

CATHEDRA

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ST. PATRICK'S
CATHEDRAL

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A publication of St. Patrick's Cathedral,
America's Parish Church.

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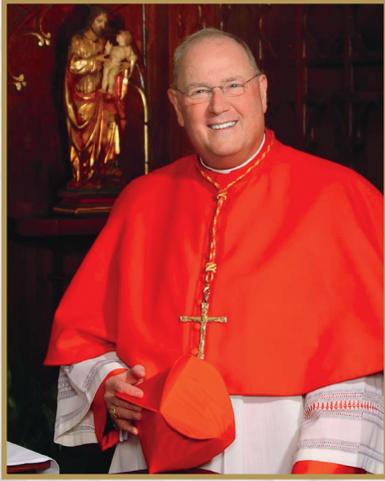
Tony Correa, Brian Kutner, and the Archives
of the Archdiocese of New York.

Cover Photo:

View from behind the Main Altar.

The name, *Cathedra*, selected for this
publication, refers to the Latinized Greek
for "archbishop's chair." Cathedral is a
short form of the Latin, *ecclesia Cathedralis*
"church of a bishop's seat."





CARDINAL'S MESSAGE

THE LENTEN JOURNEY

By Timothy Michael Cardinal Dolan, Archbishop of New York

“FOR IF WE HAVE BEEN UNITED WITH HIM IN A DEATH LIKE HIS, WE SHALL CERTAINLY BE UNITED WITH HIM IN A RESURRECTION LIKE HIS.”

ROMANS 6:5

Lent has once again begun, and we are called to renew our conversion to God. The joy of the Risen Christ cannot come into a heart that is already full, for it would have no room there. That is why we traditionally empty ourselves in Lent by doing three things: prayer, almsgiving (or charitable works), and fasting (or penance). We cannot prepare ourselves by doing just one or two of these. The three support each other, like the strands woven together in a rope.

If we give alms and we fast, but we do not pray, then we are not drawing on God to be the source of what we do. Our good works and our penance will fail over time, because they are difficult things, and we cannot do what is truly difficult by our own strength alone.

If we pray and do penance, but we do not give alms, we become pharisaic. The pharisees prayed much and fasted much to aggrandize themselves, but were not justified in God's sight. Unless we give of ourselves to others, our prayer and penance will have no value to God, who is pure, unselfish love.

If we pray and give alms, but we do not do penance, then we become soft. In comfort, it is easy to pray and do good works. By mortifying, we learn to do these even when it is hard. If we do not learn mortification, the world brings a time when prayer and good works are no longer easy, and we fall away.

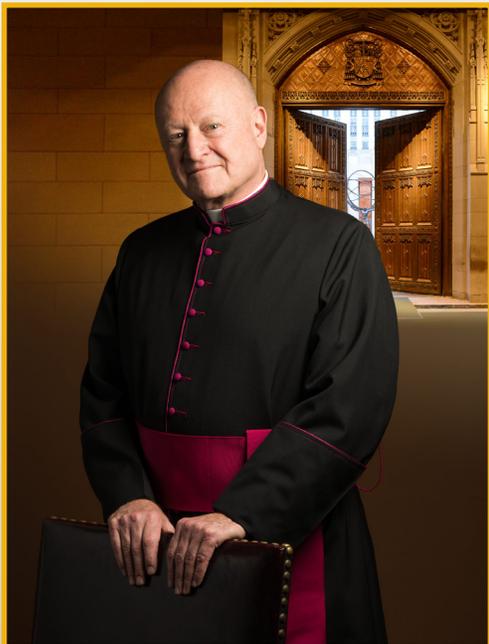
Thus, we must do all three, prayer, penance, and charity, and we must do these in a spirit of repentance. This repentance begins with our return to the confessional, whether it has been a short time or too long a time since we last went.

All the great saints have loved confession very much, for it is where we receive God's mercy. Even among saints, however, St. Jean-Marie Vianney stands out for his dedication to the confessional. He was a parish priest, assigned to the town of Ars in France. He converted

hearts there not by having great intellectual gifts, but by unwavering perseverance. People came from all around the world for his services in the confessional. By the end years of his life, he would regularly spend upwards of 16 hours a day hearing confessions. He did this because he knew that in confession, souls are saved. Do you want to make a better confession? Are you afraid to come back to confession? Pray to St. Vianney and he will make it easy for you.

The symbol of love is the heart. In life, St. Vianney was known to pray “O my God, if my tongue cannot say at all times that I love you, at least I want my heart to repeat it to you as many times as I breathe.” After his death, God miraculously preserved his heart, so that it has not decayed. During this Lenten season, we will have the great honor of hosting the incorrupt heart of St. Jean-Marie Vianney, here at Saint Patrick's Cathedral from April 6-7. I hope you will come pray before this astounding relic, and feel the same love which once touched the people of the town of Ars.

All this leads to the glory of Easter! Christ died, then rose, so that in Him we might have eternal life. When we have converted our hearts, we are ready to share in the joy and the light of that new life. How sad it is that so many of us do not yet know this joy. I invite those of you who do not know it to find it for the first time this Easter. I invite those of you who do know it to find it again, anew. St. Teresa of Calcutta said “Never let anything so fill you with sorrow as to make you forget the joy of the risen Christ.” If you leave behind the old self this Lent, you will find the new self at Easter: a self filled with the peace that only God can give. May God bless you during this Lent, at Easter, and beyond.



RECTOR'S MESSAGE GETTING INVOLVED

By Reverend Monsignor Robert T. Ritchie

“DEAR CHILDREN, LET US NOT LOVE WITH
WORDS OR SPEECH BUT WITH ACTIONS AND IN
TRUTH.”
JOHN 3:18

Now more than ever, it is crucial to get involved. The church has experienced a tumultuous year and we must all work with one another in times of difficulty. Getting involved in the church is a way to turn our words into actions. Through various programs, St. Patrick's Cathedral strives to achieve this goal. Programs such as our Parishioner Stewardship, Our Neighbors, Young Adult Ministry, Friends of Music, and Volunteer Ministry are a few ways to get involved at St. Patrick's. It is through programs such as these that we are able to give back to the community, provide an inviting place for worship, prayer, music, and foster an environment of thoughtfulness through our faith.

When you become a member of our Parishioner Stewardship Program, St. Patrick's Cathedral becomes *Your* Parish Church. Parishioners of St. Patrick's receive access to special liturgical events, guidance from our Pastoral staff and more. Something I look forward to every year as a part of our Parishioner Stewardship Program is the Annual Summer Parishioner BBQ.

The Young Adult Ministry Program has been newly reintroduced into our programming and there are many exciting upcoming events for those young adults looking to expand their faith, network and relationships to attend. Within this program we hope to hold monthly lecture series, special networking and social events, as well as dedicated Masses and Devotions.

Through joining Friends of Music, members are invited to a reception before most concerts, followed by preferential seating at the performance. The music

ministry offers three different sets of concerts: the Cathedral Concert Series, Kilgen Organ Recital Series, and Guest Choir Concert Series. Every concert at St. Patrick's promises to be one to remember.

Our Volunteer Program is deeply rooted in service and giving back. It is through opportunities such as becoming a tour guide, lector, minister of Holy Communion, minister of hospitality and minister of Altar service, that our volunteers can offer their help and guidance. A highlight included in our Volunteer Program is the very successful *Our Neighbors Program* which provides outreach to the elderly adults in the nearby area. Our volunteers hold weekly lunches with activities including card games and light exercise creating a social community for all those who attend.

The different ways to get involved at St. Patrick's Cathedral are plentiful and we are always looking for new faces to join us. From becoming a parishioner, joining our Young Adults and Friends of Music programs, or volunteering, you too can find a way to give back to the Catholic faith through action.

Sincerely yours in Christ,

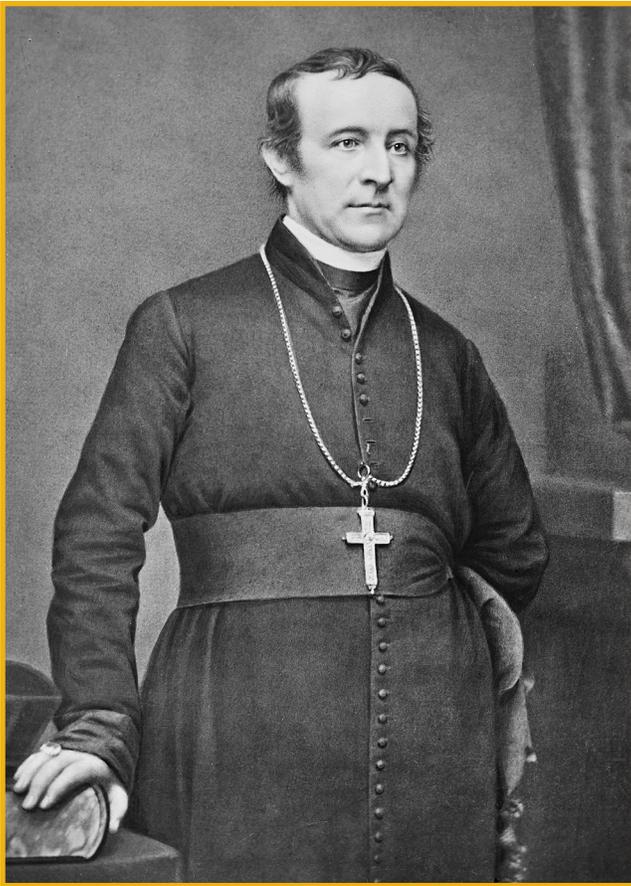
Rev. Msgr. Robert T. Ritchie, Rector

FAITH, IN LIGHT, GRACE AND GLASS - THE FOUNDERS WINDOW

By Mr. John C. Odin

In 1879 a fledgling faith was given a gift-- a magnificent home to celebrate our beliefs. A glorious home to bring our city and faith together under one roof. A city in its infancy that stretched east and west to mighty rivers that bordered it and north to a wilderness still to be explored. A harbor, the envy of the world but with a port that unlocked the gate to a city not always welcoming to those from some lands across the mighty seas. Then, through the efforts of a visionary, a scholar and an artist, a gift for an emerging faith yearning for a home to worship as one in a city that had not always welcomed them but they had made their own.

Who were these men that gave us all this gift? They could not have been more different. One, a visionary, came from the roughhewn fields of Ireland to practice his faith as a free man and with a vision for a magnificent cathedral to send his flock's prayers to heaven. Another, from New York City's own, to be born into a solid family that carried their faith within their hearts and his scholarly capacity became the rock the church would be built on. The last, a pure artist that practiced his craft in stone and mortar.



John J. Hughes reached these shores yearning to practice his faith, longing to gaze to the heavens and speak to a Lord that would hear his prayers as a free man. From these humble beginnings this young man became a force to transform the face of a city, the face of nation and the face of a faith in this new land ... America.

John J. Hughes was a dreamer, yearning for a time when his flock would pray in a land where they were an equal to all. His dreams had no restrictions or limitations. Schools where children's Roman Catholic faith gave them the right to an education equal to all, schools where their faith was not looked down upon but a source of pride. He dreamt of a time when young men that had received the calling to the priesthood would have a place to fulfill their dreams. From these dreams came a vision that became Fordham University and the New York City parochial school system.

John Hughes dreamt of a home for the teeming masses of poverty-stricken, orphaned children, and from this dream came an orphanage system that gave these poor souls hope, hope for something better. He dreamt of a bank where the teeming immigrant masses newly arrived on our shores could borrow the means to start afresh and pursue the American dream. From this dream came the Emigrant Savings Bank, and then his final dream--a magnificent Cathedral, that would rise to the heavens. It would be a Cathedral with spires that would point upward, carrying our prayers to a God that blessed them with life in this new land, a home for the faithful to worship, pray, grieve and rejoice, a Cathedral where all would be welcome and equal in the eyes of God. Would this vision have set-backs and doubters? Of course. It was opined as "Hughes Folly" as doubters thought that no one would ever travel this far uptown to pray. There would be wars no less than our Civil War and a constant shortage of funds. John Hughes' vision weathered many a storm, but on August 15, 1858, the cornerstone was set for a magnificent new home - St. Patrick's Cathedral - columns of stone to support the dreams of those that enter and the vision to attain them

Archbishop John Hughes was a visionary who shepherded his young flock on the furthest edges of Catholicism and made it a symbol of hope for others to follow when searching in the darkness to find the light.

Cardinal John McCloskey would follow in the footsteps of a man so revered and so undeniably linked to all that the church had become. Under Cardinal McCloskey the church would again be blessed with a leader that charted a path for others to follow - a strong steady hand on the tiller navigating a course for a faith growing into a force for goodness and dedicated to the glory of God in this land of enormous opportunity.

Cardinal John McCloskey was a humble servant of God that did not see himself taking up the work of Archbishop Hughes. A native New Yorker raised by Irish immigrant parents in Brooklyn who had come to America in 1808 by way of the parish of Banagher, Londonderry. A family so devoted to their faith that on May 6, 1810 two months after his birth his parents took infant John in a rowboat

Catholic Church to their home. They would continue this practice every Sunday until the family moved to Murray Street in Manhattan in 1817. As a child Cardinal McCloskey learned the need to practice his faith and forge ahead against the tide of adversity.

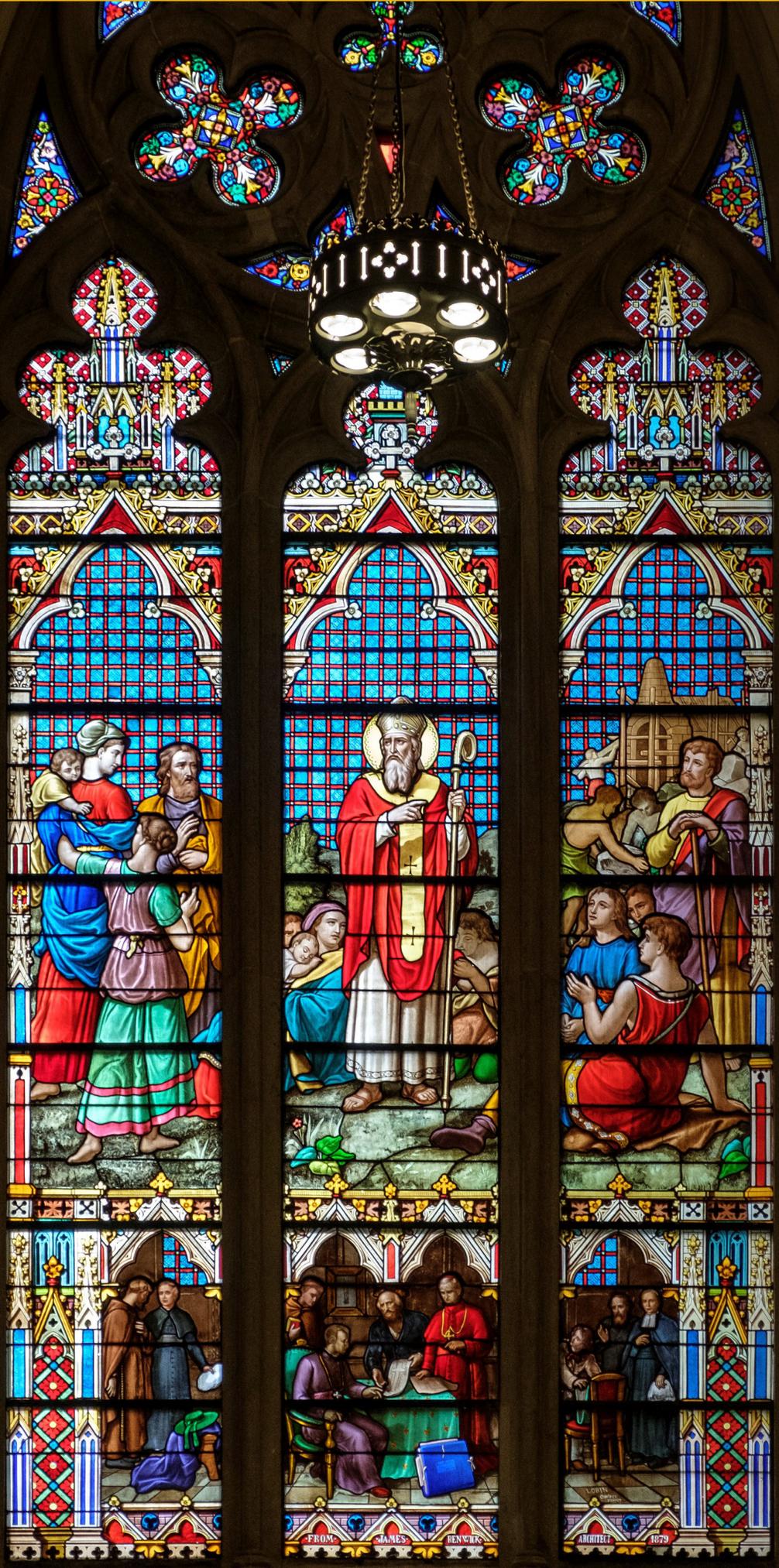
As a young man John McCloskey attended Mount Saint Mary College in Maryland. It was here that he met John Hughes who was also attending St. Mary's. Hughes 12 years older than McCloskey had waited a long time to enter St. Mary's. Hughes had lived on the university property working as a gardener prior to entering the seminary and there was only a year between them. Hughes would become John McCloskey's Latin tutor while at Mount Saint Mary's and this relationship would grow into mutual respect, admiration and affection - a bond we would all benefit from.

Why did a young John McCloskey destined for a promising law career rededicate himself to leave the world a better place than he found it? In the winter of his eighteenth year he nearly lost his life when he tried to move a wagon loaded with logs pulled by a team of oxen. The inexperienced young man could not control the oxen causing the wagon to overturn burying him below the logs knocking him unconscious. He remained unconscious and blind for a number of days undoubtedly suffering a concussion. It was this event that led him to enter the priesthood. In this crisis his eyes were opened to the need to serve God and his faith, to be the force for good in this new land.

Cardinal John McCloskey's life would be filled with work that would benefit us all. He dedicated his life to leading the church onward and upward. He would become the Archbishop of Albany, New York where along with his mentor Archbishop Hughes of New York would build The Cathedral of the Immaculate Conception in Albany. They would lay the cornerstone on July 2, 1848 with over 10,000 people watching in a driving rain. They would dedicate the church on November 21, 1852.

He would be named the Coadjutor Archbishop to Archbishop Hughes in New York City, where Archbishop Hughes would name him the first President of Fordham University.

It was during this period that Archbishop McCloskey corresponded with Cardinal Reisach on the possibility of his being named to succeed Archbishop John Hughes as Archbishop of the City of New York. With his



customary humility Archbishop McCloskey wrote, "I possess neither the learning, nor prudence, nor energy, nor firmness, nor bodily health or strength". No statement has proven more mistaken and we are all so much the better for it.

During this time he would travel to Rome where he would impress all those he encountered with his quiet dignity, natural intelligence and strong faith. He would be remembered for all these qualities and they would make him the perfect person to step into the enormous shoes of Archbishop John Hughes.

With the passing of Archbishop Hughes on January 3, 1864 all eyes turned to Albany to the man that all hoped would be Hughes' successor. On May 6, 1864 exactly 54 years to the day since paddling their rowboat across the East River to be baptized in St. Peter's Church Archbishop John McCloskey was installed as the second Archbishop of New York and the first to be born in America. Another of his many firsts.

The New Saint Patrick's Cathedral construction began in 1858 by Archbishop Hughes - though stopped in 1860 for a lack of funds and the advent of the American Civil War. The completion of the cathedral was Archbishop John McCloskey's most important task and one he vowed to complete. Archbishop McCloskey would restart construction and complete the Cathedral in 1879. Demonstrating his creativity Archbishop McCloskey was able to assist in funding the construction with the Great Cathedral Fair raising over \$170,000.00 dollars. It was also during this period that he directed the rebuilding of the Old Saint Patrick's after a devastating fire with the new Saint Patrick's Cathedral being completed on May 25, 1879. The fire a tragedy he learned about while attending the Second Plenary Council in Baltimore in 1866.

It was during this period of construction that Archbishop John McCloskey was elevated to Cardinal. On April 27, 1875 he received the cardinal's biretta in the Old St. Patrick's. Rome had realized that the most cultured, well-spoken, godly American they knew was John McCloskey. This man of deep faith and quiet calm was the man to lead the flock forward. He would be our first American cardinal.

Cardinal John McCloskey was a man of firsts: the first American-born Archbishop of the City of New York, the first American to attend a conclave, the first President of Fordham University, and the first American elevated to Cardinal.

Lastly he would not be the first to cross a treacherous body of water to further his faith but he would do so in a way that the great man before him, and all those great men to follow, would be in his debt. He was that beacon in the darkness of the night, the strong hand on the tiller to guide his fledgling church to become all it would be. For that we are all in his debt.

After learning the name of the visionary who made his dreams a reality and the scholar who lay the foundation for this wonderful home for New York City's young catholic family, all that is left is the artist. An artist who could do more than work on paper, but one who worked in stone, mortar and glass. An artist that studied the

great cathedrals of Europe. Who was this artist that was comfortable working in German, French and English Gothic? James Renwick was born in the Bloomingdale District of Manhattan on November 11, 1818. At the age of 12, he began his early training at Columbia College where his father was a noted member of the faculty. Though an immensely talented engineer he was for the most part a self-taught architect. In 1843 at the age of 25 he won the competition to build Grace Church in New York City which he designed in the English Gothic Style. In 1846 he was awarded the contract to build the Smithsonian Institution Building or what was known as the Castle. In this building he was influenced by Saxon, Norman, Gothic and Romanesque styles. Other buildings he designed were, Saint Bartholomew's Church (NYC) and All Saints Roman Catholic Church (NYC), both following Gothic Romanesque forms.

Then in 1853 he was offered an opportunity that would secure him a position in the pantheon of architects. He was approached by Archbishop John Hughes and asked to design a cathedral that would change the face of Catholicism in New York City and America. A building that says we are Catholics, we are New Yorkers, we are Americans and we are staying. A building that would provide him the chance to stretch his talents and creativity to their limits and beyond. Most importantly an anchor for a faith searching for a home to call their own.

After studying the great cathedrals of Europe and a number of revisions to the original plans on August 12, 1858 armed with the plans Archbishop Hughes lay the cornerstone for what would be St. Patrick's Cathedral. On a plot of earth that had served the church since 1810 as a home for a Jesuit school, and a Trappist Monks Orphan Asylum. Than some years later this simple plot of ground was considered for a burial ground and how fortunate we are that the soil was found to be unsuitable for this person.

After setbacks no less momentous than the American Civil War and a shortage of funds James Renwick delivered this grand home for all the ages on May 25, 1879.

There are times when we all need a reminder of the labors and sacrifices performed by those that are alone in our memory. Thank you John, John and James, we can only hope we are worthy stewards of the gift you have given us. On those glorious summer days when the cathedral is bathed in magnificent golden sunshine, or those icy gray winters days when we need to sit in quiet reflection and we need a connection to the past we only have to look up at James Renwick's last contribution to St. Patrick's Cathedral, the Founders Window tucked away above the Stations of the Cross in the southern transverse. There you will find them discussing the building of our glorious home. With himself, St. Patrick shepherding his flock, watching over our Founders and just as importantly us.

Join us inside the cathedral, as cold as it may be outside it is always warm inside. Our doors and hearts are always open.

AND THE PARADE MARCHES ON

By Mr. Turlough McConnell

Cardinal Timothy Dolan unofficially kicked off the 2019 New York St. Patrick's season with a party for the St. Patrick's Day Foundation, which announced three parade-funded scholarships. "The parade is a cultural event, a social event, a historical event, and a religious event. It brings our city and our nation together," said Dolan, the parade's grand marshal in 2015. He thanked the Foundation for its "new tradition of supporting scholars. We could fill every one of our Catholic schools if we had enough scholarships."

Among the guests were the 2019 Grand Marshal, Dr. Brian O'Dwyer, and his wife Marianna. Sean Lane, chairman of the parade board, said, "We are truly delighted that Brian O'Dwyer has been unanimously selected as the 2019 Grand Marshal. He is beloved in New York's Irish-American community and in Ireland. He is an outstanding Irish-American who has devoted his considerable energy and charisma to building enduring ties between Ireland and America." Brian has been involved in many Irish causes and was an active participant in the Northern Ireland peace negotiations with members of the Clinton administration. He has received many accolades for his decades of tireless work on behalf of immigrants and Ireland. O'Dwyer hails from a legendary New York Irish family that originated in County Mayo, where his father emigrated from in the

1940's. He is the son of Paul O'Dwyer, who was President of New York City Council from 1974 to 1979 and the nephew of former New York Mayor William O'Dwyer. William was Grand Marshal of the 1938 parade, while his brother Paul took the honors in 1974.

As Grand Marshal O'Dwyer will lead the marchers up Fifth Avenue on Saturday, March 16th, in the 258th New York City Saint Patrick's Day Parade. The parade is the world's oldest and largest civic parade and celebrates the faith of Ireland, Irish heritage and culture. This year's Parade will honor the tradition of marching up Fifth Avenue, where it is reviewed from the steps of St. Patrick's Cathedral by the Archbishop of New York. This tradition has remained unchanged except for the address: in the early years, the Parade would march past St. Patrick's Old Cathedral (now Basilica) located at the corner of Mott and Prince Streets in SoHo.

In their remarkable 2011 book celebrating 250 years of the event, New York historian John T. Ridge and photo editor Lynn Mosher Bushnell assembled a comprehensive and moving look at the Parade. We learn that the celebration of Saint Patrick's Day in New York City can be traced as far back as 1762, when a man named John Marshall hosted a dinner "at Mount Pleasant, near the college," to mark Saint Patrick's day. It is the first recorded example of a celebration in the city of the Irish patron saint's feast day.

The publication was spearheaded by John Lahey, former President of Quinnipiac University, who had been involved in the Parade since childhood. Appointed 1997 Grand Marshal, Lahey decided to use his role as educator on the Great Hunger (1997 was the 150th anniversary of Black '47, the darkest year of the Irish Famine). Lahey was also instrumental in getting the history of the Famine included in high school curricula throughout Connecticut and went on to found Ireland's Great Hunger Museum in Hamden, Connecticut. In 2011 Lahey published this milestone 250th commemoration volume through Quinnipiac University Press.



DEPARTURE OF THE 69TH REG^T N.Y.S.M. TUESDAY APRIL 23^D 1861.
THE IRISH HEADQUARTERS AROUND ST PATRICKS CATHEDRAL, COR. PRINCE & MOTT ST.

St. Patrick's Day Parade at Old St. Patrick's Cathedral

Lahey appointed his Vice President of Public Affairs, Lynn Mosher Bushnell, general editor of the book. “Lynn thought there’d be a whole archive of easily accessible historical materials to research. But there was nothing. There were just some photographs here and there. There was no archive, no central place.” Bushnell, a keen photographer, spent two years conducting research at every historical archive and newspaper in New York. The most helpful place for source material turned out to be the Irish American archive at New York University (NYU), where she gathered previously unseen images for the book. The book contains images that date back to the late 1800’s.

Lahey asked historian John Ridge, author of a 1989 chronology of the parade, to write the text for the new book. At the book’s launch a special exhibition of text and images was mounted in New York at venues including the Consulate of Ireland New York and the New York Irish Center in Long Island City. Barnes and Noble created historic displays in their store windows.

The volume explores the past, present and future of Irish-American pride in a vivid celebration of the nation's longest-running parade and the people and events who shaped it. We learn that in the first few years, military units organized the Parade. However, after the War of 1812, Irish fraternal and beneficial societies began hosting and sponsoring the event. Around 1851 the “Irish” 69th Regiment began to lead the marchers. At that time, the Ancient Order of Hibernians (AOH) became the official sponsor as the individual societies merged under a single Grand Marshal. Today the 69th Regiment is still the first group leading the parade up Fifth Avenue. They are followed by various Irish societies of NYC, the 32 Irish county societies, schools, colleges, Emerald societies and Irish language and nationalist societies.

In 1992, the National AOH directed all AOH organizations to form separate corporations to run events such as the Parade. The NYC St. Patrick’s Day Parade today is run under a separate corporation, St. Patrick’s Day Parade, Inc. In 2002, the event was dedicated to the “Heroes of 9/11” to honor the police, fire and other rescue workers. At midday the entire Parade, stretching one and half miles, paused for two minutes. The marchers turned to face south towards the Twin Towers as Edward Cardinal Egan said a prayer for 9/11 victims. It is said that was the first time in history one could hear a pin drop on Fifth Avenue. That year’s parade was the largest to date, with an estimated 300,000 marchers and three million spectators lining Fifth Avenue. It was also the first time that the President of Ireland (Mary Mc Aleese) reviewed the Parade.

In 2011, the Parade celebrated its 250th anniversary with renowned author Mary Higgins Clark as Grand Marshal.

In 2016, the centennial anniversary of the Easter Rising, Senator George Mitchell was Grand Marshal. Also that year the parade organizers’ ongoing dispute with New York’s Irish LGBT movement was resolved. A new period of inclusion began.

In 2017 Michael J. Dowling, president and chief executive officer of Northwell Health, was Grand Marshal, followed in 2018 by Grand Marshal Loretta Brennan Glucksman, co-founder of Glucksman Ireland House at New York University and Chair Emeritus of the American Ireland Fund.

In his foreword to the anniversary book Cardinal Dolan wrote, “When we Irish began arriving in this community more than 250 years ago, we may not have had much earthly value. But deep down, we had treasure indeed: faith, family, memories of Ireland, dreams for the future, a sense of hope, loyalty to friends, and hearts big enough both to laugh and cry. And we wanted to celebrate those treasures--so we marched. And we have been at it for a quarter-of-a-millennium. And we’ll keep doing it!”

Turlough McConnell is a writer and producer with over three decades of experience as a creative force in Irish America. Turlough’s body of work includes exhibitions, multi-media products, documentary films and live events. His exhibition 12 Champions of the Cathedral is currently on display in the Cathedral beside the main altar.



celebrating 250 years of the
NEW YORK CITY ST. PATRICK'S DAY PARADE
written by John T. Ridge & edited by Lynn Mosher Bushnell
The St. Patrick's Day Parade Committee, Inc. The Quinnipiac University Press

Celebrating 250 Years of the New York St. Patrick's Day Parade is a full-color hardcover edition, 144 pages, illustrated history of the legendary New York City event, the oldest (and biggest) parade of its kind in America. Published by Quinnipiac University Press, the book is available at the Cathedral Gift Shop or on Amazon.

THE COMPLETION & DEDICATION OF ST. PATRICK'S CATHEDRAL

By Kate Feighery

On the sunny, breezy morning of May 25, 1879, crowds began to gather in the streets outside of the new St. Patrick's Cathedral before eight o'clock in the morning. Two hundred and fifty policemen held them back, as only the 5,000 people with tickets would be allowed inside. At precisely 10:00 am, a line of almost 300 priests processed down the main aisle and out the front doors to begin an elaborate dedication ceremony, the likes of which not been seen before in America. This detailed ritual was the result of 21 years of planning, labor, and, most importantly, fundraising.

When Archbishop John Hughes laid the Cathedral cornerstone on August 15, 1858, he estimated that it could take up to three years to build the Cathedral. Despite his public optimism, he privately realized how ambitious his project was, writing in a letter, "I may not have the consolation of seeing it consecrated, but I cannot leave for my successor the honor and great privilege of seeing it begun." A few months later, in March 1859, the contract he signed with the builders changed both the time line and the cost, specifying that the work would be completed before January 1, 1867, and increasing the price to \$850,000. Hughes was determined not to go into debt to build the Cathedral, and had an elaborate fundraising plan to finance each year's work. His initial fundraising push of 100 one-thousand-dollar donors ultimately raised just over \$73,000, enough to lay the foundations and begin the exterior walls. However, by August 1860 the project had run out of money, and the Archbishop temporarily halted the work. The Civil War increased this pause, and Hughes died before any more work was done on his Cathedral.

John McCloskey, his successor, resumed the work shortly after the end of the war, even though by that time the total estimated cost had ballooned to three million dollars. Work continued slowly, and by 1870 the exterior was almost 60 feet high, with the front façade practically complete and 70 men at work on the interior. Five years later, in 1875, the altar was complete and in Rome, awaiting transportation to New York. The stained glass windows were begun, and in Normandy, France, craftsmen were completing the rearedos, the two side altars, throne, and sanctuary lamp. Thanksgiving, 1877, was a milestone for the construction—the interior was complete enough to open to the public for tours on the holiday. The tours took place from 8am until dark, as there was still no interior lighting; however most of the stained glass windows were in place. By the fall of 1878, work was almost complete, but the project still needed about \$500,000, so Cardinal McCloskey launched his most ambitious fundraising effort: The St. Patrick's Cathedral Fair.

Fundraising fairs were extremely popular throughout the country at the time. Although prevalent in America since at least the 1820s, the post-Civil War era saw an explosion in popularity as they transitioned into all-inclusive entertainments, and moved away from the sale of more traditional hand-made goods into elaborate vendors of commercial items. Historian Beverly Gordon notes that, "The fundraising bazaar had indeed become a place where

luxurious goods were heaped in profusion. These practices were in keeping with the rapid transformation into a consumer society that the United States was undergoing."

The St. Patrick's Cathedral Fair opened on October 22, 1878. That summer, workers had installed the pipes for the heating and gas lighting, and laid the floor. Steam drills had hollowed out the place for the crypt, and all of the exterior work was complete. Much of the information on the Fair comes from contemporary newspaper articles, especially from the publication titled *The Journal of the Fair*. Intended as a "record of the progress of the Fair," the journal was published daily and could be purchased at the Fair, or people could subscribe to all of the issues for \$2.50.

The Fair was a massive event, with over 21,000 people attending on opening day. Cardinal McCloskey, along with Bishop Édouard-Charles Fabre of Montreal and Bishop John Conroy of Albany attended the opening ceremony, and Smith Ely, the Mayor of New York, addressed the crowd. The highlight of the Fair were the various tables set up by the churches. Of the 56 city churches that existed at the time, 45 had tables. The table layout was drawn by lottery the week before the Fair. There were twelve "chapel tables" which were the most desired, as the chapels were



considered to have "more advantageous and conspicuous opportunities for effective display."

At the time, fairs like these were still considered the domain of women, and although there were some men who served as advisors, the majority of the work was done by the women of the various churches. Over 800 women from across the city worked for the Fair in some capacity during its 35-day run. The women of the parishes set up elaborate displays on their table trying to make theirs the most appealing. St. Paul the Apostle set up an electric sign that spelled out the name of the church, while other parishes decorated their tables in elaborate fabrics like

velvet and lace. Many of the table decorations were chosen to highlight the items for sale or raffle. St. Gabriel's Church decorated their table with cardinal red upholstery and gold embroidered lace to best display a Madonna valued at over \$2,000.

Each of the tables had various items for raffle or purchase, ranging from statuary and furniture to clothing, jewelry and silverware, to more extravagant items, like ivory cabinets, pianos and organs, and sewing machines. Many of the parishes had portraits of their pastors, other prominent clergymen, or the saints for display. There were also monetary prizes like gold coins and monetary bonds. The final issue of *The Journal of the Fair* printed a list of all prizes won over the 35 days—the list stretched for over 8 columns of text.

Women solicited donations for their particular parish's table. Some of the more noteworthy were a spinning wheel used by Martha Washington that was donated to the Holy Innocents table and round-trip steamship tickets to Europe and train tickets to California at the St. Ann's table. A billiards company donated a brand new table to St. Agnes, and each evening experts would give exhibitions, with the table raffled off at the end of the Fair. St. James raffled off a plot of land on Long Island.

In addition to the church tables, the Fair was offered some of the most popular amusements of the time. There



St. Patrick's Cathedral table. ~ *Frank Leslie's Illustrated Newspaper*, November 9, 1878.

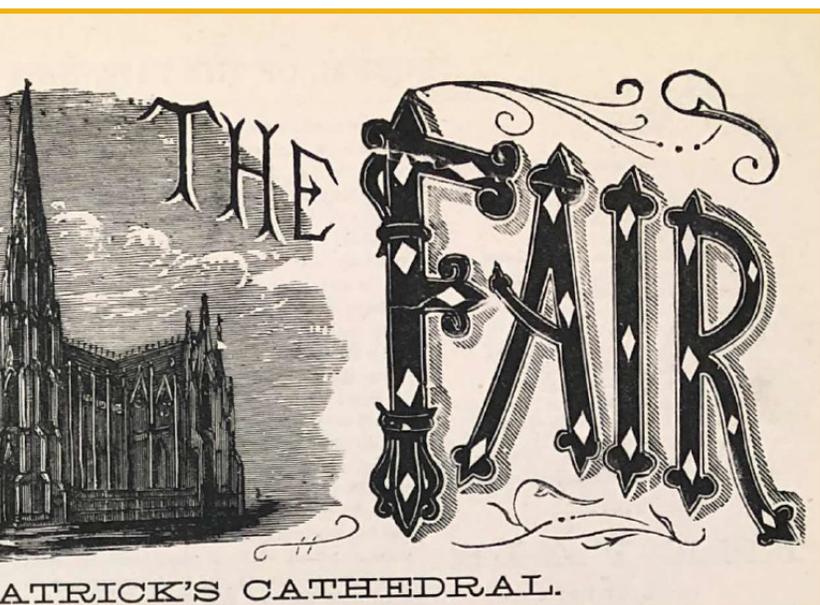
were changed daily, and the *Fair Journal* noted the names of the florists providing the flowers.

Throughout the course of the Fair, six grand promenade concerts were held. These concerts involved removing all of the tables to clear the space for dancing. The New York Philharmonic and many well-known opera singers performed. A popular band gave matinee and evening concerts every Thursday and Saturday.

As the Fair went on, the raffles and exhibitions grew more and more elaborate. One of the most popular was an Edison phonograph, displayed in a separate room near the 50th Street Entrance. A Machinery Hall popped up on the North side, where 10 cents would admit you to demonstrations including a mini train powered by a steam engine and a castle with 70 guns fired by electricity. There were competitions at various tables where, for a price, you could vote for your favorite, who would then win the prize at the end of the Fair. Some of the most popular competitions were for, favorite police captain, where the winner received a gold and diamond badge, and, at the Assumption church table, a set of gold cloth vestments valued at \$1,400, that were given to the priest who received the most votes.

An average of 7,000 visitors attended the Fair each day. Although initially announced that the Fair would close Tuesday, November 26th, it was so popular that it ultimately closed on Saturday, November 30th, after two extensions, and halfway through, the organizers raised the ticket price from 25 to 50 cents. The Fair was open until midnight on the last day. The total raised from the Fair was \$172,625.48. Over \$28,000 of that came from admissions, with the Cathedral table the highest fundraiser at \$12,786 and St. Francis Xavier not far behind with \$8,324.

Once the Fair closed, the women were given three days to clear the tables and the remaining goods before a large concert was held in a final fundraising push. The funds realized from the Fair allowed Cardinal McCloskey to set the date for the Cathedral dedication: May 25, 1879.



was a refreshment table that served oysters, salmon, roast beef, ice cream, cake, punch, and beer, and the first table after the entrance was the tobacco table, where the Haitian consul's wife sold cigars. Also noteworthy was "Rebecca's Well," where a moss-covered path led to a young woman who, for a price, would draw water for any visitor who "thirsts after charity." The Fair also had a "post office" and "post mistress." Fair post offices were something that had risen to popularity in the 1830s, and were booths where women "stood ready to hand out playful pre-written and flirtatious letters to gentlemen who paid a small fee." The northeast corner held a floral pavilion, another attraction that had been popular since the Civil War. The flowers

In order to get as much work done as possible in the final few months, no one was allowed into the Cathedral without direct permission from the Cardinal, as he feared visitors would distract the works with questions. The final building differed slightly from James Renwick's original plans: the exterior spires on either side of the main door weren't built until 1888, and the Lady Chapel behind the main altar was missing until early in the twentieth century. However, the Cathedral was still an imposing structure. The *Chicago Daily Tribune* noted that the Cathedral could be seen throughout the city, and from ships sailing in from the ocean or down the rivers.

The week before the dedication was filled with preparations. On the evening of May 21st, prominent organists tested the organ, which had been built by George Jardine and Sons. Over 1,000 people attended the testing. On the morning of Thursday, May 22nd, the Feast of Corpus Christi, Bishop Conroy of Albany performed the ceremony consecrating the high altar.

Crowds gathered early in the morning of May 25th, although entrance to the Cathedral was by ticket only. The tickets had gone on sale on May 12th, for five dollars, and quickly sold out. The Cathedral was filled to capacity, with



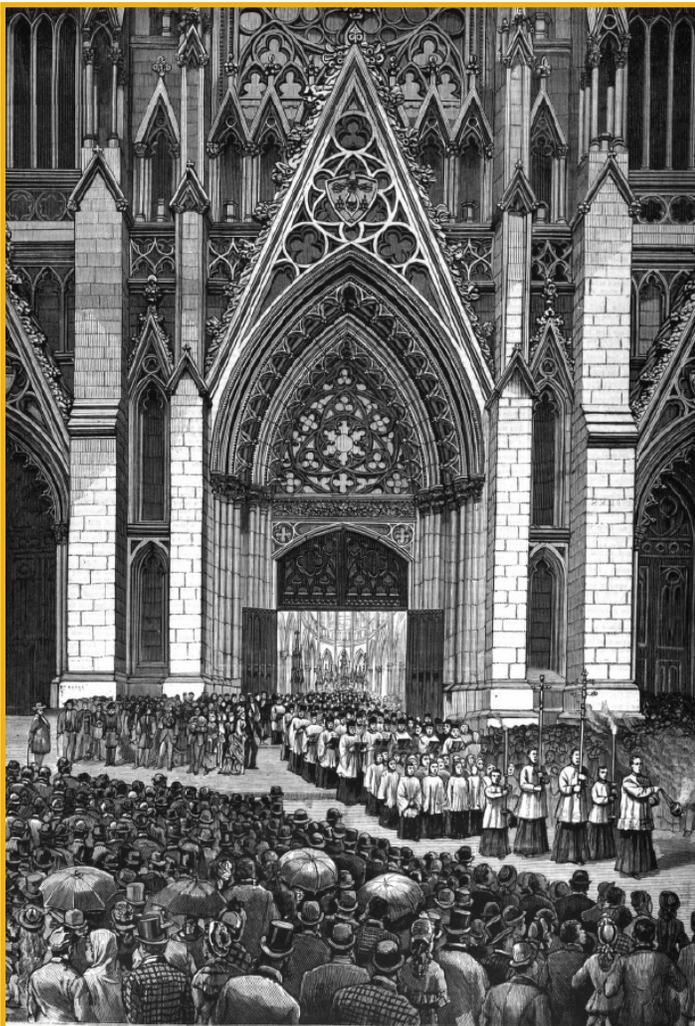
A view of the Cathedral's main altar, before the dedication ceremonies. *Frank Leslie's Illustrated Newspaper*, June 7, 1879.

people standing in all the aisles. Many prominent New Yorkers attended the ceremony, including non-Catholics like Cornelius Vanderbilt. The dedication ceremony was organized to the smallest detail, and left a lasting impression on all attendees. Precisely at 10:00, altar boys began to file in from either side of the sanctuary, meet at the high altar, and proceed down the middle aisle. They were followed by censor bearers, 80 acolytes in white surplices and red cassocks, 260 priests in black cassocks and surplices, 80 more acolytes in red cassocks and lace surplices, and then crozier bearers. Finally, the 37 bishops and five archbishops came out, with Cardinal McCloskey and his deacons at the rear. The deacons wore vestments of gold cloth.

At the Cathedral doors, the altar boys were met by the Trustees of the Cathedral, who led the procession outside. The group turned south in front of the church, then left along 50th street, and then north on Madison Avenue. The procession stopped when Cardinal McCloskey reached the main doors, which he blessed and sprinkled with holy water. The procession then continued, with the Cardinal blessing the outside of the building and the foundation as he passed.

The line then reentered the church, and as Cardinal McCloskey passed up the main aisle, he blessed the interior, and then the altar. He then, with a few attendants, went down the right aisle and up the left, blessing the side chapels. Once he returned to the main altar, he robed in full pontifical vestments for the high mass. Bishop Ryan of St. Louis preached an hour and forty five minute long sermon, telling Cardinal McCloskey, "You rejoice because the great work is accomplished."

One of the major changes to the Cathedral from the original plans was the pews. In James Renwick's original plans, he called for the European custom of just chairs that would be rented when you came inside, and John Hughes also mentioned his in his speech at the laying of the cornerstone. However, the need to make the cathedral self-supporting meant it needed pew rents. After communion



Procession out of the Cathedral to bless the foundation at the Cathedral Dedication. *Frank Leslie's Illustrated Newspaper*, June 7, 1879.

The following is the treasurer's report showing the various receipts:—

Table.	Table.
St. Patrick's Cathedral.....\$12,786 40	St. Ann's..... \$2,327 96
St. Francis Xavier's..... 8,324 09	St. Peter's..... 2,118 53
St. James'..... 7,234 42	Most Holy Redeemer..... 2,106 33
St. Vincent Ferrer's..... 7,244 19	Transfiguration.. 2,067 18
St. Michael's... 6,259 60	Holy Cross..... 2,035 34
St. Agnes'..... 5,035 20	St. Rose of Lima 2,026 65
Nativity..... 5,048 32	St. Columba's... 2,000 71
St. John Evangelist..... 3,823 16	St. Anthony's... 1,933 86
St. Stephen's... 3,568 68	St. Bernard's... 1,874 30
St. Boniface's... 3,568 50	Holy Name..... 1,802 11
St. Lawrence's... 3,396 78	St. Elizabeth's.. 1,752 78
St. Joseph's... 3,169 52	St. Cecilia's.... 1,734 27
Sacred Heart... 3,166 69	Epiphany..... 1,708 71
St. Mary's..... 3,116 71	St. Joseph's, Harlem..... 1,522 88
St. Andrew's... 3,010 54	St. Bridget's... 1,502 67
St. Jerome's... 3,000 00	Annunciation.. 1,456 71
Holy Innocents. 2,690 94	St. Teresa's.... 1,346 97
St. Gabriel's... 2,509 03	Assumption.... 1,275 67
St. Paul's, Harlem..... 2,350 09	St. Vincent de Paul's..... 1,130 70
Immaculate Conception..... 2,348 58	St. Francis Assisi..... 1,001 20
St. Paul the Apostle..... 2,329 36	St. John Baptist's..... 945 72
Doors..... 28,318 06	Our Lady of Sorrows..... 734 26
Refreshment department..... 5,309 50	
Floral pavilion..... 2,931 51	
Journal of the Fair..... 2,629 00	
Sundries, including hat and cloak room, electric machines, scales, &c..... 1,708 66	
SPECIAL DONATIONS.	
Right Rev. Dr. Loughlin, Bishop of Brooklyn..... 500 00	
Rev. P. Egan, Tarrytown, N. Y..... 300 00	
Rev. R. Corley, Yonkers..... 200 00	
Mr. Theobald W. Tone, Rochester..... 100 00	
Rev. F. X. McSweeney, Poughkeepsie..... 50 00	
Rev. M. J. McSwiggan, Pawling..... 25 00	
Rev. J. Fitzsimmons, Rhinecliff..... 25 00	
Cash..... 2 50	
Total.....\$172,625 48	

JAMES LYNCH, Treasurer.

NEW YORK, Jan. 11, 1879.

Summary of the total Cathedral Fair collection

at the dedication, Vicar General William Quinn announced that the following Thursday evening there would be an auction for choice of pews. At the auction was a diagram, drawn by Renwick, showing the position of the seats in the 365 pews. All would be rented except for the last few pews in each aisle. For the first thirteen rows on the center aisle the rent was \$150 a year, with a total rent would be \$32,000 per year.

At the conclusion of the ceremony, over 200 priests and prominent laymen went to a dinner at the Roman Catholic Orphan Asylum, just behind the Cathedral, hosted by the Sisters of Charity. The Cardinal and the visiting archbishops sat on a raised platform at one end of the table. Cardinal McCloskey announced a cable from the Holy Father sending congratulations and benediction, and led a toast for the Pope. He also led a toast to Archbishop Hughes, saying, in part, "We must remember

that the foundation of the great Cathedral was laid by the illustrious and great Archbishop who has not been permitted to see the end of his work.... It was his successor's duty to carry out the work... It was a debt of gratitude as well as one of duty.... The true monument to be raised to the memory of Archbishop Hughes was the Catholic Cathedral he founded." The day concluded with a vespers service in the Cathedral celebrated by Archbishop Gibbons.

Although the Cathedral was opened and dedicated in 1879, it would be almost 31 years and two more archbishops before the debt was paid off and the building consecrated. Archbishop John Farley oversaw the consecration on October 5, 1910, after 52 years and almost four million dollars.



EXHIBIT OF ST. FRANCIS XAVIER'S CHURCH.

St. Francis Xavier's table at the opening night of the Cathedral Fair. Frank Leslie's Illustrated Newspaper; November 9, 1878.

"HE WHO SINGS PRAYS TWICE", SAINT AUGUSTINE

By Mr. John C. Odin



It is Christmas Eve and as you walk up Fifth Avenue the wind blows hard and you are thankful that it is behind you pushing you north towards your destination. The fresh cold invigorating air steals your breath away and as you walk you watch the puffs of condensation floating through the air in front of you. There is a dusting of light powdery snow that swirls around your feet, then spirals skyward towards the peaks of the colossal buildings on each side of Fifth Avenue. Looking upwards you see the starlit sky peeking out at you between the buildings soaring above your head. Walking further you pass the famous stores decorated for the holidays with wonderful lights that mark this grand season. Then you look to your left down the pathway that leads to the skaters in Rockefeller Center and the silver angels that stand, trumpets pointed upwards in a silent salute to the season. Then you see it; the enormous tree decorated with endless strands of twinkling lights with the enormous crystal star, the crowning glory atop the symbol of Christmas in New York City.

Walking on you check your watch and see that it is eleven thirty and you wait at the corner of Fifth Avenue and 50th Street. As the police officer signals you to cross Fifth Avenue you wish the officer a joyous and safe holiday. He tips his hat, smiles and returns the good wishes.

As you walk up the steps of the Cathedral, you look into the church and there it is. Stretched out before you is the magnificent interior with a naïve that goes on endlessly until it reaches the main altar. You show the usher your ticket and he happily shows you to your seat where you meet members of your family and friends. The warm glow of closeness comes over you as you shake hands and greet each other.

Then under the direction and steady hand of Dr. Jennifer Pasqual you hear it, the opening of *Joy to the World*, and you turn towards the mighty doors on the front of the Cathedral. Walking towards you

up the naïve is the procession of clergy and those taking part in the Mass, Monsignor Ritchie carrying the Christ Child to be placed in the crèche followed by his Eminence Cardinal Dolan, all resplendent in their vestments and all rejoicing in the birth of our Lord.

The mighty organ and choir fills the Cathedral and lifts you with the joy of the holiday season. You cannot help but smile and take a deep breath as you think - as it has happened through history with *Joy to the World*, it is now Christmas.

As Saint Augustine expressed and our own Cardinal Edward Egan shared with a standing room only Saint Patrick's Cathedral while attending a City Singing at Christmas Concert: It could not be truer, "He who sings prays twice."

From the day the cathedral was dedicated on a clear bright sunny May 25th, 1879, music at Saint Patrick's Cathedral has a long and storied tradition. At 10:00 am the magnificent new Cathedral filled to capacity was brought to life with the Processional March performed on the first Cathedral organ. This instrument with 4 manuals and 56 ranks was built by Jardine and Sons, one of the most respected organ builders in the world and of New York City. Then to continue this commitment to music in 1880, a 23-rank, 2-manual organ was installed in the chancel built by J.H. & C.S. Odell, also of New York City. After consistently upgrading the organs the present day organs consist of more than 9,000 pipes, 206 stops, 150 ranks and 10 divisions.

The Saint Patrick's Cathedral choirs have attained worldwide fame and this tradition started on May 25th, 1879 the day the Cathedral was dedicated. Under the first Director of Music William F. Pecher those attending the dedication of the Cathedral were thrilled with a stirring rendition of Hayden's [sic] sixteenth in B flat. With over 100 hundred voices and musicians from the Philharmonic this opening was as inspiring as it was sacred. A

brilliant introduction to what would be an integral part of the New York City's new home for the immigrant masses that came to our shores for the opportunity to pray in a home that they played as important a role in building as anyone else. Having raised the funds for the construction of what would be the new home for their faith.

The music program has become an ambassador for the Cathedral performing around the world for audiences that have included the Holy Father. The music program has also assisted with community outreach by making the Cathedral available to visiting choirs from around the world.

Where else in the greatest city in the world can a group from the Midwest that has never sung outside their small parish church sing in the grandest space of all? Where can this group perform right along with some of the greatest vocalists in the world? Where can a city come together at those glorious times of year to sing as stars or as neophytes to celebrate holidays as different as Christmas, Easter and St. Patrick's Day? Where was millions of dollars spent to have the grandest organs in the world?

The storied music program at St. Patrick's Cathedral has show-cased vocal talents from Caruso to Rene Fleming. There are organs that date back to the late 1800s. The directors of music have provided decades of glorious music. Directors of the music program have provided a firm though gentile hand to those that have performed at the Cathedral giving them the guidance they need to be the successes they are.

Under the direction of Dr. Jennifer Pasqual the music program will continue to inspire, entertain and provide a calming presence at times of reflection.

Whenever you are in agreement with Cardinal Egan you are in very good company and this time even more so. Yes, "He who sings prays twice" and what a glorious prayer it is.



Be a Part of St. Patrick's Cathedral

Mass Times:

Monday through Friday: 7:00, 7:30, 8:00 am,
12 Noon, 12:30, 1:00, 5:30 pm.

Saturday: 8:00 am (in the Lady Chapel).

12 Noon, Vigil Mass: 5:30 pm (Fulfills Sunday obligation).

Sunday: 7:00, 8:00, 9:00, 10:15 am (Full Choir)*,
12 Noon, 1:00, 4:00 (Spanish), and 5:30 pm.

***Watch Mass via Live Stream:**

www.saintpatrickscathedral.org/live

Confession Times:

Weekdays: After morning Masses and from Noon to
1:20 pm.

Saturdays: Noon to 12:45 pm and from 3:30 to 5:30 pm.

Reconciliation is available in languages other than
English.

For more information, please contact the priest on duty at:
St. Patrick's Cathedral Parish House

14 East 51st Street
New York, NY 10022
212.753.2261

For any additional questions please call the Parish House:
212.753.2261

Location:

St. Patrick's Cathedral
5th Avenue between 50th/51st Streets
New York, NY, 10022

Subway Directions:

E or 6 trains to 5th Avenue/53rd Street
4 5 6 or NQR trains to 5th Avenue/59th Street
BDM or F trains to Rockefeller Center

Visit Our Gift Shop Online: www.spcgift.org

15 East 51st Street, between 5th Ave and Madison Ave
Hours: 8:30 am to 8:00 pm, Monday through Friday
10:00 am to 6:00 pm, Saturday and Sunday

Virtual Tour:

www.saintpatrickscathedral.org/visit

St. Patrick's Cathedral is the Mother Church of the
Archdiocese of New York and the seat of its Archbishop.
Built by contributions large and small, it remains
emblematic of the ascendancy of religious freedom in the
New World.



YOUNG ADULT MINISTRY

Join our **Young Adult Ministry Program**
today! Our mission is to bring together those
young adults who are looking for a community
built on faith to help them grow their network,
relationships, and interests. We hope to be a
place that young adults seek out for leisure,
volunteering, events, worship, and more.

To become a member, please fill out an
application online at:

www.saintpatrickscathedral.org/youngadult.

Or

Join the *Young Adults of St. Patrick's Cathedral*
Facebook group.

**YOU'RE INVITED TO BECOME A
PARISHIONER**

Visit us online and sign up today at
www.saintpatrickscathedral.org/parishioner





CATHEDRAL SPOTLIGHT

KEVIN DONOHUE

"KEVIN IS MY RIGHT HAND. HE MAKES THE CATHEDRAL
RUN AS SMOOTHLY AS A WELL-OILED CLOCK"

~ MONSIGNOR RITCHIE

SPC: What is your title?

KD: I am the Director of Finance & Operations for St. Patrick's Cathedral.

SPC: What is your education & career background?

KD: I was born and raised in the Bronx where I attended Our Lady of Refuge grammar school and Cardinal Hayes High School. After high school I attended Iona College and in 2017 I received my Master of Science in Church Management from Villanova University. Before coming to St. Patrick's I was a Detective for the NYPD for 20 years. After retiring from the NYPD, I became the operations manager for the NY Yankees, managing stadium security and personnel.

SPC: What are your responsibilities?

KD: Working in conjunction with Monsignor Ritchie, I manage the security, finances and day-to-day operations of the Cathedral. It is with his trust and guidance that I am able to do my job.

SPC: How long have you been working at St. Patrick's?

KD: I have been at the Cathedral for the past 15 years. I started as the Director of Security, followed by Director of Operations. Receiving my Masters Degree in Church Management has led me to my current role as Director of Finance & Operations.

SPC: Describe an average day at the Cathedral

KD: There are no average days at the Cathedral. It is an ever changing environment. The busiest times here are during Christmas and Easter. During these seasons I am making sure everything is prepared such as the Nativity scene, floral arrangements for the altars, palms, ashes, as well as arranging extra security.

SPC: What has been the greatest challenge?

KD: During the 5 year renovation the greatest challenge was keeping the Cathedral open as a place of worship in the

midst of a construction site. It was important to keep people moving in and out without slowing down the renovation process.

SPC: Do you have a favorite part of the Cathedral?

KD: My favorite part of the Cathedral is the Lady Chapel. It's the one part of the Cathedral we try to keep as spiritual and tranquil as possible. There is a sense of calmness as I sit in the pew prior to opening the Cathedral in the morning.

SPC: Did you ever think you would be working at St. Patrick's Cathedral?

KD: As I sat in the pew as a member of the Cardinal Hayes graduating class, and received my high school diploma from Cardinal Cooke, I could not have imagined working here. It has allowed me to meet some amazing people while serving the greatest Cathedral in the world. I am truly blessed to have been given this position.

JOIN OUR LEGACY

As you think about your giving this year, you may wish to consider some giving options that could benefit you and provide for the *Legacy* of the Cathedral.

CHARITABLE BEQUESTS

There are several ways to name the Cathedral as a beneficiary of your will or living trust. You can make a cash bequest, leave a specific asset such as appreciated securities, or designate that the Cathedral will receive all or a percentage of the remainder of your estate, after your other beneficiaries are provided for.

GIFTS OF RETIREMENT PLAN ASSETS

Retirement plan assets could be the most heavily taxed of all your assets if left to heirs. With the income and estate taxes, more than half could be whittled away. You can preserve more of your estate for your heirs and meet your philanthropic goals by leaving your retirement plan assets to a tax-exempt charitable organization such as the Cathedral.

GIFTS OF APPRECIATED SECURITIES

Giving appreciated securities is now more advantageous with the rise in the value of securities and higher tax rates. For securities held longer than one year, you can deduct their full market value (top Federal rate 39.6%) regardless of what you originally paid for them. You also avoid paying capital gains tax (top Federal rate 23.8%).

CHARITABLE GIFT ANNUITIES

A charitable gift annuity is a simple contract that offers a tax-advantaged way to provide fixed guaranteed income to you and/or another individual. At the death of the last income beneficiary, the remaining principal is transferred to the Cathedral. You can begin to receive income when you need it most, either right away, or at a pre-determined future date such as retirement.

CHARITABLE REMAINDER TRUSTS

You can donate a wide variety of assets to a charitable remainder trust, including cash, appreciated securities and real estate, and receive a percentage of the trust's value as income. In years when the trust assets appreciate; the distribution will increase; if asset values decline, distributions are lower. At the death of the last income beneficiary, the remaining principal is transferred to the Cathedral.

CONTACT US

We would be most grateful for the opportunity to discuss these gift arrangements and other giving ideas with you, your family and your professional advisers.

Loual Puliafito
Sr. Director of Development, St. Patrick's Cathedral
(646) 537-7830 ext. 847
LoualPuliafito@saintpatrickscathedral.



CELEBRATE HOLY WEEK AT ST. PATRICK'S CATHEDRAL!

LENTEN DEVOTIONS:
EVERY MONDAY, TUESDAY,
THURSDAY 6:00 PM

STATIONS OF THE CROSS:
EVERY WEDNESDAY & FRIDAY 6:00 PM

WEEKDAY MASSES:
7:00 AM, 7:30, 8:00,
12:00 NOON, 12:30, 1:00, 5:30 PM

04/14/19: PALM SUNDAY
04/15/19: RECONCILIATION MONDAY
04/16/19: CHRISM MASS
04/17/19: WEDNESDAY
04/18/19: HOLY THURSDAY
04/19/19: GOOD FRIDAY
04/20/19: HOLY SATURDAY
04/21/19: EASTER SUNDAY

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