw the eye is a four-foot-tall marble fountain with clean, graceful lines. Water bubbles up through a shallow basin. The soft-white stone with veining in warm gray and gold is Imperial Danby marble from the same



Vermont quarry that supplied the Jefferson Memorial in Washington, D.C. The shape takes its cue from a hand-worked model Speidel has had for years. "It's been a kind of sacred talisman for me," she says, "patiently awaiting its inspiring moment."

However, the material with which Speidel most intimately connects is bronze. The ancient alloy that forms the font's nine-foot-long rectangular immersion pool has a dark, earthy-rich patina. The artist has worked with bronze for decades and declares the substance "holy" with quiet, compelling confidence. "[Bronze] has a life of its own and yet is as eternal as it can be," she says. "It is incredible in its elemental beauty."

The marble and the bronze features relate to each other through the constant motion of water. Even as water flows from a channel carved into the marble, the surface of the immersion pool can maintain mirror stillness, reflecting the majestic vaulting, light, colors, textures, and shapes that first inspired the font's design.

The significance of water for life and baptism is fundamental for Speidel. "Our bodies are mostly water, and water is crucial to our experience of life. The font repeats the concept," she says. She hopes anyone who engages the font will be able to lose themselves in the motion and stillness of the water.

Like remembering the act of baptism, the font invites encounter, transition, and renewal. It reminds us that as Christians, we are called to a life of transformation into the likeness of Christ.

When asked what it feels like to create a sacramental vessel that will hold moments of transformation for



generations to come, the artist points to Rainier Maria Rilke's poem, *Ich lebe mein Leben in wachsenden Ringen* ["I live my life in growing orbits"], as translated by Robert Bly:

*I live my life in growing orbits
which move out over the things of the
world.*

*Perhaps I can never achieve the last,
but that will be my attempt.*

*I am circling around God, around the
ancient tower,
and I have been circling for a
thousand years,
and I still don't know if I am a falcon,
or a storm, or a great song.*

This imagery resonates with Speidel, who appreciates the expansive and holy movement it evokes while making room for uncertainty. And it speaks to a lifelong calling to encounter, shape, and share the sacred mysteries of form and space. ♦



In His Own Words

A Reflection from Jaime Rubio, Resident in Sanctuary at Saint Mark's Cathedral since March 2019

"Me and my family were working on my case for almost a decade and been granted to stay with social security number and work permit for several years. Things have changed drastically. Under the current administration they decided that I am not longer granted to stay in the country, and they ask me to leave without any guarantee to be able to return."

HELLO, my name is Jaime Rubio, and this is part of my history. I am currently a resident of Saint Mark's Cathedral as a part of the Sanctuary movement; I am taking Sanctuary in order to stay with my family and keep fighting for a relief on my status.

And to give a brief detail of my history, I am a business owner registered with the Washington Secretary of State under the name of J&K Plastering LLC. I had been an independent contractor for about seven years. I am also a Latin dance instructor and I teach at several studios around Seattle. I volunteer for different organizations including United Way, Rebuilding Together Seattle, Habitat for Humanity, and others.

I am married to an American citizen and together we have a six-year-old son who is also an American citizen.

Being in Sanctuary for about eight months was not easy: me and my family have to face a lot of drastic changes in our lives—like having to adjust to the new financial situation since I can no longer work, and that forced my family to move out of the place that we call our home for so many years.

Also, we must adjust to the new routine, including my son who must move to a different school, and figure out how to drop him off and pick him up, figure out about the groceries, and all the different activities that we used to do as a family. I really can't explain how much stress this situation brings to my family.

For many months everything feels very unreal, dealing with the fear, discouraged, and feeling vulnerable.

For me being the head of my family and very active member of the community, but no longer being able to do so, had been very devastating, which caused me a lot

of depression and anxiety in my daily life—which required for me to seek for counseling in order to maintain my mental stability.

After a few months the situation gradually has been improving thanks to the amazing support that we receive from people everywhere, including the Church Council of Greater Seattle, the congregation of Saint Mark's, the faith community around the Seattle area, the organizations that me and my family volunteer for, the dance community of Seattle, and people everywhere that somehow get connected to our history.



"WORKING ON MY CASE FOR MORE THAN A DECADE... FELT LIKE A VERY LONELY FIGHT—BUT NOT ANYMORE."

Knowing there are people out there willing to support and contribute to make the difference in the name of justice really brings hope in our lives.

Working on my case for more than a decade, for

many years it felt like a very lonely fight—but not anymore. It has been an amazing experience to be surrounded by people who trust us and who are there for us.

Through the whole journey, we have been approached by people asking us how they can help or support. I always answer that the best way to support is to keep connected with organizations who are working to get a fair immigration policy for all, gaining awareness that ordinary families who work like anybody else and who hope for a better future are in limbo due to the inhumane immigration policies under the current administration. ♦

The Saint Mark's community is privileged to have Jamie and his family as part of our family, and we stand with them in the fight for immigration reform that respects the dignity of every human being. That is our baptismal covenant promise; that is Liturgical Living.

Voices from the **COMPLINE CHOIR PILGRIMAGE** and

After months of planning and fundraising, the Compline Choir made a two-week pilgrimage to the U.K. in August of 2019. The choir served two weeklong residencies at the cathedrals of Canterbury and Salisbury, singing the daily Evensong service and Sunday Eucharists. The purpose of the pilgrimage was not only to expand the choir's musical horizons, but also to connect with its own history—Peter Hallock, founder of the Compline Choir and organist-choirmaster at Saint Mark's Cathedral for 40 years, first experienced Compline in the crypt of Canterbury while he was a student there in the late 1940s.

During the choir's absence, the office of Compline at Saint Mark's was sung, for the first time in its 64-year history, by a choir of women. Compline Choir Director Dr. Jason Anderson approached Saint Mark's Associate Musician Rebekah Gilmore to assemble and lead the newly formed Women's Compline Choir of Saint Mark's Cathedral. The three services they offered were exquisitely sung and deeply moving to many who heard them in person in the cathedral, broadcast on local radio, or around the world via the internet.

Photos by Jan Pendergrass, Kevin Johnson, Gregory Bloch, and Rebekah Gilmore



“AFTER our final service at Canterbury, the Canon Precentor told us that we had expanded his idea of what was possible with men's voices. What we accomplished during the pilgrimage was important, but to be told that what we do here in Seattle every week is important too... wow!”

—Ken Pendergrass, Compline Choir Member



“OUR hope is to deepen our connection with our roots, connect with our history in a meaningful way, and establish lasting relationships with the contemporary church.”

—Scott Kovacs, Compline Choir Member and President of the Compline Choir Board of Governors



“PILGRIMAGE takes all sorts of forms. I was honored to serve at Canterbury Cathedral today for three services at which our Compline Choir has sung so beautifully. We will pray the service of Compline tonight in the crypt where, in 1949, Peter Hallock served and dreamed a vision of Compline at Saint Mark's Cathedral in Seattle, now 64 years running. Pilgrims are connected by common experience and many of ours in Seattle are traceable to this holy place, and I am grateful to be here.”

—The Very Rev. Steven L. Thomason, Dean & Rector of Saint Mark's Cathedral



“OUR week at Canterbury was filled with many memorable events, both musically and spiritually. It is one thing to attend a prayer service, but entirely another as part of a team that is leading prayer—and in such an awesome place, founded by Benedictine monks 1300 years ago, and the heart of the Anglican Communion.”

—Ken Peterson, Compline Choir Member

the WOMEN'S COMPLINE CHOIR AT SAINT MARK'S



“WE HAVE many decades—generations worth of women who have wanted to sing Compline here at Saint Mark’s.... I’m very excited to hear these women make this music their own, and to help the members of the congregation open themselves up to a different sound-world.”

—Rebekah Gilmore,
Saint Mark’s Associate
Musician & Director of the
Women’s Compline Choir



“AFTER last night’s service: sweaty, frizzy, ecstatic, honored, blessed, proud... I’m so grateful for the opportunity and blessed by the experience.”

—Robin Ethridge, Women’s Compline Choir Member

“WHAT a memorable experience to make music with that group for this auspicious occasion!”

—Lisa Cardwell Pontén, Women’s Compline Choir Member



“I MISSED being away from our weekly rhythm, but it was so wonderful to hear Rebekah’s choir, and to hear the joy from the women singing the office—we felt their joy from across the ocean.”

—Josh Sandoz, Compline Choir Member

“THE Compline Choir is in England for two weeks, serving as the resident choir at Canterbury and Salisbury. So Saint Mark’s leadership took the bold decision of creating a new all-female choir to sing Compline while they are away, directed by Rebekah Gilmore. They just sang the service, broadcast across the world, including to my home. And it was gorgeous and powerful. I wept. A couple of times.”

—Gary D. Cannon, Seattle Choral Conductor

A Pilgrimage of Friendship

Icons and the History of Saint Mark's Cathedral's Russian Partnership

by Michael Perera

IT MAY surprise some people to know that when they enter the nave of Saint Mark's Cathedral, the church's patronal saint is there to greet them. The icon of Mark the Evangelist on the front of the ambo was given to the cathedral in the 1990s, through a special relationship with a Russian Orthodox Church in St. Petersburg, Russia.

Key architects of this relationship are Dick and Jane Carter, members of the cathedral since 1968. The Seattle-St. Petersburg partnership has its origins with the Sister Churches Program of Seattle, an ecumenical ministry that began in the late 1980s. A delegation from Seattle visited St. Petersburg to mark the occasion of 1,000 years of Christianity in Russia, but also to connect with Russian Orthodox churches that again were free after 70 years of oppression by the Soviet Union. When the USSR dissolved, many parishes were returned to the Orthodox Church, but in deep states of financial and spiritual disrepair. The Sister Churches Program was formed to help.

Motivated by the bridge-building values of their faith and a serious interest in Russia, the Carters signed up with the Sister Churches Program when it opened its doors to laity in 1993. Seeking to do his part for peace and understanding during the Cold War, Dick Carter studied the Russian language, and the couple developed an affectionate interest in Russian culture and the Russian Orthodox Church.

The Carters, with several other Saint Mark's pilgrims, visited St. Petersburg in 1994 with representatives from seven Seattle-area churches. They were given a list of Russian parishes to contact, although establishing definitive links was neither quick nor easy.

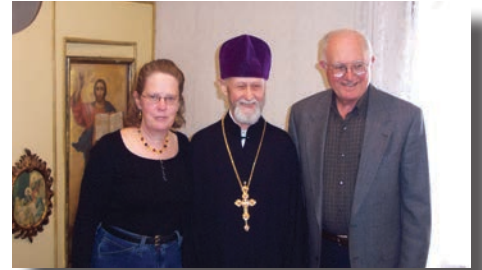
On a follow-up trip that same year, the Carters were unable to make telephone contact with most of the churches on their list because of the unreliability of telecommunications. They decided to attend a Sunday morning service at The Church of the Blessed Trinity (popularly known as The Church of *Kulich* and *Paskha*).

**"WHATEVER SEPARATES
US IS FROM THE DEVIL...
AND WHATEVER BRINGS US
TOGETHER IS OF GOD."**

After the service, they met Father Viktor Golubev for the first time, who told them with faith-filled confidence, "Yes, I've been expecting you."

The Church of the Blessed Trinity's need was significant. With the Russian economy in tatters, they had no funds for operations or ministries. The Carters returned to St. Petersburg frequently through the years that followed, each time bringing funds raised at special Saint Mark's events.

The Carters typically scheduled visits around Easter so they could attend Holy Week and Easter services at The



Jane Carter, Fr. Viktor Golubev, and Dick Carter.
Photo courtesy of the Carters.

Church of the Blessed Trinity. At the conclusion of the Orthodox Easter service, the congregation engages in a massive all-night feast, featuring the traditional Easter foods of *kulich* (bread) and *paskha* (a rich dessert made with soft cheese, dried fruit, nuts, and spices). It is from this that the church, whose building structure also resembles the holiday treats, takes its colloquial moniker.

The Carters traveled to Russia so many times that they became known as the "Godparents" of the Sister Churches Program. Over the years, they forged a deep and abiding friendship with the now-retired Father Golubev, although in recent years, writing and e-mail have replaced overseas visits.

The official partnership ended when the Russian economy significantly improved. The church community wanted to be self-reliant when it could be, but Father Golubev insisted that the Carters and the other pilgrims from Seattle would always be welcome. "Whatever separates us is from the devil," he told the Carters, "and whatever brings us together is of God." Certainly, God was a potent unifying force in this very special relationship. ♦

SAINTE Mark's icons are the fruit of special relationships developed by a group of parishioners led by Dick and Jane Carter during their many trips to Russia. In 1994, the Carters went on retreat at Valaam Monastery, located on an island in Lake Ladoga, the largest freshwater lake entirely in Europe, where the idea of commissioning an icon for Saint Mark's took root. They were introduced to Alexander Stalnov, a recently trained icon writer (artist). Eventually, they met other iconographers, even inviting some to put on icon workshops at Saint Mark's that continued into the 21st century.



◀ Written by Alexander Stalnov in 2002, the icon of Mary ("Virgin of the Sign") in McCaw Chapel was the first icon that Saint Mark's received thanks to the Carters' influence.



◀ "St. Nicholas the Miracle Worker" was written in 2007 by Khristina Prokhorova as a demonstration for an icon workshop at Saint Mark's. It is currently displayed in the St. Nicholas building, at the entrance to the classrooms used for children's formation and the Choir School.

▶ On the ambo, "Saint Mark the Evangelist," shown receiving his gospel from an angel, was gifted later in 2002 and was written by Khristina Prokhorova.



◀ The third icon, "Christ Pantocrator" (meaning "Ruler of All"), was written by Stalnov in 2004 and is across from "Virgin of the Sign" in McCaw Chapel.

▲ The most recent icon with which Saint Mark's has been blessed is "The Resurrection," commissioned by the Sister Churches Program board in 2010 to celebrate 20 years of the program. It shows Jesus standing over the broken gates of hell, lifting Adam and Eve out of their graves, as kings, prophets, and patriarchs look on. The icon is kept in the Chapel of the Resurrection (the location of the cathedral's columbarium) and is displayed in the nave during the Easter season. It is a reminder of the special history and connection we share with a church nearly 5,000 miles away.

Lights... Camera... Community!

The Story Behind Filmmaker David Wild's Saint Mark's Cathedral 'On' Videos

by Adam Conley

DAVID Wild describes himself as “basically shy.” However introverted the professional filmmaker may be, his interest in other people is palpably manifest in his art. The lens through which this master storyteller gathers, filters, and shares his stories is attached to a camera, but the perspective and style is uniquely his own.

A regular attendee at Saint Mark's Cathedral since January 2015, Wild's signature curiosity and affection for his community of faith can be seen in 14-and-counting short-film videos that are in production or have been posted online. Collectively known as the “On” videos, they explore everything from *On Being a Thurifer* to *On the Cathedral Choristers*.

One of these, *On the Mighty Flentrop*, is a fascinating and well-paced introduction to the workings and sonorous delights of the cathedral's famous pipe organ. Playfully narrated and expertly navigated by Canon for Cathedral Music Michael Kleinschmidt, the video is gathering viral interest with more than 145,000 views as of January 2020.



If Wild's Saint Mark's Cathedral “On” videos represent the ripening of an idea, the seed was planted nearly three years ago. A firm believer in “sweat equity,” Wild resolved to increase his cathedral involvement beyond Sunday mornings, and met with Dean Steve Thomason in January 2017. He was soon asked to join the Communications Standing Committee of the vestry.

During this time, Wild also approached the Dean with an idea to create simple videos for Saint Mark's website. In January 2018 the dean's response to his proposal was clear: “Go ahead! This must be your ministry.”

“I was a little puzzled thinking I wasn't a ‘minister,’” says Wild. “Then I

looked up the word ‘ministry’ and it made sense—I remember something about ‘work’ being in the definition.”

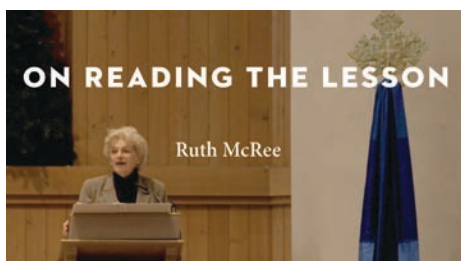
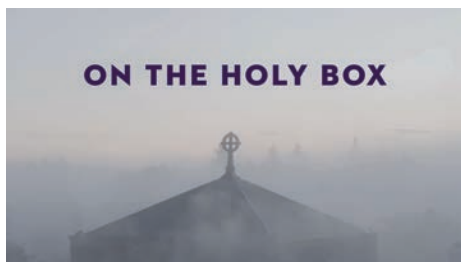
Wild resonates with the idea that ministry reflects the work and calling of the minister. Making the videos was something he simply had to do.

Wild is grateful for the way his work as a filmmaker draws him out of his shell and deeper into community. “Now I have an excuse for meeting folks—especially

the people behind the scenes who make everything happen,” says Wild. The video project has given him an appreciation for the way many callings are realized at Saint Mark's. “I'm not the only one with a ministry here. Everyone shows up to do what I'm doing, just according to their own niche.”

From gardeners to bread bakers to choir directors, the people that make Saint Mark's hum are an ongoing inspiration to Wild. Perhaps this is because the filmmaker has an insatiable appetite for understanding what makes people tick.

“I can honestly say I've never been bored,” he says. Wild has driven from



coast to coast for filmmaking projects several times without once turning on the radio. His curiosity about humanity and the flow of creative ideas are more than enough to keep him happily occupied.

A veteran of television commercials, Wild has produced and directed for Coca-Cola, Saturn, IBM, AT&T, Heinz, Southwest Airlines, and the Washington State Lottery, to name several. He also has many short-form documentaries to his name, including collaborations with MTV.

“I love working with actors on a commercial set, but I learn more from ‘real people,’ especially in one-on-one interviews,” he says. Some of his work in this vein includes the earthy wisdom and forthright humor of his subjects in *Seventeen People from Toronto* and *Forty-Seven Views of Leslie Laskey*.

Although he grew up in the Episcopal Church, Wild’s schooling and life led him away from an interest in church for many years. In 2001 he attended

the funeral of a friend at Saint Mark’s. In subsequent years, Wild and his wife Lulu began attending the cathedral at Christmas and Easter.

He remembers when Tent City III occupied part of the parking lot. “Here was real Christianity in action,” he says. For Wild, the lived values of the Saint Mark’s community make it easier to say, “I’m a Christian,” particularly in a region with many who are dubious of organized religion.

In addition to a clear commitment to social justice, Wild cites the quality of creative and artistic expression at Saint Mark’s as one of many things that make being a Christian and going to church appealing to him. Wild sees the expression of gifts at Saint Mark’s as reflecting care and forethought: “I love the way everything is so balanced and intentional, like the principles of Japanese design.” Returning to Canon for Cathedral Music Michael Kleinschmidt, Wild describes his musicianship as “attentive to quality and detail in such a deeply considered way.”

Whether in conversation, or creatively captured on film, Wild’s appreciation for the diversity of people who inspire him shines through. The work of this self-described “basically shy” artist reflects an almost childlike wonder at the power of community to enliven the gifts of the individual. For Wild, that’s a story worth sharing time and time again. ♦



Check out David Wild’s videos on Saint Mark’s at saintmarks.org/videos and on the Saint Mark’s YouTube channel at tinyurl.com/SaintMarksVideos. Consider subscribing to Saint Mark’s Cathedral’s YouTube channel, which allows easy discovery of these videos and more.

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 Dylan Zucati ♦

PALM SUNDAY EVENSONG WITH *QUARTET FOR THE END OF TIME*

SUNDAY, APRIL 5, 2020, 4:30 P.M.

French composer Olivier Messiaen (1908–1992) created some of the most original and stimulating music of the 20th century. An artist of deep Christian faith, his musical language is entirely his own—an idiosyncratic blend of Gregorian chant, birdsong, unusual scales and harmonies, and unpredictable rhythms. With its raw, primal musical materials combined with a spiritual profundity, Messiaen's music is a particularly good fit for the space of Saint Mark's Cathedral, and several all-Messiaen concerts have been presented in the nave in recent years.

On Palm Sunday, April 5, 2020, the cathedral will offer a service of Choral Evensong, into which Messiaen's masterpiece, *Quartet for the End of Time*, will be integrated. The quartet (which was famously written and premiered in a German prisoner-of-war camp during WWII) is a musical response to the account of the End of Days found in the Book of Revelation. Don't miss this unique liturgical experience.

