

# Orleans

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27-28-29 OCTOBER / OCTOBRE / OTTOBRE 2017

Community of Jesus

5 Bay View Drive

Orleans, Massachusetts 02653

Monastery and Church of the Transfiguration

To register / Pour s'inscrire / Per iscriversi:

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**The Word in Color, Action, Music, and Form**

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Among the contexts of Christian experience open to the arts and music, today as in the past, monastic life has particular importance, its contemplative dimension predisposing the free creative act in which the Holy Spirit is present.

The final session of our symposium thus unfolds in an ecumenical monastery in the Benedictine tradition, the Community of Jesus (see p. 40),\* known for its commitment to sacred music and art. The session combines academic papers with examples of contemporary artistic production and musical performance, within the typically monastic framework of solemn liturgical celebration.

At the Community of Jesus's monastery there is a second edition of the collaborative ecumenical exhibition inaugurated in the month of May in Florence, with works by Susan Kanaga CJ, American and Protestant (a member of the Community of Jesus), and by Filippo Rossi, Italian and Roman Catholic (see p. 45).

Friday, October 27, 2017

Paraclete House

## Evening: Prayer and the Symposium

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| 5:00 PM | <b>Welcome</b><br><b>Introduction and Report on the European and Yale Sessions of the Symposium:</b> Mons. Timothy Verdon, Prof. Jérôme Cottin, Prof. Denis Villepelet, Fr. Martin Shannon |
| 6:00    | Dinner, Paraclete House  |
| 7:30    | Ralph Vaughan Williams's opera <i>The Pilgrim's Progress</i> , Gloriæ Dei Cantores and Elements Theatre Company<br>Church of the Transfiguration   |

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Saturday, October 28, 2017

Paraclete House

## Morning: Monastic Life and the Arts

- 8:30 AM Breakfast, with panel discussion, **The Arts in a Community Setting**, Mother Betty Pugsley CJ, Prioress, President, Mount Tabor Ecumenical Centre for Art and Spirituality, Barga, Italy, Director Emeritus Gloriae Dei Cantores
- 9:45 **Monastic Life and Artistic Creativity**, Timothy Verdon, historian of art, Stanford University (Florence), Museo dell'Opera del Duomo, Firenze, and Mount Tabor Ecumenical Centre for Art and Spirituality, Barga, Italy
- 10:15 **The Monastery as Laboratory of the Arts: The Case of the Community of Jesus**, William Dyrness, theologian, Fuller Theological Seminary (Pasadena, CA)
- 10:45 **Art contemporain et prière : nouvelles formes architecturales et liturgiques au service de la vie monastique en Europe**, Prof. Jérôme Cottin, Université de Strasbourg
- 11:15 Break
- 11:45 **Art and the Need of the World**, Deborah Sokolove, Director, Henri Luce III Center for the Arts and Religion, Washington, DC
- 12:15 PM **Ecumenical Collaboration Among Artists**, Susan Kanaga CJ, and Filippo Rossi
- 1:00 Lunch

## Afternoon: Creative and Performing Arts

- 2:30–5:30 PM: ***The Living Laboratory***
- ***Spirito Creatore*** (see p. 45), ecumenical exhibition, works by Susan Kanaga CJ, and Filippo Rossi
  - ***Ubi Caritas: Celebrating our Common Heritage in Gregorian Chant***, Chapter House
  - ***Beauty in Word and Sound***, Paraclete Press display, Bethlehem House
  - Visual art demonstrations of frescoes and mosaics, Patmos Art Center
- 6:00 Dinner
- 7:30 **Evening Program**

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Ralph Vaughan Williams's (1872–1958) opera *The Pilgrim's Progress* premiered in 1951, more than forty years after the composer first began work on the idea. Vaughan Williams's interest in the theme of spiritual pilgrimage appears in a number of his works, but nowhere more thoroughly than in his rendition of the classic allegory by John Bunyan (1628–1688).

John Bunyan lived in the midst of the religious and political upheaval that defined Great Britain through the decades of the sixteenth and seventeenth centuries. As a “non-conformist” preacher—essentially what today we might consider a Baptist—Bunyan was imprisoned for his preaching activity in 1660 when the monarchy was restored and gatherings outside the auspices of the Church of England were prohibited. For the next twelve years, Bedfordshire county prison became the studio in which Bunyan wrote the story that would become a distinguished classic in English religious literature, and arguably the most significant work of the Puritan tradition. First published in 1678, *The Pilgrim's Progress* has never been out of print; it has been translated into more than two hundred languages and printed in hundreds of editions. Its thoroughly Protestant character (at times disparaging of the Roman Catholic and Anglican churches) makes it a faithful representative of the Reformed theology that inspired it at the time, even as the overarching idea of Christian pilgrimage can be understood across all theological divides.

Vaughan Williams's fascination with spiritual pilgrimage is what inspired him to write his opera (he constructed the libretto himself) and it is what makes the work a fitting part of our observance of the 500th anniversary of the Protestant Reformation. It will be performed by the world-renowned *Gloriæ Dei Cantores* and *Elements Theatre Company*, together with a cast of critically acclaimed soloists, in the Church of the Transfiguration, a liturgical space that itself emphasizes the Christian life as a journey from baptism to the New Jerusalem.

Sunday, October 29, 2017

## Morning: *Laudate Dominum*

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| 8:30 AM  | Breakfast, with panel discussion, <b>The Arts in a Community Setting</b>       |
| 9:45     | <b>Lauds</b> (Divine Office in Gregorian Chant), Church of the Transfiguration |
| 10:30    | <b>Eucharist</b> , Church of the Transfiguration                               |
| 12:30 PM | Lunch  |

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## Afternoon: Concluding Concert

3:00 PM      **Organ Concert**, Prof. Gabriele Giacomelli, Director, Music Program, Santa Maria del Fiore, Florence, Italy; Church of the Transfiguration

## About The Community of Jesus

**The Community of Jesus** is an ecumenical Benedictine monastery overlooking Rock Harbor, in Orleans, Massachusetts. Members of the Community of Jesus—including celibate brothers and sisters, married couples and single adults—make professions of commitment according to their *Rule of Life*, including vows of obedience, stability, and conversion of life, living their monastic vocation under the direction of a superior, and gathering each day for worship. Since its founding, the guiding principle for all life and work in the community has been the biblical injunction cited by Benedict in his Rule: “that in all things God may be glorified” (1 Peter 4:11).

The beginnings of the Community of Jesus can be traced to the mid-twentieth century, when both the ecumenical and charismatic movements were bringing together Christians from across ecclesial borders. Members of the Community, therefore, come from many walks of life and various church backgrounds, some Roman Catholic but mostly Protestant, especially from the Reformed and Anglican traditions.

At the heart of the Community’s ministry is the witness of its common life, the worship of God, and the work of creativity expressed through the arts, in the publishing of books and music, and the visual and performing arts. As stated in the *Rule of Life*: “Through the arts, which are so closely associated with the Incarnation, the Community works diligently to proclaim the Word of God in tangible forms. Goodness, truth, and beauty are given expression through sanctified human labor. Every aspect of our lives is to be brought into harmony with God’s purposes, so that in all things God may be glorified” (Chapter 2).

The Church of the Transfiguration, dedicated in 2000, stands at the spiritual center of this monastic community, serving both as its principal place of worship and as a visible sign of God’s presence in the midst of a living fellowship. As such, according to the *Rule of Life*, the

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church is “a central symbol of who we are and of what we do as a people of faith.” The name of the church reflects the Gospel’s essential message of hope, namely, that in Christ, and by the power of the Holy Spirit, it is possible for human lives to be transformed in the likeness of their Creator, for makers of art to be made art themselves.

The church is adorned with fresco, mosaic, stone carving, and metal and glass work; and its basilica style renders a deeply traditional form in a contemporary presentation. Conceived of as a sacred space in which such art and architecture would be bound together into a cohesive whole, the church has become a compelling force of beauty in the liturgical life of the community and in the spiritual formation of its members.

## About the Exhibit

### CREATOR SPIRIT

In the context of the international symposium on art and ecumenism, the Mount Tabor Ecumenical Centre for Art and Spirituality at Barga, Italy, presents an exhibition focused on the Holy Spirit, jointly prepared by Susan Kanaga, CJ, an American Protestant woman, and Filippo Rossi, an Italian Catholic man. United by their faith in Christ, both are interested in the power of color and materials beyond literal representation: in an “abstraction” rich in iconic suggestion, able to accompany both deep listening to God’s Word and adoring contemplation of the Sacrament.

Their monumental installation, inspired by the New Testament account of Pentecost and entitled *Creator Spirit*, will be visible in the Florence and Orleans portions of the symposium. In Paris, Strasbourg, and New Haven a video illustrating their work together will be shown. Kanaga and Rossi have done other collaborative exhibitions: *Luce del mondo* (Barga and Orleans, 2014); *Frammenti* (Barga and Orleans, 2015); *Through Light* (Bergamo, Galleria Viarena, 2016; Orleans, 2017). In Florence *Creator Spirit* will be installed in the Spazio Espositivo of the Museo dell’Opera del Duomo.