

The Cathedral  
Church of **Saint John**  
the Divine

Fall 2011  
Volume 12 Number 54

1047 Amsterdam Avenue  
at 112th Street  
New York, NY 10025  
(212) 316-7540  
stjohndivine.org

# Fall 2011 at the Cathedral

## The Water Issue

Two years in the making, the exhibition *The Value of Water* is set to open. The artists who have lent their work, and in many cases been further involved, are all listed in the special insert of this issue. Some you may know, some you may not yet, but all have created wondrous art that speaks to us about water, about our society—national and global—and about the imagination. We are excited by how the art looks in both the vast and intimate spaces. Our curator, exhibition manager and art handlers have done a great job taking these disparate works, of varying sizes, materials and fragility, finding just the place for each one, and solving the logistics of installation. As mentioned in the last issue, the exhibition will feature artist forums, conversations among scholars, activists and audiences, poetry readings, performances and other community events. Many of the coming events are listed in the calendar, but there are more that have not yet been finalized. Please keep checking our website and Facebook page for updates.

Water mesmerizes us, partly because the brain is wired to pay attention to any small change in the environment—any flicker or shadow that might signal danger or opportunity—and water is always changing. Even in the absence of tides or currents, it is sensitive to the least breath of wind. Water is also light's mirror. It is not surprising then that most of us have spent time gazing at water. In the absence of violent storms, lakes, rivers and oceans have just enough change to enliven us without demanding action. Looking at water is like being in that state some creative people call “flow.” Art, which is born from such states, also stimulates them in the viewer. Many people have experienced having the solution to a problem drift into consciousness while looking at art or listening to music. Liturgy is also crafted to induce such mindfulness. One purpose of this exhibition is to explore how the positive effect water has on the brain, in combination with the positive effects of art, architecture and liturgy, can help us rise to the challenges of the water crisis.

In the process of bringing together all the parts of this exhibition, everyone at the Cathedral has learned a great deal. We are more concerned than ever about the disruptions in the water cycle, and the growing scarcity of freshwater. Globally, 1.6 billion

people lack access to clean water; in this country recently, there have been multiple “100 year” droughts and floods. Wild weather fluctuations are becoming normal. Of the many dramatic and deadly weather events of 2011, the earthquake/tsunami/ nuclear crisis in Japan stands out, not only because of the massive, tragic loss of life, but because it brings home so powerfully how dangerous water can be, how dangerous our technology can be, and how exponentially more dangerous they are in concert.

Even so, planning this exhibition has made us more hopeful, by bringing us into contact with organizations and individuals all over the world who are working on the water crisis from myriad angles (please see accompanying articles on our funders and partners). From New Yorkers protesting fracking, to indigenous people in South America protecting their land, to activists everywhere sounding the alarm, there are literally thousands of groups committed to water, either as their main focus or as part of the fight for social justice and human rights.

When the local environment becomes fouled, people often rise up and effect change. But weather isn't only local. Rates of precipitation aren't discrete patterns. It's been said that water knows no boundaries—but people certainly do. The question is: how to inspire billions of people to identify with a global community? It seems to be more than the human brain can handle, to feel kin to so many. Add to this that human beings have always had trouble understanding large, complex events with multiple causes, especially those that play out in a murky future, and it's easy to feel overwhelmed and pessimistic. The counter for this is the human instinct for reverence, which is always of the moment. When we pray, when we immerse ourselves in nature, when we look at art, and when we love, we are in the moment. We are alive and fully ourselves.

There is much talk about disconnection from nature, but in fact we are never disconnected from nature. Nature is not only the pristine wild. The predatory greed that fouls cities and rivers is nature. Disease, destruction, and extinction are nature. This is what motivated our ancestors to dominate and control natural forces (and human nature) as much as possible. That domination has led to some of the problems we have today, just as the attempts to shape human nature have led to social changes and breakdown, new religions, and political strife and growth of

### WHAT'S INSIDE

[The Water Issue](#)

[Looking Ahead](#)

[Looking Back](#)

[Dean's Meditation:  
Flowing Streams](#)

[Close Reading:  
With Eyes to See](#)

[Fall 2011 Calendar](#)

[The American Poets' Corner:  
James Arthur Baldwin](#)

[Working Together:  
Partnership](#)

[The Appointment of Kent Tritle](#)

[A Pause for Climate Change](#)

[Celebrating Life: 9/11](#)

[In Memoriam](#)

[Upcoming Event Highlights](#)

[Thank You, Funders](#)

[Evensong and Ecology  
Welcomes John Philip Newell](#)

all kinds. We would not turn back the clock on agriculture, manufacturing, transportation, medicine, or democracy. We can't return to the Pleistocene, the middle ages, or 1900. What can we do?

We can learn about how the water in our homes and offices gets to us, and how the water that feeds the crops and animals and cotton we consume gets to the fields. We can learn how industry uses water and from whom it is being taken. Once educated on the issue, what to do next is often obvious, depending on your skills, interests and circumstances.

Everyone is affected by the water crisis, but the poor and powerless—who are the least responsible for human-caused climate change—are affected most of all. Many of them live in low-lying areas vulnerable to rising seas; regions prone to drought; or, as is the case in Nigeria, in countries where local water sources have been fouled by Western industry. Just as it is in our best interests to attend to this crisis threatening our own communities, it is our responsibility to care for others, especially those harmed by our standard of living and our wastefulness.

For 6 months we will be talking with some of the most fertile minds on the planet. But this cannot be only a conversation among experts or visionaries; it needs to be a conversation among all of us. Just as water is everywhere, the often-invisible worker of the world, all of us need to do something, large or small, to do more as we become able, and most importantly to imagine how society can change.



The Cathedral Church  
of Saint John the Divine

The Right Reverend  
Mark S. Sisk  
*Bishop of New York*

The Very Reverend  
Dr. James A. Kowalski  
*Dean of the Cathedral*

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The Cathedral Church  
of Saint John the Divine

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Schedule of Daily  
Liturgical Services

Sunday  
8am  
Morning Prayer & Holy  
Eucharist

9am  
Holy Eucharist  
11am  
Choral Eucharist  
4pm  
Choral Evensong

Monday through Saturday  
8am  
Morning Prayer  
8:30am  
Holy Eucharist  
(Tuesday & Thursday)  
12:15pm  
Holy Eucharist  
5pm  
Evening Prayer

Cathedral Information  
The Cathedral is open daily  
from 7am–6pm  
For information:  
(212) 316-7540  
stjohndivine.org

Reaching the Cathedral  
The Cathedral is located at  
1047 Amsterdam Avenue,  
at 112th Street.

By Subway:  
#1 Train to 110th Street

By Bus:  
#M4 to Amsterdam  
& 110th Street  
#M11 to Amsterdam  
& 112th Street  
#M104 to Broadway  
& 112th Street

Looking Ahead

September in New York is  
always exciting: the students  
come back, vacationers  
return, plays, exhibitions, and  
restaurants open, wheeling  
and dealing picks up, and  
everyone talks.

During the second weekend  
of September, **Ralph Lee and  
The Mettawee River Group**  
will be with us for their annual  
performance, presenting  
**THE OLD BOAT GODDESS:  
Songs of the Ainu**, a program  
about the Ainu people who  
have lived in the northern  
islands of Japan for centuries.  
We expect the wonderful  
evenings of music, tales, and  
myth coming alive that  
Ralph Lee and Mettawee  
always provide.

**September 11** is the 10th  
anniversary of the World  
Trade Center destruction. Our  
focus, looking ahead, is on  
kinship and community. See  
accompanying article for details.

September 12, the Cathedral  
will host the 15th anniversary  
of **Broadway Blessing**, the  
annual interfaith celebration—  
founded by guest producer,  
**Retta Blaney**—of the new  
theater season, blessing our  
city’s hardworking and brilliant  
performers with songs, dances  
and readings from current  
shows. Producer, director and  
lyricist **Richard Maltby, Jr.**,  
will offer a reflection on the  
theater, and actress/singer  
**Natalie Toro** will sing “Where  
Is It Written,” backed by the  
Broadway Blessing Choir. **Tony  
Haris** will perform a new  
song by composer/playwright  
**Phil Hall** written in honor of  
the anniversary.

**The Value of Water** opens to  
the public September 23: the

Cathedral will be transformed.  
The exhibition will be up for six  
months: do not miss it!  
Saturday, the 24th, several of  
the exhibition artists will  
participate in a symposium that  
asks the question: To what  
extent do art and the sacred  
traditions find common  
cause in the current water/  
ecological crisis?

September 25 is **U.N.  
Sunday**, when the Cathedral  
honors the mission of the  
United Nations. The President  
of the General Assembly of  
the U.N., **His Excellency Mr.  
Nassir Abdulaziz Al-Nasser**,  
will offer a sermon at the  
11am service.

October always starts off joy-  
ously with **St. Francis Day**.  
As always, Paul Winter will  
lead the Earth Mass, with  
the Procession and Blessing  
of the animals on Sunday,  
October 2. There will also  
be an outdoor festival lasting  
all day.

October is also when we  
commemorate the victims of  
the Holocaust, with the  
**Interfaith Concert of  
Remembrance** on the 22nd.  
The Brooklyn Philharmonic  
Orchestra will present  
“Symphony of Sorrows,” by  
Henryk Gorecki, “The Klezmer  
Concerto” by Ofer Ben Amots,  
and “Cappricio Brillante” by  
Mendelssohn. The concert  
honors **Jerold D. Jacobson**,  
a partner in the financial and  
legal firm Proskauer Rose, for  
his active participation in  
funding educational programs  
about the Holocaust, providing  
free legal services to  
Holocaust Survivors, and  
founding the concert.

October closes with the  
**Annual Halloween  
Extravaganza**. On the 28th,  
*The Phantom of the Opera*  
shows at 7 and 10pm Both  
shows are followed by Ralph  
Lee and The Mettawee  
Theater Company’s  
**Procession of the Ghouls**. Join  
a guided **Crypt Crawl** tour,  
offered throughout the week,  
and learn the history of this  
holiday from Celtic Festival to  
All Hallow’s Eve. Reservations  
recommended. Immediately  
following the 7pm performance,  
there will be Halloween  
Reception for Young Regents.  
For more information please  
contact Dee Dee Mozeleski  
at (212) 316-7488/  
dmozeleski@stjohndivine.org

On November 3rd, the  
Cathedral will host a program  
of writers, musicians, scholars  
and friends to celebrate the  
induction of **James Baldwin**  
into the Poets’ Corner. On the  
6th, the formal induction will  
take place at the 4pm  
Choral Evensong.

Also that weekend, **Fred Renz**:  
**Early Music New York**  
returns with **BURGUNDIAN  
RENAISSANCE—Sacred &  
Salacious Polyphony**. Motets  
and Chansons (French choral  
compositions and songs) by  
Josquin Desprez and his  
15th-century Lowlands con-  
temporaries will delight with  
intricate interwoven chant and  
secular melodies. EM/NY’s  
singers will be joined by duel-  
ing lute virtuosi.

On November 10th, acclaimed  
translator and poet **Stephen  
Mitchell** will give a reading  
from his new translation of  
Homer’s *Iliad*. Come hear  
this timeless story of the  
wrath of Achilles and the face



of war. Please see the calendar  
and visit the website for the  
many other programs being  
scheduled to coincide with  
the water exhibition.

On November 17th, writer/  
activist **Maude Barlow** will join  
The Very Reverend Dr. James  
A. Kowalski, Dean in a con-  
versation about the social and

political struggles over water  
in the context of global society.

These are just a few of the  
many reasons to visit the  
Cathedral this Fall. Please  
check our website and  
Facebook page for further  
details and updates.

Looking Back



There are fewer events at the  
Cathedral in the summer, but  
not because we’re not busy.  
Summer is when we prepare  
for the year to come, and  
plan for the year after that.

To offer wisdom, we had poets,  
musicians and other artists to  
guide us. On June 8th, poet  
Robert Bly, who has lived  
through and contributed to  
much social change, read from  
his new book **Talking into a  
Donkey’s Ear**. He was joined  
by musicians from the **Lian  
Ensemble**, and, in a surprise  
appearance, the poet and  
renowned translator of Rumi,

**Coleman Barks**. It was a  
spellbinding evening, full of  
laughter and wisdom.

On June 18, the performing  
troupe **I Giullari di Piazza**,  
led by Artists in Residence  
**Alessandra Belloni** (singer,  
percussionist), and **John  
Barbera**, (guitarist, mandolin,  
oud and other stringed  
instruments), performed  
**Honoring the Sea Goddess**,  
a celebration of Afro-Brazilian  
and Southern Italian rituals  
surrounding the goddesses  
of sea and river. Our annual  
**Summer Solstice Concert**  
rejoiced in the long days of

summer, and all the living  
creatures that are nourished  
by the sun. This year, Artist  
in Residence **Paul Winter**  
and the **Paul Winter Consort**  
premiered their Grammy-  
winning album *Miho: Journey  
to the Mountains*.

On June 26, we welcomed  
the LGBT community and  
friends to the interfaith event,  
**The Spirit of Pride**—especially  
joyous this year because of  
expectations regarding the  
momentous passage of the  
Marriage Equality Act—which  
was indeed passed a few  
days later. The evening of short



plays, song, and performances  
—curated by Daniel Talbott  
and Jack Doulin—featured  
James Lecesne, Michael  
Feingold, Colman Domingo,  
Jason Butler Harner and  
Joanna Howard. Dramatists  
Mark Schultz, Daniel Talbott,  
Lucy Thurber and Ken Urban  
focused on the persistent  
threat of bullying to the youth  
of the GLBTQ community.

The 40th Anniversary of  
**Adults and Children in Trust  
(ACT)** was celebrated all over  
the Cathedral Close—with  
many whoops of joy and ahs  
of discovery.



For part of the summer, a black  
-feathered (yes, feathered!)  
upright piano stood next to  
the Peace Fountain, there for  
anyone to play. **Sing For  
Hope**, an organization that  
puts pianos in public places all  
over the city, returned for a  
second year, delighting staff  
and visitors.

Last but never least, the  
Cathedral red-tailed hawks  
produced three chicks!  
Visitors can see these  
magnificent birds perching in  
the trees of the Close, or  
winging across the sky.



# Dean’s Meditation: Flowing Streams

THE VERY REVEREND DR. JAMES A. KOWALSKI

“The finest workers in stone are not copper or steel tools, but the gentle touches of air and water working at their leisure with a liberal allowance of time.”

Henry David Thoreau

Last year I found myself at a World Water Day gathering sitting in the National Geographic Society’s auditorium in Washington, D.C., waiting for Secretary of State Hillary Clinton to speak. Water and sanitation were her themes. She warned:

...as pressing as water issues are now, they will become even more important in the near future. Experts predict...that by 2025, just 15 years from now, nearly two-thirds of the world’s countries will be water-stressed. Many sources of freshwater will be under additional strain from climate change and population growth. And 2.4 billion people will face absolute water scarcity—the point at which a lack of water threatens social and economic development.

There’s a West African proverb that says, “Filthy water cannot be washed.” Actually, some of the people also waiting for Secretary Clinton had developed technologies that can make water cleaner, although it’s cheaper and healthier to prevent contamination. Secretary Clinton went on to say that such efforts not only benefit individuals, but also create a future in which we are respectful of our environment and aware that water is at the core of life:

The water that we use today has been circulating through the earth since time began. It must sustain humanity for as long as we live on this earth. In that sense, we didn’t just inherit this resource from our parents; we are truly, as many indigenous cultures remind us, borrowing it from our children. It is my hope that by making water a front-burner issue, a high priority in our national and international dialogues, we can give our children and our children’s children the future they deserve.

As the Cathedral embarks on an extensive six-month conversation titled *The Value of Water*, we will use liturgy, art and other forms of discourse to invite people under the roof of this holy place—encouraging each of us to be transformed into an advocate. Compelling works of art will be exhibited in dynamic

ways, allowing an engagement and participation not possible in some other venues. We will add worship, conversations, and calls to action. Across cultures and faith, and across time, we endeavor to create such arcs of transformation in much of what we do here. Our ideas, social and political commitments to justice and peace making, and respect for each other’s dignity change us. Only then are we equipped to be faithful stewards of this sacred creation entrusted to us.

To some, the experience of this Cathedral as a place where art is exhibited will not be new. For others, it might be extraordinary—even shocking. Cathedrals actually have always understood the power and function of art. Art was useful in educating people who could not read about their religious traditions. I have seen art created thousands of years ago, which had been offered to worship and adore the Creator. Throughout history, art has expressed the experiences and dreams of those who made it, and educated the imaginations of those who viewed it. Art shows us more clearly what is, and helps us envision what could be. Responsible citizenship requires us to have the capacity to critique the status quo—to deconstruct social paradigms, and think freshly about the times in which we live.

Poignantly, the cornerstone of the Cathedral was laid in 1892, the same year that Ellis Island opened. As Ellis Island became the major gateway for that immigration wave, the Chapels of the Tongues, representing the diverse ethnicities populating the international city of New York, were designed and built. The ongoing discourse or “great conversation” of a cathedral chartered for all people has included the themes of kinship and citizenship. Those themes have animated the Cathedral’s mission and ministries for over one hundred years. Jesus responded to the question, “Who is my neighbor?” with the parable of the Good Samaritan. Interfaith understanding and respect for the “other” inform our moral choices, never more so than when those choices have global impact. Each of us, over a lifetime, affects



others, our communities, those who live elsewhere, and those who will come after us. In the Quran it is written:

And Allah has created from water every living creature: so of them, is that which walks upon its belly, and of them is that which walks upon two feet, and all of them is that which walks upon four; Allah creates what He pleases; surely Allah has power over all things. (24.45)

Is it sacrilegious to say that God’s power is limited by what we do? Or is the truth that God depends on us to use these resources wisely, not with wanton disregard for others on the planet in our time or in the future? Across faiths, people acknowledge the responsibility we have to be stewards. Although water is plentiful, only one percent of it is available as freshwater. More than one billion people already lack safe drinking water. Water shortages will also endanger thousands of animals and habitats—with the possibility that some could be lost forever.

When over 25,000 people gathered for the 5th World Water Forum in Istanbul in 2009 (it was the world’s biggest water-related event), the international water community called the gathering “Bridging Divides for Water.” Yet those who participated “soon realized...that there is more that unites us than divides us, above all, our fervor to provide water to those most in need.” During the next six months we could have thousands more people that visit the Cathedral—our regular visitors, and those especially drawn to *The Value of Water*. As Leonardo da Vinci said, “When you put your hand into a flowing stream, you touch the last that has gone before and the first of what is still to come.”

## Close Reading: With Eyes to See

Educational theory is always in flux, moving between the poles of the rote and test-driven to the progressive, experiential or learner-focused methods. Francis Parker in the 19th century, John Dewey in the 20th, the Summerhill-inspired 60’s and 70’s schools that stressed creativity and student freedom above measurable achievement: these all lie somewhere on the progressive spectrum. The great insight of progressive philosophy is that children learn if they are engaged and respected—which is not at all the same thing as indulged and catered to.

Visual Thinking Strategies (VTS) is an inquiry-driven school curriculum and teaching method based on 20 years of research and interpretation by cognitive psychologist Abigail Housen, and developed by Dr. Housen and Philip Yenawine, Director of Public Education at the Museum of Modern Art from 1983 to 1993. In 1995, Housen and Yenawine co-founded Visual Understanding in Education (VUE), a nonprofit educational research organization that develops and studies ways of teaching visual literacy, and of using art to improve thinking and communication skills.

The premise of VTS is that asking children—and actually, people of all ages—in a non-directive, non-judgmental way, to look at images and talk about what they see enhances observation and critical thinking skills that go beyond the appreciation of art. It also encourages class participation and confidence. The questions begin simply: “What’s going on in this picture?” This is followed by, “What did you see to make you say that?” The lessons lead in a measured pace to the discovery of stories within the image, and the creation of personal stories. VTS has been successful in a number of educational settings, including urban and rural elementary schools, Harvard Medical School, and public libraries and museums across the country and the world.

Last April, members of the Cathedral’s Department of Public Education & Visitor Services —Marnie Weir, Kevin Blum, Kinneret Kohn, and Barbara Johnson—attended a VTS Practicum held at the American Folk Art Museum. The two-day intensive workshop focused on developing facilitation skills and examining the theoretical underpinnings of VTS. Over the summer, these four trained department educators and volunteers in the method.

For students, the VTS experience is one of loosening the imagination, easing the grip of conformity and anxiety about the

“right” answer. For teachers it is more taxing. They, too, have to let go of the “right” answers while strictly adhering to the VTS method. They must follow a precise sequence of questions and rules about what to do and not do as a student speaks. At the same time, their own imaginations must be engaged in order to hear the students fully, and to paraphrase student remarks (which is done to clarify and indicate value) without losing the individual signature. It’s also the teacher’s job to find ways to link students’ comments organically to create a group experience. To remain consistently engaged and nonjudgmental—in tone as well as words—is far more difficult than it sounds, but well worth the effort. The manner in which teachers respond to students’ immediate thoughts has a reverberating effect. “VTS encourages

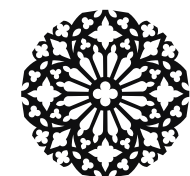
students to practice respect for each other,” said Dean Kowalski. “That skill is necessary for democratic collaboration that goes far beyond the classroom and school years. VTS is a methodology that suggests a way of life.”

The Cathedral believes that seeing connections is the foundation of both wisdom and compassion. Teaching children how to look at art opens the vast encyclopedia of the human imagination, and more than that, teaches them the powers and importance of their own—something they will dearly need, whatever they do in life. Henry David Thoreau, inducted into the Poets’ Corner in 1988, wrote, “It is usually the imagination that is wounded first, rather than the heart; it being much more sensitive.”



Cathedral’s Public Education team practicing VTS





# The Cathedral Church of Saint John the Divine

# Fall 2011

## SERVICE TIMES

### Sunday Services

**8am** Morning Prayer &  
Holy Eucharist  
**9am** Holy Eucharist  
**11am** Choral Eucharist  
**4pm** Choral Evensong

### Daily Services

**Monday–Saturday**  
**8am** Morning Prayer  
**8:30am** Holy Eucharist  
(Tuesday & Thursday only)  
**12:15pm** Holy Eucharist  
**5pm** Evening Prayer

## TICKETS AND RESERVATIONS

Unless otherwise noted events do not require tickets or reservations. Tickets for all performances other than free or “suggested contribution” events may be purchased directly from the Cathedral’s website, [stjohndivine.org](http://stjohndivine.org), or by calling (866) 811-4111.

Your contributions make it possible for the Cathedral to offer the many programs listed below. Please fill out the enclosed envelope. Please visit the Cathedral’s website, [stjohndivine.org](http://stjohndivine.org), or call the Visitor Center, (212) 316-7540 for updates and additional event and tour information.

Don’t forget to become a fan of the Cathedral on Facebook, where previews of events are listed and the adventures of resident peacocks Phil, Jim, and Harry, can be followed in detail!

## ONGOING PROGRMS, TOURS, WORKSHOPS

### VALUE OF WATER: SUSTAINING A GREEN PLANET

*September 23–March 2012*

A vast exhibition that includes a range of programs such as visual art, multi-media, poetry, music, liturgy, drama, conversations and storytelling.

### StoryTelling: An Ocean of Stories

Please see website for more details

### The Great Organ: Midday Monday

Cathedral organists provide a 30-minute break for mind, body and spirit at 1pm with an entertaining and informative demonstration of the Cathedral’s unparalleled Great Organ. *The Great Organ: Midday Monday and The Great Organ: It’s Sunday (see calendar) are made possible, in part, by funding from the New York City Department of Cultural Affairs.*

### The Great Organ: It’s Sunday

The Great Organ: It’s Sunday invites established and emerging organists from across the U.S. and around the world to take their turn at the Great Organ and present a free 5:15pm concert. Please visit [stjohndivine.org](http://stjohndivine.org) for updates to the spring schedule.

### PUBLIC EDUCATION & VISITOR SERVICES TOURS AND CHILDREN'S WORKSHOPS

Public Education & Visitor Services offers Cathedral Highlights, Vertical, and Spotlight Tours. All tours meet for registration at the Visitor Center inside the Cathedral entrance, at 112th Street and Amsterdam Avenue. Highlights Tours: \$6 per person, \$5 per student/senior. Vertical Tours: \$15 per person, \$12 per student/senior. Spotlight Tours: \$10 per person, \$8 per student/senior. Please visit website for detailed descriptions.

### Highlights Tours

*Tuesdays–Saturdays, 11am–12pm & 1pm–2pm (Saturdays, September 17, October 15, and November 5: 11am only)*  
*Select Sundays 1pm–2pm (September 4, 25; October 2, 23, 30; and November 6, 27)*  
Explore the many highlights of the Cathedral’s history, architecture, and artwork, from the Great Bronze Doors to the seven Chapels of the Tongues. Learn about the Cathedral’s services, events, and programs that welcome and inspire visitors from around the world. No prior reservation necessary; meet at Visitor Center.

### Vertical Tours

*Saturdays, 12pm–1pm & 2pm–3pm*

On this adventurous, “behind-the-scenes” tour, climb more than 124 feet through spiral staircases to the top of the world’s largest cathedral. Learn stories through stained glass windows and sculpture and study the grand architecture of the Cathedral while standing on a buttress. The tour culminates on the roof with a wonderful view of Manhattan. Space is limited to 20 people 12 years of age and older, and reservations are recommended. For reservations, visit the Cathedral website or call (866) 811-4111. Bring a flashlight. Meet at Visitor Center

### Water, Water, Everywhere: Spotlight on the Exhibition

*Saturdays, October 2011 through March 2012, 2pm–3pm*  
Explore the Cathedral’s *The Value of Water: Sustaining a Green Planet* exhibition, which presents over forty contemporary art installations that encompass such media as painting, sculpture, drawing, video, and textile. Reflect upon the art and discuss what we need to do to raise awareness of the global water crisis, sustainability and stewardship. \$10 per person, \$8 per student/senior. No prior reservation necessary. Meet at Visitor Center.

### Medieval Birthday Parties

*Saturdays & Sundays, reservation required*

Celebrate your child’s birthday with a two-hour party in the Medieval Arts Workshop, where children sculpt gargoyles, weave, make brass rubbings, carve a block of limestone, and much more! For children ages 5 & up. Call Public Education—(212) 932-7347—for information.

### NIGHTWATCH

The Cathedral’s popular Nightwatch program continues to host youth groups for overnights at the Cathedral. For information and registration, please visit [stjohndivine.org](http://stjohndivine.org), call (212) 579-6210, or e-mail [nightwatch@stjohndivine.org](mailto:nightwatch@stjohndivine.org).

### ADULTS AND CHILDREN IN TRUST (A.C.T.)

To learn about the many nurturing year-round programs for young people offered by A.C.T., please call (212) 316-7530 or visit [actprograms.org](http://actprograms.org).

### Children's Quest Fund

Times are hard for most families and even harder for some. While any amount will help, \$1,000 enables a child from a low-income family to participate in a premiere summer camp experience. Please send donations to the Cathedral, designated “A.C.T.’s Children’s Quest Fund.”

### Divine Children's Party Packages

Easy for parents, great fun for children. Proceeds support A.C.T. Children’s Fund. Reserve party dates now. Speak to a party manager for details, (212) 316-7530.

### CATHEDRAL COMMUNITY CARES (CCC)

All programs meet in the CCC office, the Sunday Soup Kitchen or the Cathedral A.C.T. Gym. Please call (212) 316-7583 or visit website for more information on CCC programs.

### Nutrition, Health and Clothing Center

The Center offers quarterly mammogram pre-screenings along with diabetes, cholesterol, body mass index and other screenings throughout the course of the year. Contact: Mark Goreczny, Program Manager, (212) 316-7583.

### Clothing Closet

*Tuesdays and Thursdays, 10am–1pm*

Contact: Rasna Sethi, AmeriCorps VISTA/Volunteer Coordinator, (212) 316-7585

### Sunday Soup Kitchen

*Every Sunday in the A.C.T. Gym*  
*Breakfast, 10am; Lunch, 12:30pm*  
Contact: Thomas Perry, Food Program Manager  
(212) 316-7579 (*T/W/Th after 12pm*)

### SNAP/Food Stamps Program

(in partnership with the Human Resources Administration, The Food Bank for New York City, New York City Coalition Against Hunger, and Columbia University-SHOUT)  
*Mondays, Wednesdays and Fridays (by appointment only)*  
Pre-screening and, if eligible, help with online applications and recertification is available. Contact: Mark Goreczny, Program Manager, (212) 316-7583, or Rasna Sethi, AmeriCorps VISTA/Volunteer Coordinator (212) 316-7585

### Walking Club

Through a grant from the NYC Department of Health and Mental Hygiene, CCC sponsors a Walking Club that meets twice a week, for 30 minutes to an hour, in order to encourage physical activity as well as health and nutrition education. The Walking Club meets on Mondays at 5:30 and Thursdays at 6:30 at 112th Street and Amsterdam Ave, in front of the Cathedral.

# SEPTEMBER

## SELECTED PROGRAMS AND SERVICES

### St. James’ Chapel Recital Series

*Sunday, September 4, 5:15pm*

Bryan Wagorn on Piano

### The Mettawee River Theatre: The Old Boat Goddess: Songs of the Ainu

*Friday, Saturday & Sunday, September 9–11 and 16–18, 7:30pm.*

For many centuries, the Ainu people have lived in the northern islands of Japan, where they developed their own distinct culture. Through a range of masks, puppets and giant figures The Mettawee River Company will—through adventurous tales of interactions between humans, gods and the natural world—portray the Ainu’s deep respect for nature and spirit. Tickets sold only at performances: \$10, children and seniors: \$5

### Children's Workshop

On Common Ground: A Family Workshop

*Saturday, September 10, 2pm–4pm*

In honor of the 10th anniversary of September 11, 2001, the Cathedral of St. John the Divine welcomes children to celebrate the diversity of New York City. Participants will tour the Cathedral, a house of prayer for all people, and learn about communities and their symbols. Children will then create their own heraldic shields complete with symbols that express what is important to their own families and the communities to which they belong. \$6 per child, with accompanying adult. Recommended for ages 4 and up. Reservations are strongly recommended and can be made by calling (212) 932-7314. Meet at Visitor Center.

### 9/11: A Day of Community, A Day of Faith

*Sunday, September 11, all day*

Services and programs—including visits by musicians representing faith traditions throughout the world—see article and visit [stjohndivine.org](http://stjohndivine.org) for details.

*8am* Morning Prayer & Holy Eucharist

*9am* Holy Eucharist

*11am* Choral Eucharist

*1pm* Special guided tour I Love New York: Spotlight on Spirit will celebrate New York City and its indomitable spirit.

*3pm* Chapels of the Tongues: Calls to prayer: chanting and cycles of prayers from religious traditions throughout the world.

*4pm* Vesper Prayers for the Cities of the World, with national and international guests and participants.

*5:15pm* “BraveSouls and Dreamers”: a cantata by composer Robert Seeley and librettist Robert Espindola performed by the Portland (Oregon) Gay Men’s Chorus.

### Broadway Blessings

*Monday, September 12, 7pm*

The 15th annual Broadway Blessing, an interfaith service that has been bringing the theatre community together every September since 1997. visit [stjohndivine.org](http://stjohndivine.org) for details. Broadway Blessings will be followed by a Regents reception, for more information please contact Dee Dee Mozeleski at (212) 316-7488 [dmozeleski@stjohndivine.org](mailto:dmozeleski@stjohndivine.org)

### Signs and Symbols: Spotlight on Symbolism

*Saturday, September 17, 1pm–2pm*

Explore the signs and symbols in the Cathedral and discover the unique attributes that characterize saints, martyrs, and angels. See these ancient symbols in paintings, glass and stone, and learn how the legends have inspired artists through the centuries. Led by Senior Cathedral Guide Becca Earley. \$10 per person, \$8 for students/seniors. Meet at Visitor Center.

### Secrets of St. John the Divine

*Sunday, September 18, 1pm–2pm*

What are a stripper and the signs of the zodiac doing in our stained glass windows? Find out on this tour that puts the spotlight on surprising images in glass and stone. Led by Senior Cathedral Guide Tom Fedorek. \$10 per person, \$8 for students/seniors. Meet at Visitor Center.

### The Great Organ: It's Sunday

*Sunday, September 18, 5:15pm*

Raymond Nagem, Organ Scholar, Cathedral of St. John the Divine, NYC

### UN Sunday

*Sunday, September 25, 11am*

Join us in celebrating the opening of the 66th Session of the General Assembly.

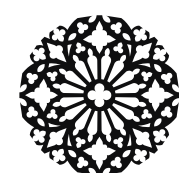
### The Great Organ: It's Sunday

*Sunday, September 25, 5:15pm*

Elaine Dykstra, Tarrytown United Methodist Church, Austin, Texas



**The Value of Water**  
September 23, 2011 – March 25, 2012

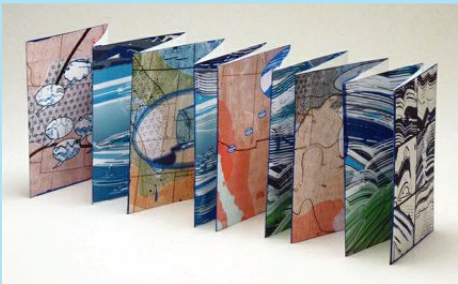


The Cathedral  
Church of **Saint John**  
**the Divine**

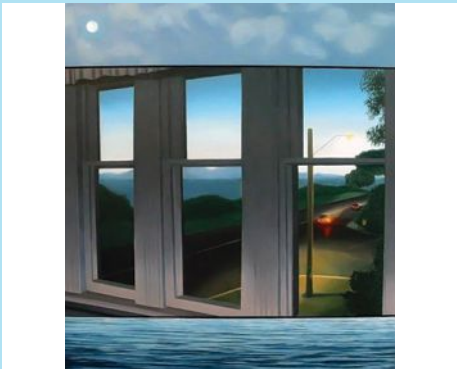


# THE VALUE OF WATER

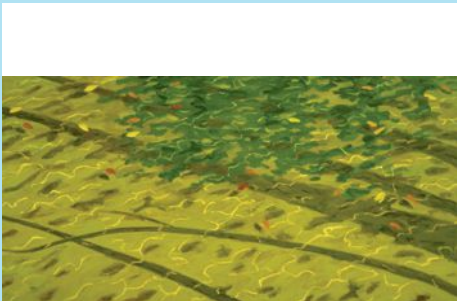
## FEATURED ARTISTS



**Rosaire Appel**  
*Speaking of Water*, 2011  
Book, 8 spreads each 8" x 5 1/4"



**Leigh Behnke**  
*Gloaming*, 2009  
Oil on Panel, 47" x 40"



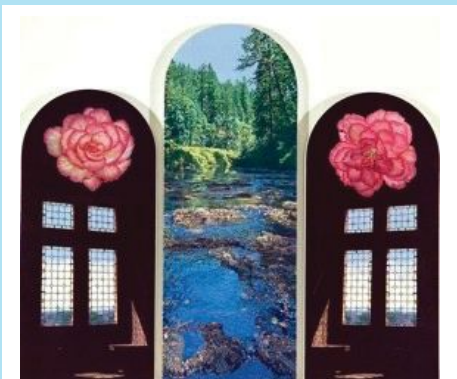
**Robert Berlind**  
*Light Play Ten Mile River*, 2004  
Oil on Linen, 48" x 96"



**Sonam Dolma Brauen**  
*Silent Ocean 1*, 2010  
Oil on Canvas, 59" x 78"



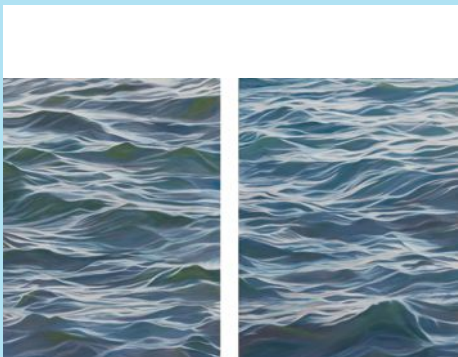
**Trenton Doyle Hancock**  
*The Year: Pull*, 2009  
Etching on Paper, 28 1/2" x 27 1/2"



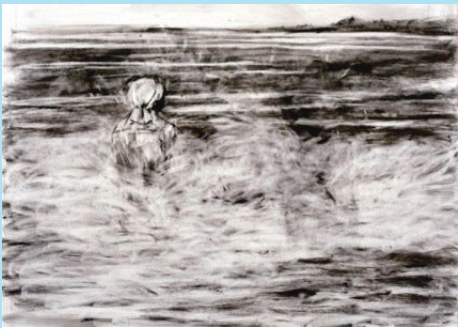
**Don Eddy**  
*A River Called in Lumen Profero*, 2008  
Acrylic on Canvas, 48" x 56"



**Teresita Fernandez**  
*Untitled*, 1997  
Wood and Glass, 47 1/4" x 47 1/4" x 9"



**Fredericka Foster**  
*San Francisco Diptych*, 2009  
Oil on Canvas, 48" x 36" each



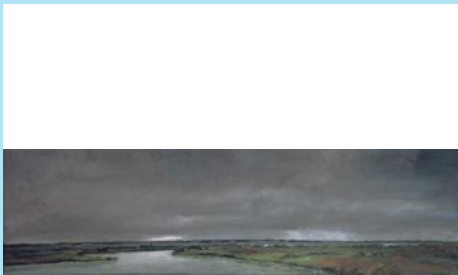
**William Kentridge**  
*Tide Table*, 2003  
Video Projection



**Robert Longo**  
*Untitled (Extreme Ledge)*, 2007  
Charcoal on mounted paper, 92" x 60"



**Michelle Loughlin**  
*Waterfalls*, 2011  
Yarn, wire and recycled debris



**Norman Lundin**  
*Arctic River near Beaufort Sea #2*, 2010  
Oil on Canvas, 26" x 90"



**Florence Neal**  
*Reverberations*, 2006  
Linoleum Block Print, 12" x 96"



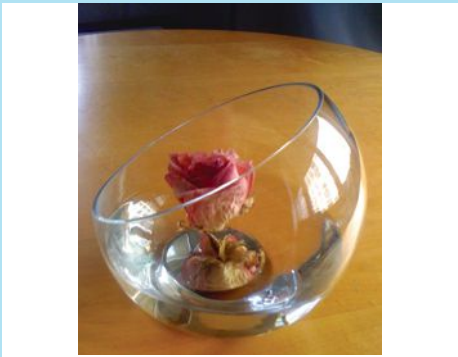
**Janet Nolan**  
*Fountain Bottles*, 2004- 2009  
9 bottles in a 16" x 50" x 10" custom case



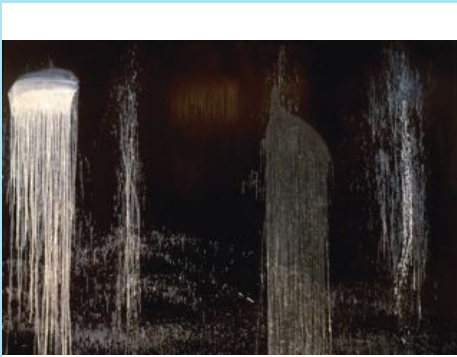
**Dixie Peaslee**  
*Mist and Light 1 of 20*, 2011  
Oil on Canvas, 8" x 10" each



**Winn Rea**  
*Fountain*, 2011  
Plastic strips hanging down



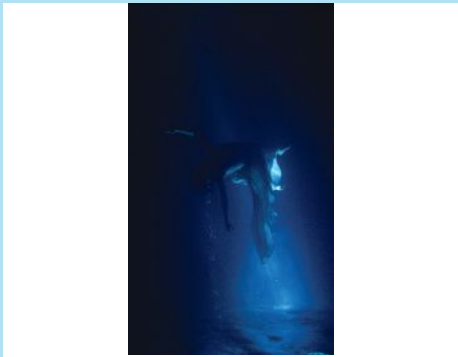
**Chrysanne Stathecos**  
*7 Vessels*, 2011  
Sculpture



**Pat Steir**  
*Waterfall of the Fundiments*, 1990  
Oil on Canvas, 92" x 132"



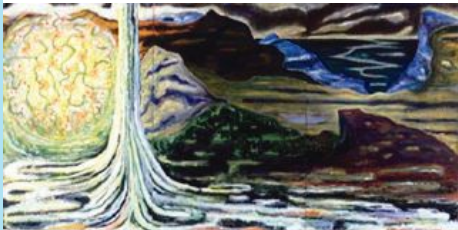
**Victoria Vesna**  
*Waterbowls*, 2011  
Sculpture and Video Installation



**Bill Viola**  
*Isolde's Ascension*, 2005  
Video



The Value of Water is a vast exhibition that includes a range of programs including art, liturgy, poetry, music, drama, conversations and storytelling.



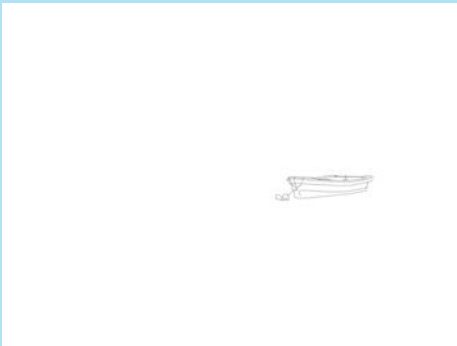
**Gregory Amenoff**  
*Arbor II*, 1990 – 2000  
Oil on Canvas, 3 pieces each 72" x 48"



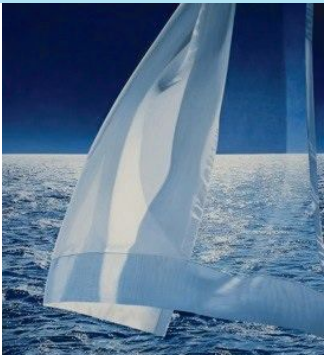
**Diane Burko**  
*Grinnell Mt. Gould*, 2009  
Oil on Canvas, 4 works measuring 88" x 55"



**Gulsen Calik**  
*Lost in Water*, 2011  
Bottles and Objects



**Jose "Tony" Cruz**  
*La Yola*, 2007  
Video (Black and White)



**Alice Dalton Brown**  
*Moondrops*, 2010  
Oil on Canvas, 70" x 62"



**Dulce Gomez**  
*Muelle*, 1992  
Acrylic on Canvas, 70 7/8" x 58 7/8"



**April Gornik**  
*Halang Bay*, 2001  
Oil on Linen, 20" x 34 1/2"



**Mandy Greer**  
*Mater, Matrix, Mother and Medium*, 2009  
Crocheted Fabric and Yarn



**Jenny Holzer**  
*Selection from Survival*, 2006  
White marble, 17" x 23" x 15 3/4"



**Laura McCallum**  
*Summer River Dawn*, 2007  
Video



**Mac McGill**  
*Untitled 1/8*, 2009  
Ink on Paper, 14" x 22"



**Alan Michelson**  
*Twilight, Indian Point*, 2003  
Video



**Nobuho Nagasawa**  
*Bodywaves*, 2011  
Woven Optical Fiber



**Kadie Salfi**  
*Camel Caravan*, 2007  
Sculpture



**Samantha Scherer**  
*Floodpains (xvi) 1 of 20*, 2008  
Ink on Paper, 5" x 7" each



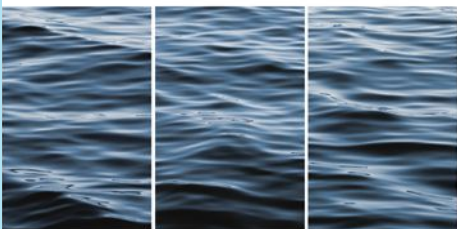
**Gregg Schlanger**  
*B.W.R. (Basic Water Requirements)*  
60 one gallon glass bottles, 11 1/2" x 6 1/2"  
50 litres



**Kiki Smith**  
*Ten Elements of Dewbow*, 1999  
Glass Tears, 72" x 56 1/2"



**Water & Light Project, Daniel & Jonathan**  
Video Projection



**Ray Charles White**  
*Adirondack Lake Study*, 2011  
Archival Pigment Print, 91" x 45"



**Terry Tempest Williams, Ben Roth and Felicia Resor**  
*Council of Pronghorn*, 2010  
Sculpture



**Xu Bing**  
*Phoenix Project*, 2007 – 2010  
Sculpture



# THE VALUE OF WATER

FREDERICKA FOSTER, GUEST CURATOR AND PARTICIPATING ARTIST

“If global climate change is a shark, water is its teeth.”

— Paul Richardson of the Carbon Disclosure Project

The “Value of Water” is a Cathedral-wide art exhibition that serves as the platform for a multi-year initiative on global climate change. Water quality and quantity are the focal points where climate change will strike. We are facing the largest social-environmental upheaval since the industrial age; in less than 20 years, the demand for fresh water will be 40% more than the supply.

The purpose of this exhibition is to explore how 39 artists respond to water as subject matter, and to acknowledge the Cathedral as a constructive and healing force to help mitigate the difficulties we face as our access to water changes. The clergy, staff and congregation are vital in developing a community voice to speak for all of us confronting the enormous disruptive effect of too much or too little water, and the corresponding modifications in our food supplies and energy choices.

One comes to a cathedral to enjoy a certain kind of experience beyond the routine, and sacred architecture is created in part to assist in this shift from ordinary consciousness to extraordinary consciousness, from our usual feeling of separation from the other to a sense of inclusion and intimacy with all that exists. Religion suggests consonance; art also can evoke this sense of just-rightness, of being in the right place at the right time, open enough to receive what is given. The art object allows us to experience mysterious connections born of contrast and similarity, and of different kinds of energy fields. As we connect to the object, we forget our ordinary selves; rather, we become aware of our most natural state, that of profound respect. It is with this respect that I chose these artists.

The first concept driving my curatorial choices was the Cathedral itself. St. John the Divine is the largest Cathedral in the world. The ceiling soars 125 feet above our heads, and the stained glass windows are luminous. Cathedrals are part of the history of art, and are famous for their paintings and sculptures, determining for me the primacy of these media in the exhibition. I also included video to honor photography and to activate the huge spaces.

Secondly, I thought about the sacred nature of water, arguably our most intimate element. Water is a metaphor for our emotions. Our tears suggest sorrow and joy, despair and healing. For example, Keith Haring’s altarpiece, a gift to the Cathedral, includes images of tears in its gold carved triptych, and makes St. Colomba’s

Chapel a required destination for thousands of visitors. Though the altarpiece is a permanent part of the Cathedral, its affinity with the exhibition is of interest. Kiki Smith’s dewdrops, each a rainbow crystal 9” long, seem to enter into a contemplative dialogue with the Haring piece.

Each faith includes water as a symbol of purification and renewal. Bill Viola’s Isolde’s Ascension, a video of a woman rising ecstatically from water, evokes feelings of spiritual rebirth. As we see a wave form move through a body of water or spend time with a piece of water art, we may notice the constant motion and flow of our thoughts; our mind, as Zen Master Suzuki said, revealing our essential water nature. Like consciousness itself, water remains while the wave moves through it. Pat Steir’s engagement with the aesthetics of water and abstraction makes her painting an ideal object of contemplation.

My third concern involves the effects on water as a result of global climate change. Artists have always found a way to interact with social change, and their work has sometimes predicted it. William Kentridge is one such artist. He uses water in his Tide Table video to show us social change and loss in South Africa. His method is to draw with charcoal and film each change as he works. Each drawing is created as much by the subtraction of line through erasure as by the addition of forms, very similar to how landscape is created by water.

Jenny Holzer’s marble bench has a carved statement on its seat: “you are so complex that you don’t always respond to danger.” This speaks to our tendency to deny, but in a form that quotes sacred architecture. Today, we are confronted with the controversial practice of hydraulic fracturing. ‘Fracking’ involves injecting water, chemicals and sand at high pressure deep underground to break up rock to allow the release of natural gas deposits. Many are reporting damage to their wells and their land as their water becomes undrinkable. Public insistence that we receive more information about the consequences of fracking is emerging as we become aware that gas may not always be a form of green energy, and that we may require regulation to achieve that goal. The Council of Pronghorn, a piece by Terry Tempest Williams, Ben Roth and Felicia Resor, is occurring at the same time as the water exhibit, and the antelope skulls bear witness to the devastation being caused in Wyoming by various forms of mining.

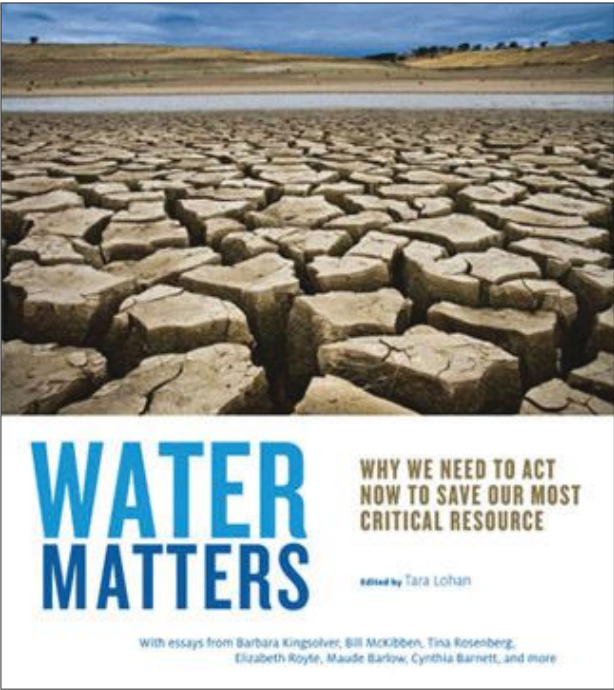
Gregg Schlanger’s glass bottles in St. Martin’s Chapel include text showing us the domestic amount of water used each day in different countries. Many pieces involve the ubiquitous water bottle. Recycled, they become archival material in artwork, an aesthetic solution to the challenge of single-use plastics. Floods and melting glaciers are the subject matter for several of the artists.

Gregory Amenoff fills the Cathedral art walls with oil paintings of icebergs in the Labrador Sea. He also shows a large painting that includes the hydrological cycle that we call weather (or too often these days, natural disasters). We also have work that allows conversation on the causes of global warming and different forms of energy, such as Alan Michelson’s video of the nuclear plant at Indian Point.

The last concept that drove my choices was a particular idea of landscape, or waterscape, as an outgrowth of what has been called the first truly American painting, that of the Hudson River School. A re-interpreted post-romantic imperative is alive and well in many contemporary artists, and among others Robert Longo and April Gornik helped to embody this idea with their large and dramatic pieces.

We will also include books, among them, Water Matters, a book about solutions to the world water crisis. It combines essays, photojournalism and fine art, some of it from this exhibition.

The work I have chosen is not only art for art’s sake. It is also art for water’s sake, and therefore it is art for our sakes. Similar to a spiritual experience, art allows us to experience mysterious connections as we connect to the object, either as makers or viewers. As we forget our ordinary selves, we become aware of our most natural state, that of profound respect. As we consciously pause and watch our world unfold before us, we have time to see the wider view. The work I have chosen is not only art for art’s sake, it is art for water’s sake and therefore it is art for our sakes. I have attempted to make choices broad and inclusive enough to connect to the majority of the half-million visitors who will see our exhibition. Our hope is that each will leave with a deeper relationship to water, to art, and to the Cathedral. Xu Bing’s huge Phoenixes, due to be installed in 2012, remind us that In the face of global warming, we can prepare ourselves to make skillful and creative choices, and working together, we can prevail.



## WATER MATTERS

WHY WE NEED TO ACT NOW TO SAVE OUR MOST CRITICAL RESOURCE

AlterNet (October 18, 2010)

The Cathedral is proud to partner with AlterNet, an award-winning online news magazine and publisher, dedicated to inspiring action on the environment, human rights and social Justice.

Several of the artworks in the exhibition are featured as visual essays in this book. With over 80 beautiful photographs and 17 thoughtful essays—including an introduction to the exhibition by The Reverend Tom

Miller—by some of the world’s leading writers, artists and activists, Water Matters will make you pause for a moment to remember the life-sustaining value of water in our daily lives, and then inspire you to do everything you can to preserve and protect our threatened water resources.

The importance of global water issues was summed up extremely well by Maude Barlow, a contributor to the book who will be at the Cathedral on November 17, in a recent talk:

*I do not think it possible to exaggerate the threat to our earth and every living thing upon it. Quite simply we cannot continue on the path that brought us here. Einstein said that problems cannot be solved by the same level of thinking that created them. While mouthing platitudes about caring for the earth, most of our governments are deepening the crisis with new plans for expanded resource exploitation, unregulated free trade deals, more invasive investment, the privatization of*

*absolutely everything and unlimited growth. This model of development is literally killing the planet... Every now and then in history, the human race takes a collective step forward in its evolution. Such a time is upon us now as we begin to understand the urgent need to protect the earth and its ecosystems from which all life comes.*

Alternet and the Cathedral are collaborating on a number of programs related to this important book. Please pick up a copy today.

This exhibition and related programs were made possible by generous support from the Compton Foundation; the Roy A. Hunt Foundation; Invoking The Pause; the Kalliopeia Foundation; the Lambent Foundation, a project of the Tides Center; the Panta Rhea Foundation; an anonymous donor; The Diocese of New York; and friends of the Cathedral.

The Cathedral Church of Saint John the Divine  
1047 Amsterdam Avenue New York, New York 10025  
stjohndivine.org (212) 316-7490



# OCTOBER

SELECTED PROGRAMS AND SERVICES
<b>St. Francis Day</b>
<i>Sunday, October 2, 11am</i> Annual Blessing of the Animals with a festive service and afternoon fair on the Close.
<b>Evensong &amp; Ecology: John Philip Newell</b>
<i>Sunday, October 2, 4pm</i>
<b>The Great Organ: It's Sunday</b>
<i>Sunday, October 2, 5:15pm</i> Karen Beaumont, St. James' Episcopal Church, Milwaukee, Wisconsin
<b>Children's Workshop</b>
Medieval Arts Children's Workshop <i>Saturday, October 8, 10am–12pm</i> In this signature workshop, children carve a block of limestone, create medieval illuminated letters, design gargoyles, weave, and more! Recommended for ages 4 and up. \$6 per child, with accompanying adult. Meet at Visitor Center.
<b>Signs and Symbols: Spotlight on Symbolism</b>
<i>Sunday, October 9, 1pm–2pm</i> Please see description from September 17. Led by Senior Cathedral Guide Becca Earley.
<b>The Great Organ: It's Sunday</b>
<i>Sunday, October 9, 5:15pm</i> Eugene Lavery, The Reformed Church, Bronxville, New York
<b>Children's Workshop</b>
Drip Drop: A Water Workshop <i>Saturday, October 15, 10am–12pm</i> In support of the exhibition "The Value of Water," children are invited to join a special program exploring the interaction between people, water, and the larger environment. Through stories and close looking at how water is depicted in the art exhibit, children will learn about the water cycle and the importance of water in their lives. Children will translate their inspiration into their own art including block printing scenes of calm and turbulent water, painting watercolor Rose Windows, creating stained-glass collage snowflakes, and weaving "waterfalls". Recommended for ages 4 and up. \$8 per child, with accompanying adult. Meet at Visitor Center.
<b>Within the Walls: Spotlight on Hidden Spaces</b>
<i>Saturday, October 15, 11am–12:30pm and 1pm–2:30pm</i> This extended vertical tour features “behind-the-scenes” climbs in both the eastern and western ends of St. John the Divine. In the east, descend into the unfinished crypt and then ascend Guastavino's beautiful spiral staircase to incredible views high above the altar. The western climb presents an amazing view down the entire length of the world's longest cathedral. This tour is offered free in partnership with openhousenewyork Weekend. Reservations accepted beginning October 5; climbs limited to 12 people; please call (212) 932-7347. Meet at Visitor Center.
<b>Unfinished Symphony: Spotlight on Architecture</b>
<i>Saturday, October 15, 1pm–2pm</i> Learn about the architectural styles within the Cathedral, how it was constructed, who designed it, where it stands within American architectural history, what keeps it standing up, and why it's still not finished. This tour is offered free in partnership with openhousenewyork Weekend. Reservations accepted beginning October 5; please call (212) 932-7347. Meet at Visitor Center.
<b>Unfinished Symphony: Spotlight on Architecture</b>
<i>Sunday, October 16, 1pm–2pm</i> Please see description from October 15.
<b>The Great Organ: It's Sunday</b>
<i>Sunday, October 16, 5:15pm</i> Fred Swann, University of Redlands, California
<b>Children's Workshop</b>
Morning of the Gargoyles: A Children's Halloween Workshop <i>Saturday, October 22, 10am–12pm</i> The morning begins with a reading of Eve Bunting's Night of the Gargoyles, then down to the workshop to assemble gargling, grimacing clay gargoyles, skeleton creatures, and paper gargoyle masks. Recommended for ages 4 and up. \$8 per child, with accompanying adult. Meet at Visitor Center.
<b>Interfaith Concert of Remembrance</b>
<i>Saturday, October 22, 8pm</i> Honoring Jerold D. Jacobson. Brooklyn Philharmonic: Arkady Leytush, Maurice Edwards, Fritz Weaver. Featuring “Symphony of Sorrows,” Klezmer Concerto by Ofer Ben Amots & Cappricio Brillante. General Seating is free on a first come, first serve basis; for reserved seating and additional information please call (212) 629-6060.

<b>The Great Organ: It's Sunday</b>
<i>Sunday, October 23, 5:15pm</i> Richard Sutton, Dulwich College, England
<b>Annual Halloween Extravaganza and Procession of the Ghouls</b>
Film: Phanthom of the Opera <i>Friday, October 28, 7pm and 10pm</i> Tickets: \$20
<b>Young Regents Halloween Reception</b>
<i>Friday, October 28, 8:30pm–11pm (immediately following 7pm performance)</i> For more details contact Dee Dee Mozeleski at (212) 316-7488 dmozeleski@stjohndivine.org
<b>Distinguished Visiting Choir Series</b>
<i>Sunday, October 30, Evensong</i> The Choir of St. Andrew's School, Delaware, with the Cathedral Choir
<b>The Great Organ: It's Sunday</b>
<i>Sunday, October 30, 5:15pm</i> Emmanuel Duperrey, Notre-Dame de l'Espérance, Villememble, France

<b>Crypt Crawl: A Halloween Tour</b>
Shake your spirits loose this Halloween season! Creep into the Cathedral's crypt, hear the stories of the entombed, and learn the origins of Halloween as a Celtic New Year celebration and later transformation into All Hallows Eve. Space is limited and reservations are required; please visit website for tour times and dates. \$20 per person, \$15 for students/seniors. Meet at Visitor Center.

# NOVEMBER

SELECTED PROGRAMS AND SERVICES
<b>Poets' Corner: James Baldwin</b>
An Evening to Commemorate James Baldwin <i>Thursday, November 3, 7pm</i> Distinguished thespians, authors, and friends will come together to celebrate the writing and vibrancy of James Baldwin.
Choral Evensong: Induction of James Baldwin into the Poets' Corner <i>Sunday, November 6, 4pm</i>
<b>Children's Workshop</b>
Medieval Arts Children's Workshop <i>Saturday, November 5, 10am–12pm</i> In this signature workshop, children carve a block of limestone, create medieval illuminated letters, design gargoyles, weave, and more! Recommended for ages 4 and up. \$6 per child, with accompanying adult. Meet at Visitor Center.
<b>Medieval 2.0: Spotlight on Traditions Transformed</b>
<i>Saturday, November 5, 1pm–2pm</i> What does New York's Cathedral of St. John the Divine share with the great medieval cathedrals of Europe? How does it depart from that tradition? Join Senior Cathedral Guide John Simko for a tour of architecture and stained glass that focuses on St. John's unique blend of modern New York and medieval Europe. \$10 per person, \$8 for students/seniors. Meet at Visitor Center.
<b>Early Music New York, Frederick Renz, Director presents Burgundian Renaissance, Sacred &amp; Salacious Polyphony</b>
<i>Saturday, November 5, 8pm &amp; Sunday, November 6, 2pm</i> Tickets: \$40, Students (with I.D.): \$20, available at performances, online at EarlyMusicNY.org, and by telephone: (212) 280-0330.
<b>The Great Organ: It's Sunday</b>
<i>Sunday, November 6, 5:15pm</i> Fred Teardo, Associate Organist, Saint Thomas Episcopal Church, New York City
<b>Liquid Body</b>
<i>Friday, Saturday, November 11 &amp; 12</i> Theatrical piece choreographed by Caryn Heilman and friends
<b>Children's Workshop</b>
A Season of Thanks: A Children's Holiday Workshop <i>Saturday, November 12, 10am–12pm</i> Children celebrate the spirit of Thanksgiving in this special workshop as they draw inspiration from a Thanksgiving tale and their own personal experiences to create cornhusk dolls, pinched pots, stylish turkey hats, and more. Recommended for ages 4 and up. \$8 per child, with accompanying adult. Meet at Visitor Center.

<b>With Angels and Archangels: Spotlight on Angelic Images</b>
<i>Sunday, November 13, 1pm</i> Discover images of angels in the Cathedral's glass and stone. Learn about the role of angels in the Hebrew, Christian, and Islamic scriptures, and the angelic hierarchy and how to identify angels by their field marks. The tour concludes with an ascent to the triforium for a birds-eye view of the breathtaking Archangels Window. Binoculars recommended. Led by Senior Cathedral Guide Tom Fedorek. \$10 per person, \$8 for students/seniors. Meet at Visitor Center.
<b>Distinguished Visiting Choir Series</b>
<i>Sunday, November 13, Evensong</i> The Anglican Singers from New London, Connecticut
<b>The Great Organ: It's Sunday</b>
<i>Sunday, November 13, 5:15pm</i> Ross Wood, Associate Organist-Choirmaster, Church of the Advent, Boston, Massachusetts
<b>18th Annual St. Nicholas Celebration</b>
<i>Tuesday, November 15, 7:30pm</i>
<b>Enter the Conversation: Maude Barlow</b>
<i>Thursday, November 17, 7pm</i>
<b>Signs and Symbols: Spotlight on Symbolism</b>
<i>Sunday, November 20, 1pm–2pm</i> Please see description from September 17. Led by Senior Cathedral Guide Becca Earley.
<b>The Great Organ: It's Sunday</b>
<i>Sunday, November 20, 5:15pm</i> Jonathan Dimmock, Congregation Sherith Israel and St. Ignatius Roman Catholic Church, San Francisco, California

<b>SAVE THE DATES:</b>
<b>Cathedral Crafts Fair</b>
<i>Friday, December 2, 5pm–8pm</i> <i>Saturday, December 3, 11am–6pm</i> <i>Sunday, December 4, 11am–5pm</i> craftsatthecathedral.org
<b>Early Music New York, Frederick Renz, Director</b>
Medieval & Baroque Treasury <i>Saturday, December 3, 8pm</i> <i>Sunday, December 4, 2pm</i> <i>Sunday, December 18, 2pm</i> <i>Sunday, December 25, 2pm &amp; 8pm</i>
<b>A Cathedral Christmas</b>
<i>Saturday, December 10, 7:30pm</i>
<b>Paul Winter and Consort: Winter Solstice</b>
<i>Thursday, Friday, Saturday, December 15, 16 &amp; 17</i>
<b>New Year's Eve Concert for Peace</b>
<i>Saturday, December 31, 7pm</i>



# James Arthur Baldwin to be inducted into American Poets’ Corner



Marilyn Nelson, Cathedral Poet in Residence, and the Council of Electors announced that James Arthur Baldwin was elected, by unanimous vote, to be the 2011 inductee into the American Poets’ Corner.

James Baldwin (1924–1987) was a native New Yorker, born in Harlem, shaped by the Jim Crow era, the black church, and by Greenwich Village, where he moved when he was 17, escaping a strict, religious stepfather who had shepherded him into a career as a preacher when he was just 14. Yet those

early years served him well. He recalled, “Those three years in the pulpit — I didn’t realize it then — that is what turned me into a writer, really, dealing with all that anguish and that despair and that beauty.” During and after WWII, the Village was in its prime as a community of writers, artists, musicians and bohemians of all kinds, especially those who were gay, bi, fluid, or curious and didn’t want to hide it. Baldwin studied at The New School for Social Research and met Richard Wright, an early and important influence. But in 1948, Baldwin moved to France because, he said in an interview in 1977, “I needed to be in a place where I could breathe and not feel someone’s hand on my throat.” He returned to America for much of the 60’s, to work in the Civil Rights Movement, then went back to France, returning for good in the last decade of his life. He was honored at the Cathedral in 1974 with the Centennial Medal in recognition of The Artist as Prophet, a medal also won by Tennessee Williams, Martha Graham, and Buckminster Fuller. On that occasion he offered a version of the words that are inscribed on his plaque in the Poets’ Corner, “The artist is disruptive of the peace... It’s time to learn to love each other. The love of God means responsibility to each other.” When Baldwin died in 1987, his funeral was held at the Cathedral. Thousands attended: Toni Morrison, Amiri Baraka and many others spoke.

Baldwin wrote 6 novels, numerous essays, poetry and plays, including the seminal novel *Go Tell it on the Mountain*, and the essay collections *Notes of a Native Son* and *The Fire Next Time*. He was an early and fearless explorer of sexual identity, writing openly about gay themes at a time when many gay writers were still in the closet. His second novel, *Giovanni’s Room*, published in 1956, is a passionate love story about an American man, David, and a younger Italian man he meets in Paris. James Baldwin remains a hero to younger generations of black and gay artists; and a writer whose work, with its fire, moral vision and psychological penetration, is vitally important to us all.

*All I know about music is that not many people ever really hear it. And even then, on the rare occasions when something opens within, and the music enters, what we mainly hear, or hear corroborated, are personal, private, vanishing evocations. But the man who creates the music is hearing something else, is dealing with the roar rising from the void and imposing order on it as it hits the air. What is evoked in him, then, is of another order, more terrible because it has no words, and triumphant, too, for that same reason. And his triumph, when he triumphs, is ours. I just watched Sonny’s face. His face was troubled, he was working hard, but he wasn’t with it. And I had the feeling that, in a way, everyone on the bandstand was waiting for him, both waiting for him and pushing him along. But as I began to watch Creole, I realized that it was Creole who held them all back. He had them on a short rein. Up there, keeping the beat with his whole body, wailing on the fiddle, with his eyes half closed, he was listening to everything, but he was listening to Sonny. He was having a dialogue with Sonny. He wanted Sonny to leave the shoreline and strike out for the deep water. He was Sonny’s witness that deep water and drowning were not the same thing—he had been there, and he knew. And he wanted Sonny to know. He was waiting for Sonny to do the things on the keys which would let Creole know that Sonny was in the water.*

an excerpt: **Sonny’s Blues**

A celebration of Baldwin and his work is scheduled to take place at the Cathedral the evening of Thursday, November 3rd. The formal induction will take place on Sunday, November 6th at a 4pm Service.

*The Cathedral appreciates the generosity of the Drue Heinz Trust and Mrs. Edward T. Chase, whose support ensures that poetry continues to be an important part of arts at the Cathedral.*

## Working Together: Partnership

The nonprofit world is a mosaic of groups and organizations devoted to issues we care about. These groups are all different and the differences allow for heightened focus, local knowledge and agility in action. Yet there are also economies of scale, in knowledge and community-building, and the Cathedral is committed to leveraging its resources (and helping others leverage theirs) by partnering with selected like-minded organizations. Two of our current partners, whose work we respect enormously, are Food and Water Watch, a six-year-old international advocacy organization that has already won important battles fighting for healthy food and clean, affordable drinking water for all; and 826, a nonprofit tutoring, writing and publishing organization for children.

The state of the world’s water and food supply is precarious. The Cathedral has been working extensively on water for two years, and we’ve learned frightening facts about issues like fracking, bottled water, the privatization of water systems, and the depletion of groundwater. Currently Food and Water Watch is making us more aware of food dangers: irradiation, factory farms, genetically engineered food and much more. Food and water are the most basic requirements for existence, and yet the complexity of our society, and the speed with which problems have arisen and taken hold, have left many otherwise knowledgeable people without necessary information. There are also, of course, many people in the world who know all too well what’s wrong but lack the power to fight back on their own.

Food and Water Watch focuses on engaging people in the political struggle for safe food and water by helping communities organize to stop the corporate takeover of water systems, advocating for stricter and more comprehensive labels, educating and working directly for sustainable food and water policies, and insisting on the human right to clean water and sufficient healthy food. Their website is a goldmine of information about all aspects of the food and water supply, government policies, and local and international actions.

826 works in the schools with students aged six to eighteen. They believe, as do we, that good writing skills are necessary for success in almost every field, as well as in managing the tasks of citizenship and parenting, and that many children today are not getting the preparation they need. Volunteers (including law professors, college students, authors, retirees, and advertising copywriters) provide tutoring, writing workshops and field trips, and oversee student publications in eight cities across the nation. There’s nothing like seeing her own work in print to motivate a young writer, and being involved in the production process increases overall learning and interest.

Leaders from both 826 and Food and Water Watch, as well as staff members from our other partners, will develop and present a variety of programs, in concert with Cathedral staff, as part of *The Value of Water*. Check the calendar, the Cathedral website and the Cathedral Facebook page for details of upcoming programs.

## Kent Tritle: Cathedral Director of Music and Organist



The Cathedral has a new Director of Music and Organist, the very accomplished Kent Tritle, an organ virtuoso with the New York Philharmonic. Mr. Tritle comes to us from a 22-year tenure as Director of Music Ministries at St. Ignatius Loyola Church in Manhattan, where he oversaw a program of more than 400 services annually, led the church’s professional choir, and developed a 45-voice volunteer parish choir. Tritle also directs the Oratorio Society of New York and Musica Sacra, is Director of Choral Activities at the Manhattan School of Music and is a member of the graduate faculty of The Juilliard School—capacities in which he will continue. “I could not be more excited by this opportunity to bring Kent Tritle to the Cathedral. He’s a gifted musician and a person of deep faith,” said Dean Kowalski.

*The New York Times* has called him “the brightest star in New York’s choral world”; he has also won rave reviews from *The Wall Street Journal*, *Time Out*, *Opera News*, *New York Magazine*, and *NPR*. He has worked extensively in early music, as well as with the work of modern composers, and has made numerous recordings of choral and organ music. Under Tritle’s leadership, the music program at the Cathedral will be expanded. He plans to focus on developing the Cathedral choirs, in both liturgical and concert settings, and raising the profile of the concert series.

Mr. Tritle was born in Spirit Lake, Iowa, and raised on his family’s farm. He attended Juilliard, where he received undergraduate and graduate degrees in organ performance and choral conducting. Accepting the position, Mr. Tritle said, “I have always loved the Cathedral; its place, its mission, and its musical legacy, and I am thrilled to embark with the Cathedral staff on an adventure to take the music program to even greater heights.”



826’s secret lair: The Workshop



The Cathedral Invites You to  
Take a Pause to Think About Climate Change

VACLAV HAVEL

“transcendence  
as a deeply  
and joyously  
experienced  
need to be  
in harmony  
even with what  
we ourselves  
are not, what  
we do not  
understand...”



In today's multicultural world, the truly reliable path to coexistence, to peaceful coexistence and creative cooperation, must start from what is at the root of all cultures and what lies infinitely deeper in human hearts and minds than political opinion, convictions, antipathies or sympathies. It must be rooted in self-transcendence. Transcendence as a hand

reached out to those close to us, to foreigners, to the human community, to all living creatures, to nature, to the universe; transcendence as a deeply and joyously experienced need to be in harmony even with what we ourselves are not, what we do not understand, what seems distant from us in time and space, but with which we are nevertheless mysteriously linked

because, together with us, all this constitutes a single world; transcendence as the only real alternative to extinction.

*Vaclav Havel, President of Czechoslovakia (1989–1992) and the Czech Republic (1993–2003) Vaclav Havel spoke at the Cathedral in 1990.*

Celebrating Life:  
9/11

A decade ago, people of all ages and faiths streamed into the Cathedral looking for hope, meaning and the comforting presence of others. This is the function cathedrals have performed for centuries: to be centers of public life, particularly at critical moments. It's a function not so much in demand now, with the advent of global media, but that day was different. People needed to see and touch each other. On this anniversary, as the dangers of sectarian, ethnic and national hatred remain high, the Cathedral urges reflection on what unites. Highlights of the day include:

**11:00** Choral Eucharist: **The Very Reverend Dr. James A. Kowalsk**, Dean of the Cathedral of St. John the Divine will welcome **The Most Reverend Katharine Jefferts Schori**, Presiding Bishop and Primate, The Episcopal Church to preach. **The Right Reverend Mark S. Sisk**, Bishop of The Episcopal Diocese of New York will preside.

**1:00** Special guided tour **I Love New York: Spotlight on Spirit** will celebrate New York City and its indomitable spirit. Hear stories of how the Cathedral and City serve as places of diversity, acceptance, and human achievement, visit the Firefighter's Memorial, and see New York City's skyline in sculpture.

**3:00** **I Will Remember You**, a piece by participating musician **Nana Simopoulos** based on chanting and cycles of prayers from religious traditions throughout the world. Those taking part include Nana Simopoulos, **Cantor Rebecca Garfein**, acapella; **Tayyar Akdeniz** on the saz; **Archdeacon Panteleimon** and chorus, Byzantine chants; **Chandrika Tandon**, Hindu devotional song accompanied by harmonium, flute and tablas; **Kewulay Kamara** with **Badenya**; **Lama Pema Dorjee**, monks from the **Nechung Buddhist Center**; and more.

**4:00** Vesper Prayers for the Cities of the World, with national and international guests and participants.

**5:15** **“BraveSouls and Dreamers”**: a cantata by composer **Robert Seeley** and librettist **Robert Espindola** in contemplation of war and peace inspired by the words of Gandhi, Jesus, Mother Teresa, the Dalai Lama, Isaiah, Confucius, Buddha, and the Qur'an; performed by the **Portland (Oregon) Gay Men's Chorus**. **The Right Reverend Gene Robinson**, Bishop of New Hampshire will conduct the Portland Gay Men's Chorus and the New York City Gay Men's Chorus in a piece written by Robert Seeley and Phillip Littell titled Never Ever.

**Meredith Bergman's** sculpture “September 11th” will be on view in the Cathedral from August 31st through September 11th. The piece is an allegorical figure of New York created in the days immediately following the attacks on the World Trade Center.

*Please see calendar for complete schedule.*



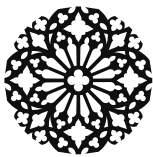
In Memoriam

**The Rev. Canon Mary Michael Simpson, OSH**

December 1, 1925–  
July 20, 2011

Canon Residentiary  
1977–1986





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is always appreciated.*

# 2011 Festival

## Upcoming Event Highlights



### An Evening of Dance and Music

Resonant Streams: An Ancient Call  
*November 11 and 12, 8pm*

LiquidBody creates stunning multimedia dance, video and music events, involving the audience in the exploration of motion and sound. *Resonant Streams: An Ancient Call* is about water—the water in our bodies, the ancient seas where life began, and the flowing streams that sustain us. The LiquidBody Company includes Caryn Heilman, choreographer and former soloist with Paul Taylor Dance Company, and dancers Emilie Conrad, founder of Continuum Movement; Luisah Teish, author, performer and Chair of the World Orisha Congress Committee on Women's Issues; Nana Simopoulos, world music composer and musician; Cafe Da Silva, Brazilian percussionist; Dawn Avery, Native American cellist and vocalist; Vaso Dimitriu, Greek guitarist; Laia Cabrera and Isabelle Duverger, video artists. Please visit website for more details.

### Enter the Conversation

*November 17, 7pm*

**Maude Barlow**, the co-founder of the Blue Planet Project which works internationally for the right to water, will join Dean Kowalski for a far-reaching conversation about the social and political struggles over water in the context of global society. Maude chairs the board of Washington-based Food & Water Watch and is also an executive member of the San Francisco-based International Forum on Globalization. In 2008/2009, she served as Senior Advisor on Water to the 63rd President of the United Nations General Assembly. She has authored and co-authored 16 books, most recently *Blue Covenant: The Global Water Crisis and the Coming Battle for the Right to Water* (New Press, 2008).

## Thank You, Funders

The ambitious exhibition, *The Value of Water*, could not have happened without the generous contributions and enthusiasm of our donors: The Compton Foundation, the Roy A. Hunt Foundation, Invoking the Pause, The Kalliopeia Foundation, The Lambent Foundation, The Parta Rhea Foundation, and friends of the Cathedral. These are organizations and individuals that care very much about the water crisis, about art, and about improving the lives of everyone on this planet by tapping what is best in human beings. They work to nurture hope and vision at a time when these qualities are vitally necessary. In particular, their belief in the Cathedral's ability to create this exhibition and to make the best use of the funds, the art, and our own resources has been inspirational and carried us through many difficult moments. We are also deeply grateful to the artists, the museums and the public and private collectors who lent their work. Now the exhibition is set to open, and we are very excited that those of you who made it possible will be able to see the fruits of our efforts and yours.



The Cathedral is the grateful recipient of a generous grant from the Coby Foundation towards developing an exhibition of the Cathedral's 17th century Barberini *Life of Christ* tapestries, and a related scholarly catalogue.

Woven under the direction of Cardinal Francesco Barberini, nephew of Pope Urban VIII, the tapestries were donated to the Cathedral in 1891—before the first stone was laid—by Elizabeth U. Coles. The Textile Conservation Laboratory has spent many years cleaning and conserving these rare works of art. Among the four now hanging in the Cathedral is *The Baptism of Christ*, dated 1651, highlighting the spiritual significance of water in the Christian faith. The Textile Conservation Laboratory also received a grant from The Kress Foundation to train a new fellow in tapestry conservation as she works on the Cathedral's tapestry collection. Tatiana Sol Verdon is a recent graduate of the Fashion Institute of Technology's graduate program in Museum Studies.

## Please Be In Touch

We welcome your suggestions and comments on the newsletter. Please write us at [editor@stjohndivine.org](mailto:editor@stjohndivine.org).

## Evensong and Ecology Welcomes

**John Philip  
Newell**

John Philip Newell, a Church of Scotland minister, poet, scholar, teacher, and companion theologian for the American Spirituality Centre of Casa del Sol, New Mexico, will preach at the St. Francis Day Evensong. Newell is internationally acclaimed for his work in the field of Celtic spirituality, including the titles *Listening for the Heartbeat of God and Christ for the Celts: The Healing of Creation*. "The Celts were familiar also with the practice of being guided by the creatures. The birds of the air, the fish of the sea, the animals of the earth...were viewed as still being alive to the deepest rhythms of creation and to the interrelationship between all things," Mr. Newell wrote in the latter book. Please keep your eyes on the calendar and website for Evensong and Ecology programs.



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