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Oremus

Westminster Cathedral Magazine



*Joseph, wise ruler of God's earthly household,
Nearest of all men to the heart of Jesus,
Be still a father, lovingly providing
For us, his brethren.*

WESTMINSTER
CATHEDRAL

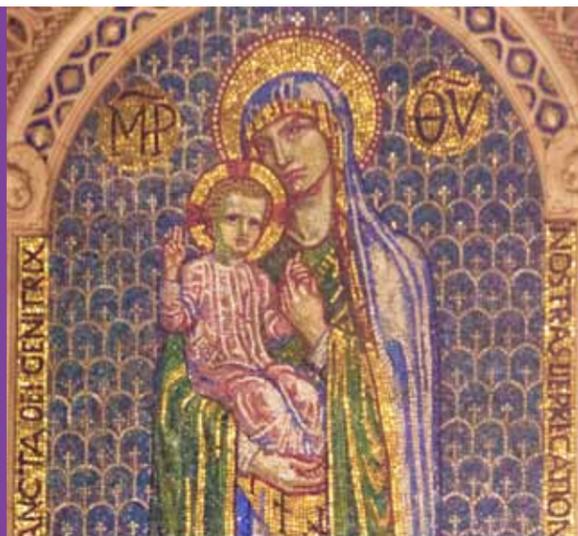
Called to serve the Sick

It has been rightly observed that, even though the Year of Mercy has ended, mercy never will: forever it will be an essential component of our Christian attitude and life. The Year of Mercy did, however, generate an enthusiasm and moved this virtue to the forefront of our mind and pastoral approach. We have become more familiar with the Corporal Works of Mercy, listed and displayed in our parishes and in the Cathedral.

Using the momentum created by the Year of Mercy our Diocese will have in the first half of this year a short season entitled: 'Called to Serve the Sick'. In this time we hope to heighten awareness of what we are already doing and what we have to offer, and widen it to all who are suffering.

One of the great sorrows borne is by parents who have lost a child. On Saturday 11 March at 2.30pm in the Cathedral we will celebrate a Mass for Bereaved Parents. Those who attend will have the opportunity to write the name of the child who has died, and these names will be collected and brought to the sanctuary. It is hoped that in this way parents will be comforted and experience the support of the Church.

It is hoped that these few months will have a value which will stretch into the future. May this be a fruitful time for the whole Diocese as we implement and practice that virtue of Mercy which captured the imagination of the world.



Mass for Bereaved Parents
 Saturday 11 March at 2.30pm
 Westminster Cathedral

Called to SERVE the SICK

At the end of the homily parents will be invited to write the name of their deceased child; these will be collected and taken to the sanctuary

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Eight Thames Bridges Walk
2017

The Bambang Sunshine Project is holding its annual sponsored walk in aid of Filipino children with disabilities in Bambang, Nueva Vizcaya, Philippines, on Saturday 11 March. 'Eric's Walking Team' will meet on the Cathedral Piazza at 10.30am. The walk starts at 11.00am. The walkers will walk across four bridges twice. From Westminster Cathedral, they will walk to Lambeth, Westminster, Waterloo, and Hungerford Bridges. Participants are requested to find their sponsors.

The walk should take about two and a half hours. After the walk, 'Eric's Walking Team' will get together for lunch in the Cathedral kitchen café.

For more information and for sponsorship forms, please phone Florencia on 07375 649160

Oremus

Cathedral Clergy House
 42 Francis Street
 London SW1P 1QW



T 020 7798 9055
 E oremus@rcdow.org.uk
 W www.westminstercathedral.org.uk

Oremus, the magazine of Westminster Cathedral, reflects the life of the Cathedral and the lives of those who make it a place of faith in central London. If you think that you would like to contribute an article or an item of news, please contact one of the editorial team.

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Cathedral Historian
 Patrick Rogers

Design and Art Direction
 Julian Game

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Cover image: The National Shrine of St Joseph, formerly at Mill Hill, is now at Farnborough Abbey. The statue was crowned by Cardinal Manning in 1874.

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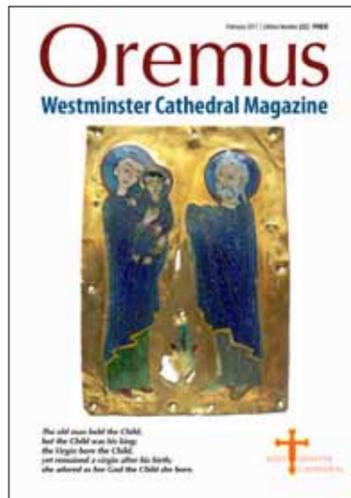
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Join the Companions of Oremus



... and help us to continue to publish our magazine free of charge

The Companions of Oremus was established in 2016 to recognise those who give generously to support the production of *Oremus*.

Companions' names are published in the magazine each month (see page 7) and, from time to time, Mass will be offered for their intentions.

All members will be invited to at least one social event during the year.

If you would like to join the Companions of Oremus please write to Oremus c/o Clergy House, 42 Francis Street, London SW1P 1QW or email oremuscomps@rcdow.org.uk – members are asked to give a minimum of £100 annually. Just mention in your email or letter how you would like your name to be listed and let us know if you can Gift Aid your donation, providing your name and address, including postcode.

Thank you for your support.



Noticeboard: Calling Couples, Alumni and Pilgrims

The Annual Mass for Matrimony will take place here in the Cathedral on Saturday 3 June at 3pm. The Cardinal invites all couples in the diocese who are celebrating their 10th, 25th, 30th, 40th, 50th, or 60th (and every year over 60) anniversary of Catholic marriage. If you are celebrating such an occasion, please give the parish clergy these details: names of husband and wife, wedding date, full postal address and email (or telephone number, if no email), so that an invitation can be sent.

Calling Alumni and Alumnae

This year is the 50th anniversary of the University Chaplaincy centre for London's Universities. Were you a resident or regular Mass-goer here? Were you in one of the University Catholic Societies in London? Did you deepen your faith or discover your vocation through the Chaplaincy? We would love to reconnect with you and hear from you.

There is a range of celebrations planned, but the principal celebration will be Mass on Sunday 28 May at St James' Church, Spanish Place at 2pm, celebrated by Cardinal Vincent.

For more information please email alumni@universitycatholic.net or visit our website at www.universitycatholic.net

Calling Pilgrims

For those who are thinking of going on pilgrimage this year, the Diocese offers the following opportunities:

Pilgrimages Programme:

Fatima – 24 to 27 April

Lourdes – 23 to 29 July

Walsingham – 7 October

Holy Land – 31 October to 7 November

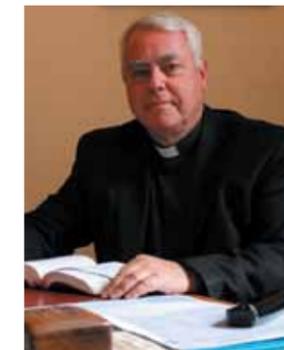
Details are available from the Pilgrimage Co-ordinator, Elizabeth Uwalaka, Vaughan House, 46 Francis Street SW1P 1QN, Tel: 020 7798 9173, Email: elizabethuwalaka@rcdow.org.uk

From the Chairman

From time to time I have a conversation with someone, or I hear an address, or I read a book, or watch a film that has a profound affect upon me and leaves a memory which stays and stays. Recently I saw the film *Silence* and found it totally engrossing and memorable; and writing these words on the Feast of St Paul Miki and the First Martyrs of Japan makes their suffering and hardship even more vivid. Some years ago whilst doing jury service one of my fellow jurors kindly gave me the book *Silence* by Shusaku Endo which, to my shame, I have not yet read - but having seen this film I will certainly do so.

The persecution of Christians is very much in our minds at this time but sadly, despite the efforts of many including HRH the Prince of Wales, it hasn't achieved the place it should have on the world's stage nor on the agenda of the world's leaders. We are only too well aware of the suffering of our brothers and sisters in Syria and Iraq, but there are many other areas where Christians are enduring terrible treatment. In a recent article in the *Spectator* entitled

Abandoned to their fate, the author Douglas Murray describes the situation of Christians in northern Nigeria and it makes some pretty awful reading. As individuals we may not be able to do much for our fellow Christians, but there are two things we can do: one is to pray for them and the other is to make as public as we can the fact of their suffering.



As the days begin to lengthen and the early spring flowers start to appear, let us pray that we may begin our annual Lenten journey with renewed faith and hope.

With my very best wishes,

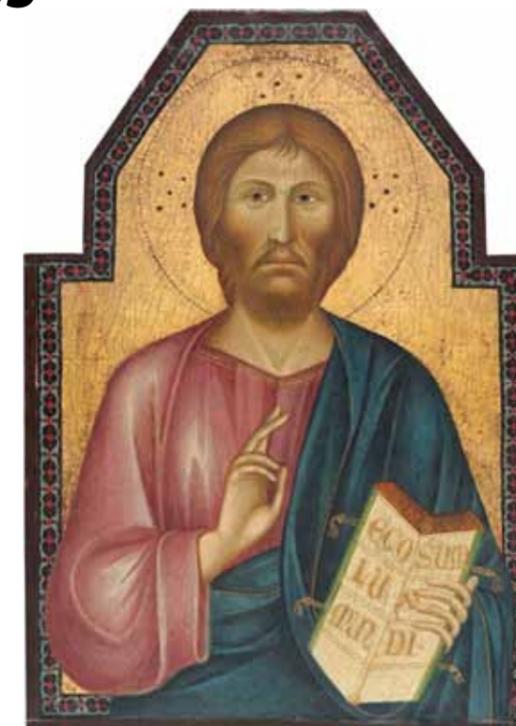
Canon Christopher Tuckwell

Signing with the Cross

'You will be a blessing', God had said to Abraham at the beginning of salvation history (Gen 12:2). In Christ, the Son of Abraham, these words are completely fulfilled. He is a blessing, and he is a blessing for the whole of creation as well as for men. Thus the Cross, which is his sign in heaven and on earth, was destined to become the gesture of blessing for Christians. We make the sign of the Cross on ourselves and thus enter the power of the blessing of Jesus Christ. We make the sign over people to whom we wish a blessing; and we also make it over things that are part of our life and that we want, as it were, to receive anew from the hand of Jesus Christ.

Through the Cross, we can become sources of blessing for one another. I shall never forget the devotion and heartfelt care with which my father and mother made the sign of the Cross on the forehead, mouth and breast of us children when we went away from home, especially when the parting was a long one. This blessing was like an escort that we knew would guide us on our way. It made visible the prayer of our parents, which went with us, and it gave us the assurance that this prayer was supported by the blessing of the Saviour. The blessing was also a challenge to us not to go outside the sphere of this blessing.

Blessing is a priestly gesture, and so in this sign of the Cross we felt the priesthood of parents, its special dignity and power. I believe that this blessing, which is a perfect expression of the common priesthood of the baptised,



should come back in a much stronger way into our daily life and permeate it with the power of the love that comes from the Lord.

from *The Body and the Liturgy* in *The Spirit of the Liturgy* by Joseph Ratzinger

Michelangelo & Sebastiano

Two Artists in Co-operation

This spring, the National Gallery (the Cathedral parish is blessed to have both Tate Britain and the NG within its boundaries) presents the first-ever exhibition devoted to the creative partnership between Michelangelo (1475-1564) and Sebastiano del Piombo (1485-1547), featuring exceptional loans, some of which have not left their collections for centuries.

Michelangelo & Sebastiano explores the complementary talents, yet divergent personalities, of the two artists. It encompasses approximately 70 works - paintings, drawings, sculptures and letters - produced by Michelangelo and Sebastiano before, during and after their association. Examples of their extensive, intimate correspondence offer us a unique insight into their personal and professional lives; their concerns, frustrations and moments of glory.

In 1511, Sebastiano, a young, exceptionally talented Venetian painter, arrived in Rome. He was quickly embroiled in the city's fiercely competitive art scene. He met Michelangelo, who was working on the Sistine Chapel ceiling, and the two quickly became friends and allies against the prodigious Raphael, another recent arrival whose star was rising with the most influential patrons in Rome. As the only oil painter in the city to rival Raphael, Sebastiano was an ideal collaborator for Michelangelo, who did not care for the medium but wanted to marginalise his younger competitor. For his part, Sebastiano profited immensely from Michelangelo's drawings and conceptual ideas. Together they created several works of great originality and rare beauty.

Their friendship lasted over 25 years, far beyond Michelangelo's long-term relocation to his native Florence (1516) and Raphael's death (1520). It ended acrimoniously after Michelangelo's permanent return to Rome to paint the Last Judgment in the Sistine Chapel, apparently with

an argument over painting technique. Their partnership unfolded during a remarkably dramatic time for Italy - one of revolution, war and theological schism, but also of great intellectual energy and artistic innovation.

A key loan to the exhibition is the *Lamentation over the Dead Christ* (circa 1512-16), also known as the *Viterbo Pietà* after the central Italian town where it resides. This painting is Michelangelo and Sebastiano's first collaboration and eloquently represents their combined vision. Rarely seen outside its native Italy, it is also the first large-scale nocturnal landscape in history, iconographically original for its separation of Christ from his mother's lap.

In its time, the *Viterbo Pietà* was received with widespread praise, and on its merits Sebastiano garnered his next two major commissions, both of which were completed with Michelangelo's input - the decoration of the Borgherini Chapel in S Pietro in Montorio, Rome (1516-24) and *The Raising of Lazarus* (1517-19). The latter was painted in competition with Raphael's great *Transfiguration* (now in the Vatican Museums) for the Cathedral of Narbonne, France, from which it was removed in the 18th century. *The Raising of Lazarus* eventually became part of the foundational

group of paintings forming the National Gallery Collection in 1824, where it was given the very first inventory number, NG1.

Recent scientific research conducted at the National Gallery has provided new insights into the two artists' respective work on *The Raising of Lazarus*. Infrared reflectography has revealed Sebastiano's contribution to be more substantial and independent of Michelangelo's influence than previously assumed. It is now understood that Michelangelo only intervened at a relatively advanced stage in the painting's development, revising in drawings the figure of the revived Lazarus, which Sebastiano had already painted.



The Risen Christ in Santa Maria sopra Minerva, Rome

Among other exhibition highlights is *The Risen Christ* by Michelangelo, a larger-than-life-size marble statue carved by Michelangelo in 1514-15, generously lent by the Church of S. Vincenzo Martire, Bassano Romano (Italy). *The Risen Christ* will be shown with a 19th-century plaster cast after Michelangelo's second version of the same subject (1528-21), which resides in - and never leaves - the Basilica of Santa Maria sopra Minerva, Rome. Never attempted before, this juxtaposition presents visitors with the first-ever opportunity to see these statues side by side.

Sebastiano's *Visitation* from the Louvre, Paris, and the *Lamentation over the Dead Christ* from the State Hermitage Museum, St Petersburg, will also leave their collections for the first time to travel to Trafalgar Square. The latter will be united with Sebastiano's *Christ's Descent into Limbo* (1516) from the Museo del Prado, Madrid, and Francisco Ribalta's 17th-century copy of Sebastiano's lost *Christ Appearing to the Apostles*. The three paintings will be presented in their original triptych format for the first time since they were separated in 1646.

To evoke the experience of seeing the works *in situ*, groundbreaking technology will be used to present a spectacular three-dimensional reproduction of the Borgherini Chapel in S Pietro in Montorio, Rome. Using the most advanced digital imaging and reconstruction techniques, the National Gallery will bring the chapel to London for an immersive experience of the structure much as it was created.

'This is the first exhibition of its kind anywhere, and the first to showcase the work of Sebastiano in the UK. Although highly esteemed among collectors in the 19th century, Sebastiano has since slipped from our awareness in large part due to his close association with Michelangelo, Raphael and Titian. I hope this will encourage a new look at this tremendously original artist, while highlighting an overlooked aspect of Michelangelo's activity', said Matthias Wivel, curator of the *Credit Suisse Exhibition: Michelangelo & Sebastiano*.

Director of the National Gallery, Dr Gabriele Finaldi, notes that: 'The exhibition introduces us into the very heart of High Renaissance Rome, where a new and heroic art was being forged. Against a background of war and religious conflict Michelangelo and Sebastiano produced works about life, death and resurrection which are among the most powerful and moving ever made. This is a unique opportunity to see an exceptional gathering of masterpieces'.

The exhibition runs from 15 March - 25 June 2017.

For more information and bookings see: www.nationalgallery.org.uk

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If you would like to become a Companion of Oremus, see page 4

New in Cathedral Gift Shop

We are pleased to announce an exquisite addition to the range of gifts available in Westminster Cathedral Gift Shop.

Cross pens are renowned worldwide for their design and quality and we now have for sale a luxury ball-point pen which comes with the Cathedral logo and in its own box.

This will make an excellent gift for a loved one on that special occasion.



Retail Price: £35.00

A Daily Lenten Prayer

Today Lord, I choose life,
I choose your love and the challenge to live it and share it.
I choose hope, even in moments of darkness,
I choose faith, accepting you as Lord and God,
I choose to let go of some part of my burdens,
day by day handing them over to you,
I choose to take hold of your strength and power
ever more deeply in my life.
May this truly be for me a time of new life, of
change, challenge and growth.
May I come to Easter with a heart open to dying
with you
and rising to your new life, day by day.
Amen.

from *The Family Prayer Book*

© Council for Marriage and the Family of the Irish Episcopal Conference

On each Sunday in Lent we are asked to pray for Candidates for the Sacraments;
so we commend to God:
the children of our parish community, preparing for their First Holy Communion;
the young people who seek the Sacrament of Confirmation, including those who worship in the Cathedral and the candidates from Westminster School;
the members of the RCIA group, preparing for Baptism, Reception into the Church, Confirmation and Holy Communion;
and those couples who continue their preparation for Marriage.
Let us pray also for the Deacons of the diocese preparing for the Priesthood,
and for the Candidates who are approaching the Diaconate, whether transitional or permanent.

Lord, in your mercy *Hear our prayer*

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Everyone deserves a chance



For 30 years, the Cardinal Hume Centre has cared for some of the poorest, most marginalised people living near the Cathedral. The Centre was founded by the Cardinal in direct response to the number of homeless young people he saw on the streets around Archbishop's House and families living in bed and breakfast accommodation. Our first services, therefore, included a hostel for young people and a family support service. Over the years we have responded to the needs of people of all ages coming through our doors, developing services which include housing, welfare and immigration advice, and learning and employment support.



Helen outside the Centre

One person whose life has been turned around through help from the Centre is Helen, who wants her story to be shared with others.

'In 2013 I lost my job and my home. Desperate for a place to live, I was forced into a dirty, overcrowded flat. Over the next year I was bullied and harassed by the landlord and his family. I was restricted from using the kitchen and doing my laundry. Advances from the landlord's son made me feel unsafe. As I sat crying in my room after the landlord had yelled at me one evening, I knew I couldn't bear to live there anymore.

For weeks I was homeless, carrying all my belongings with me as I tried to find a different friend's sofa to crash on each night. It was difficult and stressful. Had it not been for a kindly passer-by referring me to a women's hostel, I don't know how long I would have been on the streets. The hostel was clean and I had my own room. Most importantly, it was right across the road from the Cardinal Hume Centre, which became my lifeline. I would go there to use the computer room to search for work, I was able to get benefits advice; and when I was really struggling to make ends meet, they made sure I had food and toiletries.

I started meeting with Jeanita Snowdon, one of the Centre's employment and training officers. She was the first person to ever ask me about my passions and aspirations. She helped me with my job applications and getting my CV up to scratch. Jeanita didn't just want me to get into any job, she wanted me to strive for my dream job. Her belief in me gave me confidence to apply for roles I had always believed were out of my reach. I was encouraged to develop

my writing skills by setting up my own blog, and I was given mock interviews to help prepare for the real thing. As well as the practical advice, the team arranged for me to go to employment workshops at Standard Chartered Bank, the Foreign Office and Westminster Abbey.

In August 2016 my stars finally aligned when I managed to secure full-time employment at a leading London college. I don't know if I could have maintained the confidence to keep aiming high, had it not been for the support I received at the Centre. That hasn't ended with me getting a job. I now attend in-work support sessions to help me stay focussed on developing my career, and the Centre's housing team helped me to move into my very own one-bedroom flat. When I look back to where I was in 2013 I can't believe how far I've come and how much my life has changed. I will never forget what the Cardinal Hume Centre did for me, helping me get back on my feet.'



Helen speaking with Jeanita Snowdon

Jeanita adds: 'Helen's story shows the complexity of being an employment officer. We're not just putting people back on the conveyor belt, only to see them becoming unemployed again. We invest in each person. It's fantastic to see Helen so confident now. She is energised and positive, financially independent. She now believes she has something to offer the job market and that she has the skills'.

All of us at the Centre are very grateful for the support that the community of Westminster Cathedral has given to the tens of thousands of people who have come through its doors over the last 30 years. You can find out more about our work and the people we support through your help, including a video of Helen and Jeanita, at www.cardinalhume.org.uk.

Miserere: Music written for the Vatican, Gloucester and BBC TV

Peter Stevens

This term's concert given by the Cathedral Choir and Orchestra, conducted by Martin Baker, brings together popular masterpieces from the 17th and 20th centuries, with a powerful meditation on the Passion from one of the leading composers of our time.

Gregorio Allegri was a priest who spent most of his life in Rome. His early musical education came from his years as a chorister in the church of San Luigi dei Francesi, and he went on to compose a substantial body of sacred music, including a large number of motets. After ordination, Pope Urban VIII appointed him to the Sistine Chapel Choir as a contralto. Half a century after Allegri's death, one of his pupils spoke warmly of his teacher:

'In addition to his virtue, he had a singularly good nature. He gave generous alms to the poor, who were always on his doorstep, as well as to prisoners, whom he visited daily...'

As well as his sacred music, Allegri is credited with writing the earliest surviving example of a string quartet. However, despite his considerable output, he is remembered primarily for one piece whose compositional history is dubious, to say the least: his *Miserere*. A setting of Psalm 50 in the Vulgate, it has become one of the best-known pieces in the entire choral repertoire. An aura of mystery grew up around the work almost immediately, to such an extent that the Vatican banned its publication or any copies being circulated outside the Sistine Choir. Famously, however, the 14 year-old Mozart heard it twice on a trip to Rome and transcribed it from memory!

The *Miserere* is scored for three separate groups of voices: the main choir, in five parts; an echo choir in four parts; and a third group to sing verses of plainsong in between the polyphonic verses. The spatial possibilities of this scoring are well served by Westminster Cathedral, with its galleries, apse, and side chapels. At the time of the work's composition, the convention was for the performers to elaborate freely on what was actually written in the score. Mozart's transcription is fairly plain, without the famous top C; this, along with the unexpected change of key in the quartet's verses, is thought to date from as late as the 1880s. Regardless of who wrote it, or of its haphazard evolution over the centuries, Allegri's *Miserere* is a deeply evocative piece of music, and the perfect soundtrack to Lent.

The *Fantasia on a theme of Thomas Tallis* by Ralph Vaughan Williams was written in 1910, and first performed in Gloucester Cathedral, conducted by the composer. The premiere was a great success, and the work has

remained popular. The theme on which the work is based is a hymn tune written in 1567 by the renaissance master Thomas Tallis. Despite the religious persecutions that raged throughout during his lifetime, Tallis remained a Roman Catholic, although he contributed nine hymn tunes to the Psalter compiled by the Protestant Archbishop of Canterbury, Matthew Parker.

Using Tallis' tune as his starting point, Vaughan Williams builds it into a substantial piece scored for string orchestra. Like the *Miserere*, it is conceived for three groups of performers: the main orchestra, a solo quartet, and a small group positioned away from the other players. The expansive opening chords were written to blossom in the generous acoustic of Gloucester Cathedral, and Westminster Cathedral will provide a similarly sympathetic setting. With its cool lyricism, impassioned climaxes and sheer beauty, the *Fantasia* is a wonderful example of the English pastoral tradition.

The emotional impact of Sir James MacMillan's *Seven Last Words From the Cross* has made it a modern classic, referred to as his masterpiece. Commissioned by BBC TV and screened in seven episodes during Holy Week 1994, the work is composed for eight-part choir and strings. The text is the traditional sequence of Christ's words spoken from the Cross, compiled from all four Gospels, but interspersed with texts drawn from the Holy Week liturgies. Each movement has its own identity; of the many highlights are the opening string idea, upon which the first movement is based; the heart-rending beauty of *Venite adoremus* in the third movement; and the parched desolation of the fifth movement *I thirst*.

The composer uses silence to great effect throughout the work; the opening choral declamations of the second movement are balanced with long periods of silence. Above all, however, the seventh movement is profoundly affecting. The choir opens with the text, *Father, into Thy hands I commend my Spirit*, descending into darkness before the strings take over and complete the work alone. MacMillan explains that at this point: 'liturgical detachment breaks down and gives way to a more personal reflection; hence the resonance here of Scottish traditional lament music'. The writing builds in intensity before the violins settle on a high-pitched cluster, where they are left stranded. Their sighs get shorter and quieter, with longer and longer silences between each one: a vivid reflection of the final shallow breaths of the dying Christ.



Allegri Miserere

Fantasia on a Theme by Thomas Tallis - Vaughan Williams
Seven Last Words from the Cross - James MacMillan

Westminster Cathedral Choir & Orchestra
Conductor - Martin Baker

Wednesday 29 March 2017 7:30pm

Tickets are available from: www.ticketmaster.co.uk | 0844 844 0444
or in person from the Cathedral Gift Shop | £35 £25 £15

www.westminstercathedralchoir.com

Tackling Poverty: A Fishy Story

Simon O'Toole, CAFOD Co-ordinator for Westminster Cathedral



The Bible often mentions fish, which are also associated with aspects of Jesus' ministry. Direct reference to fish is made in the miracle of the five barley loaves and two fishes which feed the 5,000 in the Gospel accounts. There are indirect, allegorical references to fishermen. St Luke tells us that after Jesus instructs Simon to: 'Put out into the deep water and let down your nets for a catch', the result is overwhelming, the Lord saying to Simon: 'Do not be afraid; from now on you will be catching people'. Yet the only time fishing itself is referred to is in St John's Gospel (21:3) where we are told that: 'Simon Peter said to them "I am going fishing"'.

The initials of the five Greek words that mean 'Jesus Christ, Son of God, Saviour' (*Iesous Christos Theou Yios Soter*) spell the word 'ichthys', Greek for 'fish', whence the adoption by the first Christians of the symbol of the fish.

This year our CAFOD Lent Appeal is all about fish, a woman named Florence and her community. Thanks to your generosity, she has recently experienced good fortune, which she, in turn, wants to share with her neighbours. Yet until she received the help made possible by your donations to CAFOD, life had been difficult.

Florence is 41 and lives in northern Zambia, where the climate is tropical. A hard-working mother devoted to her family, she has two children whom she must support since her husband died in a mining accident. She told us that: 'I had challenges. I couldn't get enough money to buy farming equipment. I wanted to grow corn, but struggled and I grew just enough to survive', whilst her position was made worse by drought. Her need was for money in order to keep her children in school, so that they would have the chance of a better life than her. Determined to help herself and her family, she did not want to live on charity and sought an alternative way.

For over 20 years the Sisters of the Sacred Hearts of Jesus and Mary have been CAFOD's partners in Zambia. Florence joined one of the Sisters' groups to learn how to become a fish farmer. The Sisters gave Florence the necessary tools and taught her how to make a pond, care for fish and help them grow. It costs £4 to buy 100 tiny starter fish, and £20 to provide the materials to build a pond.

Florence dug two ponds near her village and the Sisters gave her 500 starter fish, each one the size of your thumb. With the Sisters' continued support, the fish started to grow

and Florence was able to sell them at market. With the profit she bought some more starter fish and now has a thriving business so that she can support her family and send her children to school.



Florence

The way in which the Sisters helped Florence enabled her to maintain her self-respect and gain an occupation for life: so much better than giving her a handout of corn or fish and making her dependent on aid.

Florence comments that: 'When I came back from the training, I wanted to help my neighbours as they had helped me in the past. I thought that if they were empowered, they would benefit too'. Now they also have thriving fish farm businesses and the village has lots of ponds. Florence and her

neighbours can now afford to buy sustainable energy and improve their homes.

I am a CAFOD volunteer because I believe it is worth supporting. By helping the Sisters in their work with Florence, I am helped to act as a Christian. Pope Francis challenges us to be Missionary Disciples. We hear the word and believe it and want to follow the Lord. But we have also to be 'missionary' in the sense of living the word in all our decisions and actions with people around us. Volunteering is a clear expression of that missionary discipleship and Lent is the best time to try it out! We are told that the season is not only about giving up things, but also the time for taking up tasks which bear witness to our Christian belief. Our former auxiliary bishop and now Bishop of Salford, Bishop John Arnold, Chair of CAFOD, says that: 'Faith isn't a concept that we have in our minds as some sort of sterile belief. It cannot just be thought about and believed in. It has to be put into action'.

Almsgiving (one of the three traditional practices in Lent, alongside prayer and fasting) is important. Please donate whatever you can afford to CAFOD, either money or your time to help those living in terrible poverty. In order for CAFOD to focus its resources on the people that matter, and continue to expand its work, we need more volunteers.

CAFOD works in partnership, supporting local organisations that know the area and its needs (such as the partnership with the Sisters who helped Florence and her community). Its projects are designed to be long-lasting, giving people skills, resources and opportunities to cope with disasters and to provide for themselves. In times of crisis, it will provide emergency humanitarian relief with the help of its partners. CAFOD also acts as an advocate on behalf of the oppressed, and to promote a more fair and just society.

What ultimately inspired me to volunteer was reflecting for many years about Jesus' promise in St Matthew's Gospel:

'Blessed are those who hunger and thirst for righteousness, for they will be satisfied'. In a CTS booklet Father J F Webb writes consolingly about this Beatitude, noting that Jesus: 'proclaims that righteousness will be ours, not insofar as we have actually achieved it, but to the extent that we have really longed for it'. We must not be put off by the size of the task in front of us; what matters is that we should try.

For me, the best way to try to do something for people like Florence was to join CAFOD. I wanted to play my



part in helping to alleviate the burdens of those who live in conditions of unacceptable injustice. We should strive to look outwards around the world, to be aware of those who are suffering, since Christians are called to co-operate with Divine Providence

for the good of all creatures and are responsible for the world which God has entrusted to us. Justice and love are universal values and inexhaustible sources of inspiration.

The Lent and Harvest appeals at the Cathedral are a real team effort, and the CAFOD volunteers are grateful for the support given them every year by those regular Cathedral volunteers who hand out missals at the start of Mass, the collectors and the Counting House team. We are all compelled by faith and a desire to help others. Can you go further and become a CAFOD volunteer? You can get more information from CAFOD Westminster Volunteer Centre, Church of Christ the King, 29 Bramley Road N14 4HE Tel: 020 8449 6970, Email: westminster@cafod.org.uk, whilst the website: www.cafod.org.uk contains all you need to know about CAFOD, its work around the world, and how to get involved.

This year the Lent Appeal will be made at all masses over the weekend of 11/12 March. Please be as generous as you can; and throughout the year please keep in your prayers our brothers and sisters living in the poorest communities around the world.



Cardinal Vincent with Westminster Volunteers

Exploring the Quarries: Scotland

Patrick Rogers

We have three granites and just one marble from Scotland in the Cathedral, all in the Chapel of St Andrew and the Saints of Scotland. The decoration was funded by a wealthy Scottish nobleman, the Fourth Marquess of Bute, and cost close to £10,000. The architect responsible was the Marquess's own architect and was also Scottish, but he changed his name from Robert Weir Schultz to Robert Weir Schultz Weir (RWS Weir) in 1914 to avoid the anti-German hostility prevalent at the time. The decoration took place from 1913 to 1915.

The Granites

Granite is a plutonic rock formed when molten rock cools and solidifies within the earth's crust, without coming to the surface in a volcanic eruption. The altar *mensa* in St Andrew's Chapel consists of a large slab of grey-black Alloa granite from near Stirling on the Forth river. The base of the altar is a slab of the light grey granite from Aberdeen. Upon this base are mounted five pilasters of mottled red granite from Peterhead, a coastal fishing town also in Aberdeenshire. These pilasters are topped by bronze capitals which support the *mensa*. The locations of the quarries for all three granites were close to major ports and thus to sea transport, which was almost always cheaper than by road or rail.

The colourful mottled red Peterhead granite from Stirling Hill quarries, which had a workforce readily available from nearby Peterhead Prison when required, was particularly popular and was widely used from the 18th century. It can be seen not just in the 'granite city' of Aberdeen but in the increasingly prosperous towns and cities of London and the industrial north of England, and was exported to several other European countries and the USA. But quarrying declined after the recession of the 1930s and tastes changed, and the quarries are now closed.

Iona Green Marble

The only Scottish marble in the Cathedral is on the floor of St Andrew's Chapel. Light green in colour, the marble is inlaid with 29 fish and other marine creatures, recalling the ancient tradition of producing 'pavements like the sea'. It comes from a tiny, disused quarry on the island of Iona in the Hebrides. Getting to it can be tiring, requiring a journey of twelve hours: first from London to Glasgow, then up the coast to Oban, by ferry to the island of Mull, a bus journey the length of Mull to Fionnphort on the west coast, and finally a ferry across to Iona. Any part of the journey can,



Iona Green marble quarry with the sea behind.

of course, be disrupted by the weather or (on one occasion involving me) when a train breaks down on the single track line to Oban. But accommodation is available in Oban or on arrival on Iona: at Iona Abbey itself, in a few small hotels and guesthouses nearby, or at Cnoc a' Chalmain (the hillock of the dove), the Catholic House of Prayer, which has an oratory and holds regular Masses.

The walk to the quarry from the Abbey is only about two and a half miles south-west, but first-timers really need a map and compass, as well as walking boots and wet weather gear, for the rain clouds can blow in suddenly from the west. The first part of the journey is along a track, but this becomes a sandy path and finally peters out completely as it approaches St Columba's Bay, where, in 563, the saint arrived from Ireland in a coracle on a mission to spread the gospel. From there the Iona marble quarry lies due east at the end of a steep climb and then down a valley and a long, narrow gully extending to the sea, requiring a strenuous cross-country scramble of perhaps half a mile.

Iona Green is a true marble, one of the oldest in Europe, in which the original chalk and mud deposits laid down in the sea more than 2,800 million years ago have been recrystallised (metamorphosed) under heat and pressure. Translucent green pebbles, thrown up by the sea, have been sold to visitors since at least as early as 1806. They are known as 'mermaid's tears', from the legend that a match between a mermaid and a monk was prevented by King Neptune and the Abbot. The marble in the quarry is predominantly white, streaked with light to dark green serpentine. Blocks and fragments lie all around, together



Iona Green marble quarry - the quarry face with marble blocks and rusting cutting machinery.

with the remains of a rusting, coke-fired producer-gas engine and cutting frame from 1911, used to cut the marble into slabs. There is also a reservoir cut from the rock, a gunpowder store for blasting the marble from the quarry face and a rough quay with footings for the derricks, which used to swing the marble onto Glasgow-bound, steam-powered coasters, known as 'puffers'.

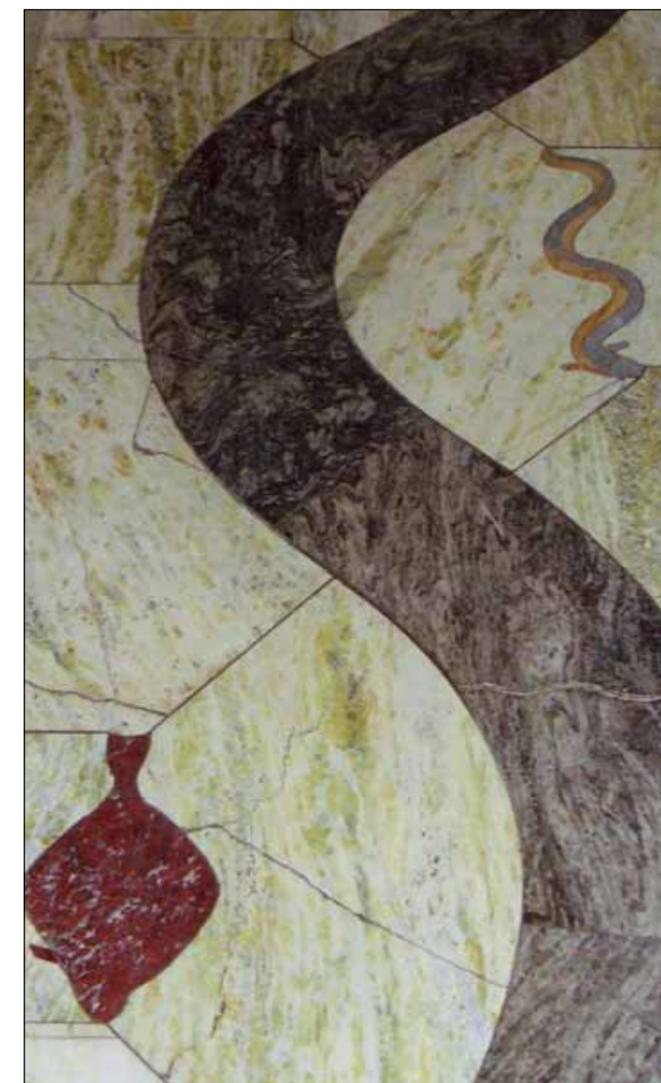
The first written reference to a marble quarry on Iona was in 1693, when the Iona Abbey altar *mensa*, renowned for its beauty, was said to be composed of it. Unfortunately, the altar was destroyed in the latter half of the 18th century as a result of a local superstition that a fragment of it would provide protection from shipwreck, fire and miscarriage. Today both the modern altar's *mensa* and the Abbey font



The altar in Iona Abbey - composed of Iona Green marble.

base are of Iona Green marble. In the 1790s quarrying by the Argyll Marble Company again took place, organised by the Duke of Argyll, and quantities of the marble were sent to Leith and London. But extraction and transport problems put an end to the venture after only a few years. It seems probable that intermittent quarrying of Iona Green marble has occurred from at least medieval times.

The marble of St Andrew's Chapel was quarried by the Iona Marble Company, formed in 1906. This operated with up to 12 men from 1907, until the 1914-18 War and the loss of the Belgian processing market put a stop to operations. The Company Secretary volunteered for military service in 1914 and a number of the quarrymen will have done the same. By August 1915 the quarry was no longer operating and it went into voluntary liquidation in 1919. So there it lies today, scattered blocks and broken pieces of marble, a rusting frame for sawing marble slabs, roofless and abandoned buildings, and footings for the derricks used to swing the marble blocks and slabs from the quarry onto Glasgow-bound 'puffers', all now frozen in time.



Iona Green marble inlaid with fish and other marine creatures on the floor of St Andrew's Chapel.

Religious gather to celebrate Consecrated Life

On the Feast of the Presentation of the Lord (Candlemas) Religious from across the Diocese gathered in the Cathedral to celebrate and renew their Profession within their various Communities and for the service of the whole Church.



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The Blessing of Throats

Westminster diocese celebrates a local feast of Sts Laurence, Dunstan and Theodore, Archbishops of Canterbury in the 7th, 10th and 7th centuries respectively, on the day when the rest of the Church is honouring the Armenian bishop and martyr St Blaise (3 February). However, the martyr is not neglected, as the Blessing of Throats, traditional on this feast, was available at all Masses and was received, it certainly seemed, by all present. Here Frs John and Michael are seen blessing.

Farewell Mass in thanksgiving for the ministry of Archbishop Mennini, Papal Nuncio to Great Britain

In his homily Cardinal Vincent said: 'I once heard one of your predecessors say that the key task for every Nuncio was that of finding what was good in everyone they met and trying to engage on that basis. In the style of the Book of Genesis, you have looked first for what is good, here in our Church, in the people you have met, in the tasks you have had to undertake. You have not been blind to our failings - you are not at all without perception - but you have always, it seems to me, wanted to concentrate on the good. For this reason, I believe, we have come to recognise in you a true brother, a friend to whom we have offered our friendship in return.'



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Our Lady of Lourdes: Mass for the Sick

'I thank all those who give their time, their expertise, their love into our mission among the sick', said Cardinal Vincent. 'Thank you all very much. But you know, as I look out across this great congregation, I do not see, on the one hand, those who give and on the other, those who receive. As I look at each one of you, and as I look into the mirror, I see people who are always both givers and receivers. No one should think of themselves as a giver only. No

one should think of themselves as one who only receives. No, God has asked us always to be both: generous in the care and gifts we offer, even from our bed or wheelchair; grateful in the gifts we receive, especially in our vigour and imagined self-reliance. Our faith has no real space for 'go-it-alone' heroes. We are brothers and sisters, recognising our needs and receiving God's gifts always through one another, often in unexpected ways!



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Canon Christopher at the Laying on of Hands



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Ave, Ave, Ave Maria!

Today, as we gather for this Mass and for this anointing of the sick, let us open our hearts to the grace of God, as Mary did. Then we may see more clearly what it is the Lord is asking of us at this point in our lives. Then we will understand the part he wants us to play in his work of salvation at this point in our lives, how we are to bring his love and mercy to those around us, to those whose hands we touch, whose strength we pray for and whose gifts we appreciate again today. Mary can teach us the way.'

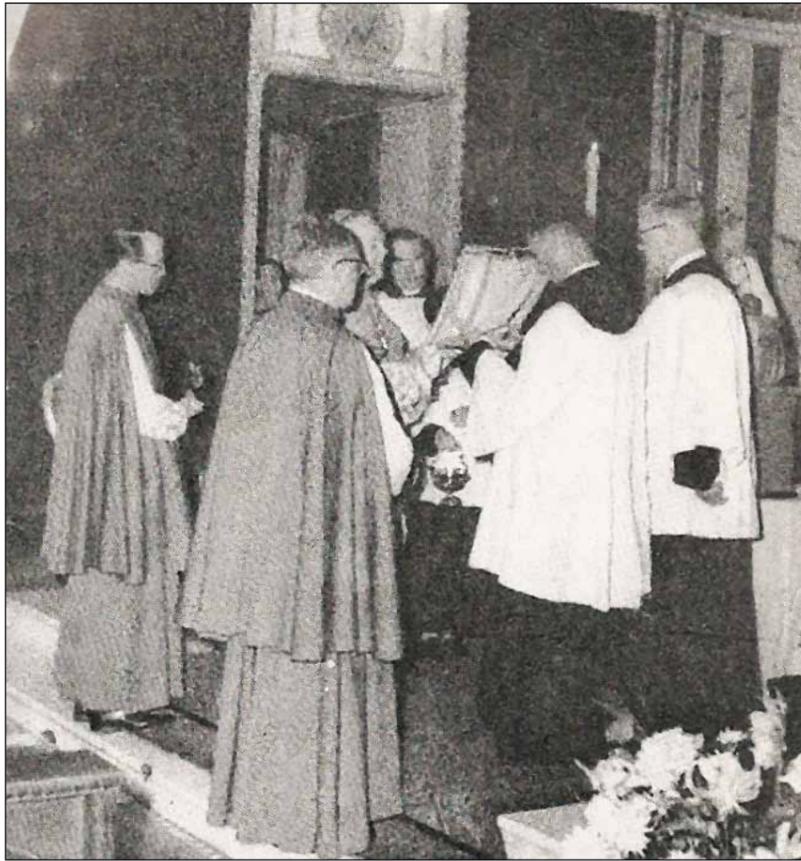
Cathedral History: A Photographic Record

The Blessing of the Statue of Our Lady of Appleby

Paul Tobin

On Wednesday 2 September 1959, Cardinal William Godfrey broke off his holiday to bless a statue of Our Lady of Appleby that was destined to be taken to the recently opened church in Kirkby Stephen, in what is now Cumbria. The history of the statue of Our Lady of Appleby goes back to 1200, with the statue that was blessed in 1959 being a replica of the figure on the seal of the old Carmelite Priory of Appleby.

In the picture, Cardinal Godfrey is flanked by Mgrs Derek Worlock, Private Secretary, and Gordon Wheeler, Cathedral Administrator. To the Cardinal's left is Fr Adrian Arrowsmith, Cathedral Chaplain and MC. Further back in the doorway can be seen the face of Sam Verrall, who for many years was Head Sacristan and one of the Cathedral's 'characters', fondly remembered by older parishioners and others associated with the Cathedral between the 1950s and 70s. It was said that Sam was the only person who knew how to tie correctly the small train on the *Cappa Parva* that was worn by the Metropolitan Chapter of Canons and Cathedral Chaplains.



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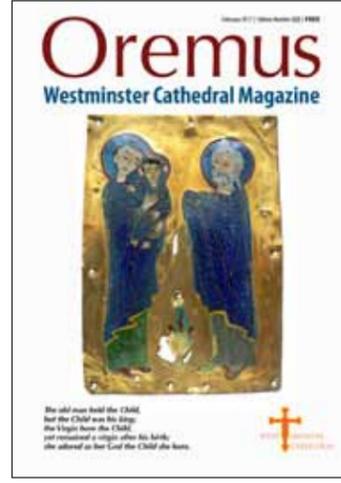
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Missionaries down on the Farm

The History

SPEC opened in 1993 at All Saints Pastoral Centre in London Colney as a residential centre to support young adults' initiatives in the diocese.

As demand for retreats grew, it encompassed more buildings and a wider age range, including primary-aged children. In 2011 the closure of All Saints meant searching for a new home. March 2014 saw SPEC move to Waxwell Farm in Pinner, buildings previously occupied by the Grail Community.

The oldest part of the Farm dates back to the late 16th Century, with an extension from the late 19th Century, in a sympathetic style. In 1957 the chapel and what is now an accommodation wing were built, with the round hall added in 1963.

The Opportunity

Are you over 18 and planning a gap year? Join us for a year at SPEC as a volunteer missionary supporting schools and parishes of our diocese, where you can develop skills to help you with your future career, and deepen and grow in your Catholic faith. We provide wonderful accommodation in glorious surroundings, all meals and a monthly allowance. To see how our past volunteer missionaries have used this experience to build their future, and to find out more, visit www.dowym.com/spec/.

spec COMMUNITY

Click to add your picture

We are really blessed to have so many amazing missionaries as we do here at SPEC, but as the building rises from its foundations, so does our need to build a bigger team. We are looking to take on more volunteers to be part of our awesome young Catholic community, and to springboard our return to hosting residential retreats.

Time of stay: September 2017 - July 2018
What we do: Run retreats with young people

To learn more about our community please visit: dowym.com/spec/

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In thanksgiving for 25 years of Episcopal Ordination: Homily of H E Cardinal Vincent Nichols

In recent days I have spent a little time reflecting over these 25 years. I am conscious of so much happiness and joy which I have found and been given. Indeed, I thank God for every moment. Yet there are also two other abiding impressions, neither of which is original or startling. They are simply that, as I get older, time seems to pass so much more quickly; and that, as I get older, my sense of joy and happiness is matched by an ever keener sense of the mystery of life with the burdens and struggles we all bear, and the sinfulness that we all have to face. My ministry as bishop and pastor is lived in this awareness.

With all this in mind I came to the readings given to us by the Church for today, especially the first reading. There we are told, unequivocally, that through the shedding of his blood Christ has overcome the burden of sin. This is the promise we receive: that his death took place to cancel sin. Indeed, it struck me that this reading and the Gospel passage we have just heard, come together to acclaim that anyone who does not believe that sin has been dealt with is, in fact, guilty of that eternal sin: the despair that is a blasphemy against the Holy Spirit and the power of God's mercy towards every person.

Reflecting on these themes, one moment from the last 25 years returned to my mind with dramatic vividness: the Mass celebrated here by Pope Benedict on 18 September 2010. In preparation for that visit, I asked the Holy Father if he would kindly preach on the mystery of the Precious Blood of Jesus. 'Oh', he said, 'that is not easy these days. But I will certainly try.' His homily was masterly and based on a text



from the Letter to the Hebrews similar to the one we have just heard. He started by pointing to this great crucifix, saying that it: 'portrays Christ's body, crushed by suffering, overwhelmed by sorrow, the innocent victim whose death has reconciled us with the Father.' He described the Lord's outstretched arms, lifting us up to the Father, for he is indeed our great High Priest. To him we bring our sorrows and our sins. Pope Benedict then explained that



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pondering on the mystery of the Precious Blood: 'leads us to see the unity between Christ's sacrifice on the Cross, the Eucharistic sacrifice which he has given to his Church, and his eternal priesthood, whereby, seated at the right hand of the Father, he makes unceasing intercession for us, the members of his Mystical Body.'

It is the great privilege of the bishop, my privilege - our privilege - to be the principal celebrant and minister of this mystery, with its three dimensions, in which lie our hope and glory. First, the once-and-for-all sacrifice of the Cross, which is: 'the well-spring of that divine life which is bestowed by the Holy Spirit'; then, this same sacrifice, celebrated in the Mass: 'in every time and place until the Lord returns'; and thirdly, the Mass: 'embracing the mystery of Our Lord's continuing Passion in the members of his Mystical Body, the Church, in every age.' How powerful those words are, as we remember the widespread suffering and persecution of the disciples of Christ. Ours is an age of callous disregard for the value of human life; an age of ideologies that see their pathway of growth lying in the belittling and destruction of others. Often, and by no means exclusively, Christians stand in the front line today and thereby are one with the martyrs of old who, in the words of Pope Benedict: 'drank from the cup which Christ himself drank and whose own blood gives new life to the Church.' Today let us thank God for the courage and faithfulness of so many who suffer for their faith. Let us ask the good Lord to strengthen them in their times of trial and to prepare us for ours.



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Pope Benedict then pointed again to this crucifix. His words were: 'Here the great crucifix which towers above us serves as a reminder that Christ, our eternal high priest, daily unites our own sufferings, our own needs, hopes and aspirations, to the infinite merit of his sacrifice. Through him, with him and in him, we lift up our own bodies as a sacrifice holy and acceptable to God (Rom. 12:1). In this sense we are caught up in his eternal oblation, completing, as St Paul says, in our flesh what is lacking in Christ's afflictions for the sake of his Body the Church.' Here is a great unfolding of the richness of the mystery of our faith, a proclamation of the redemptive power of suffering, a vision that is beyond the sight of so many today, even though the dilemmas of human suffering are faced constantly by everyone, and often dramatically debated in our society. This is the mystery which we celebrate in our Mass this evening. For me it is a great priestly privilege to celebrate Mass so often in this Cathedral. I have learned, in more recent months, as time hastens by, to treasure every celebration. I often make my own, at the end of Mass, an Eastern Rite prayer, so that as I kiss the altar I pray that I may be given the blessing of returning to it again to renew in this place the mystery of our salvation.

On that day, Pope Benedict concluded by saying that in looking at this crucifix we: 'contemplate our participation in his eternal priesthood and thus our responsibility to bring the reconciling power of his sacrifice to the world in which we live.' Surely here he put his finger on a crucial aspect of our mission. Today so many speak about the need to build a more coherent society, one in which we share benefits and burdens, working to overcome recent divisions of opinion, uniting in a new project. Our mission is to speak again and again that such unity of purpose has only one ultimate source: our unity in God our creator. And there is only one ultimate power of

reconciliation: the person of Jesus Christ, whose Gospel is not a constriction of human freedom, but truly: 'liberates our minds and enlightens our efforts to live wisely and well, both an individuals and as members of society.'

Thank you, Benedict, our Pope Emeritus!

There is one other day that I would like to recall, even if very briefly. It is, of course, 24 January 1992. Many of you were present for my episcopal ordination; I have never forgotten it, nor the words of advice given by Cardinal Hume. As was his wont, he lifted our hearts to the saints, reminding us that: 'great men and women are generally more inspiring than great thoughts'. Tomorrow is the Feast of St Francis of Sales, and he received honourable mention. Speaking of that saintly pastoral bishop, the Cardinal said this: 'He was a true shepherd, seeking out the stray, endlessly patient and understanding. He was gentle but firm, a combination which helps us to sustain and guide the faithful. It is never easy to keep these two qualities in harmonious balance. If one is to be favoured at the expense of the other, let it be gentleness - a gentleness born of strength. The key to all ministry is to love the people as Christ loved them and to be ready, as he did, to lay down our lives for them'.

This memory shapes my every day. I hope it continues to do so, well into the future, for me and for the daily ministry of us all. Let us always favour gentleness - a gentleness born of strength - for then the mercy of God, which flows in abundance from the side of our crucified Saviour, will never be out of reach, and no-one, we pray, will give up final hope in that greatest of gifts, the forgiveness of our sins. As priest and pastor, then, I thank you again for your presence here this evening; and please do, always, keep me in your prayers.

George Malcolm: Master of Music 1947-1959

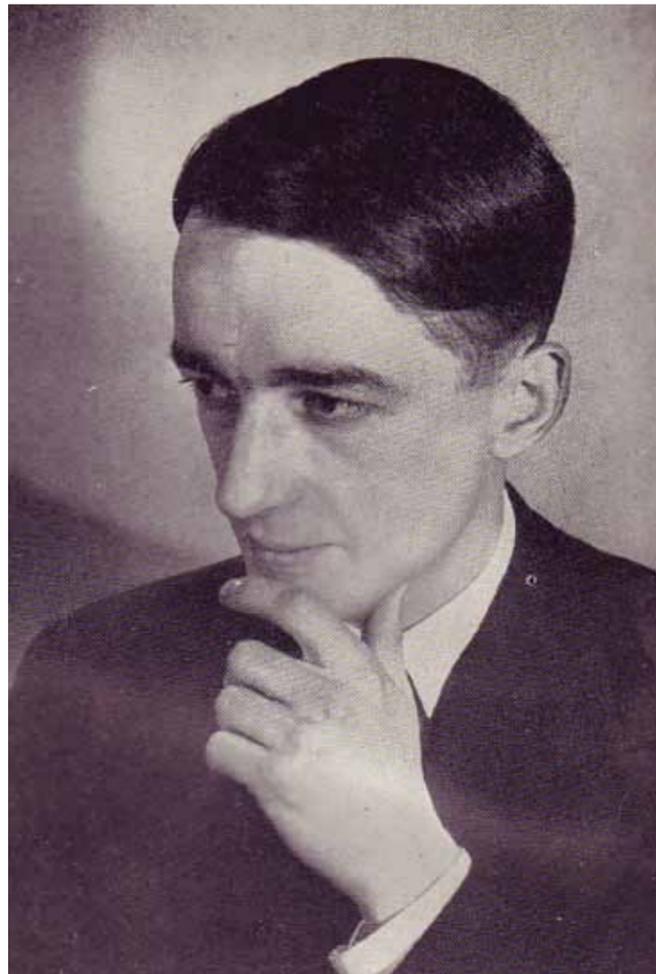
Peter Sedgwick

I first met George at an audition, aged 7, in 1951. He listened to my voice and showed me some Latin which, coming from a conventional Catholic background, I could read (though not understand). It was the first time I had been treated like an adult. We remained frequently in touch for the rest of his life.

George's journey to Westminster Cathedral was from a similarly Catholic background and owed little to the English cathedral and Oxbridge chapel musical tradition. At the Jesuit Wimbledon College he had been deeply influenced by the liturgical and musical practice under the direction of Fr Driscoll, whom George described as training the boys 'in the Continental manner'. His first encounter with Victoria's *Responsories for Tenebrae* was there and the drama and passion of the music made an indelible impression. At Balliol he studied for a pass degree in Classics (his Latin was fluent) and was free most of the time to study music as he saw fit. Such an unstructured life at university can have its drawbacks, but he showed at Westminster Cathedral and subsequently a great capacity for organisation.

By the end of the war George had decided not to become a concert pianist because, to use his own words, he was increasingly interested in Church music. He had been offered a job at the Royal Opera House, but his taste for dramatic vocal music was instead to be displayed at Westminster Cathedral, where a boys' choir had recently been recreated after its disbandment during the war. Within a few years it had reached a high level of achievement, best illustrated by the Festival of Music in Whit Week 1951, of which George remained very proud. During this week, shortly after the boys' Easter holiday, the choir sang an astonishing range of music including eight settings of the Mass, numerous motets, and music for Vespers and Compline. Most of the music was from the 16th and 17th centuries, but there were pieces by other composers including George himself. There was a steady stream of his compositions in these years.

Not surprisingly there were the disputes between the Master of Music and the ecclesiastical authorities, of a type that have been common over the centuries. A particular problem in his early years was the quality of the lay clerks, which he strove to raise throughout his tenure. Shortly after his arrival, in a proposal to improve their quality and pay, he referred to the 'two broken-down basses [and] two inferior tenors' as a 'standing disgrace ... made worse by the



excellence of the boys'. Later, in a letter of complaint, he criticised the vocal skills of the priests: 'some of the clergy aim at singing the psalms as fast as possible, whilst others go to the opposite extreme.... [while] the resultant tug of war continues through five consecutive psalms'.

It is easy to imagine how such complaints went down with the Cathedral authorities, but as the quality and reputation of the choir rose, a *modus vivendi* emerged. However, throughout his time at Westminster Cathedral George was coping with a long-standing problem with alcohol (which was finally addressed with the help of Alcoholics Anonymous shortly after his departure in 1959). Usually this did not impede his musical agenda. But in 1950

he had a serious accident that kept him out of action at the time of the Hierarchy Centenary Congress, and on the feast of the Epiphany in 1953 his demeanour at Vespers caused a crisis. The then Administrator of the Cathedral was unwilling to make allowances, which led to George's reluctant departure - very much with a feeling of unfinished business.

All changed a year later with the appointment as Administrator of Mgr Gordon Wheeler. He was passionate about the Westminster Cathedral liturgical tradition and regarded a high standard of choral singing, which had deteriorated markedly in the previous year, as an integral part of it. More to the point, he was an extraordinarily genial and broad-minded person with a high level of emotional intelligence, quite able to work with George and to resolve any problems and disputes. A competition was held for a successor to the elderly interim Master of Music, and the choir sang parts of Palestrina's *Missa Papae Marcelli* for all the applicants bar one. At the end even the choirboys were allowed to vote. During this not-so-secret ballot virtually every boy who had previously sung under George voted for him; he duly returned at the beginning of the next term in April 1954, as Gordon Wheeler had no doubt always intended. Any euphoria was short-lived. George immediately made it clear that a vast improvement was needed, and so began the process of rebuilding the choir.

What was it like to rehearse and sing under him, and how did he produce what he called a 'unique boys' choir' during these years, which, he told *Desert Island Discs* in 1964, was the most satisfactory achievement of his career to date? It is difficult to pinpoint the exact reasons for his success. The boys had long terms (the September term lasting until January 6th!), of which much time was spent in rehearsal (though not as much as George would have liked) or in services. He took nearly all rehearsals himself, not using a separate specialist vocal coach, though he illustrated what he wanted up to a point with his light baritone voice, which was also much in evidence during services. Since few boys had sung in the English tradition, and therefore had little experience of its vocal style, which he disparagingly referred to as 'hooting', they were hardly aware of what they were doing differently.

There was virtually no formal musical training (such knowledge being acquired, if at all, through piano lessons), but there was tremendous emphasis on pronunciation of Italian-style Latin and on the meaning of the words. If there was any drama or scene-painting in the text or music, this strongly affected performing style. Only the best would do, and criticism could be forthright. Most boys coped well with this and George's sometimes fiery temper. Rehearsals were usually enjoyable and frequently laced with humour. Unlike today, the adults smoked freely in rehearsals, led by George who rolled his own.

While the repertoire remained dominated by plain chant and polyphony, he made a real effort, limited only by rehearsal time, to widen the repertoire to other composers from the 17th to the 20th centuries. Only at Christmas and for prize days were there opportunities to sing music with English texts by Mendelssohn, Purcell, Holst, Howells,

Warlock and others. Within the polyphonic repertoire he had a particular affinity with some of the more passionate or dramatic works of Southern European composers, the most obvious being Victoria's *Tenebrae Responsories*, or with Northern European recusants such as Peter Philips, whose motets, notably *Tibi Laus*, he performed in a highly dramatic way. This certainly did not exclude other works of the period, and was purely the result of musical taste rather than a preference for the southern European Counter-Reformation over northern European Protestantism.

This passionate style of performance could produce its lighter moments. Throughout his career George fought a losing battle to control his baton. Sometimes part or the whole of it would come flying through the air to the great (though controlled) amusement of the choristers.

By the late 1950s the choir was again reaching the desired standard, though the pursuit of excellence was unremitting. After first recording the *Tenebrae Responsories* in 1958 he decided that the results were not to his liking. At his own expense they were re-recorded in 1959. At this time there was a performance of Britten's *Ceremony of Carols* (which he had been rehearsing to the required level for some years) that was instrumental in the composition, performance, and recording of Britten's *Missa Brevis*. While the standard of the lay clerks was immeasurably superior to that of George's early years, Britten was asked to compose a piece for boys' voices only. Apart from one of the Gelineau psalms, the Victoria and Britten pieces were unfortunately the only recordings of the Choir from this era; though one of George's most accomplished choirboys, John Hahessy (later Elwes) subsequently recorded works with Britten, as well as the plainchant for Midnight Mass, with George at the organ, for the BBC.

At the height of the choir's achievement he decided to resign. Gordon Wheeler strove strenuously to persuade him to change his mind, but to no avail. In retrospect it is both sad and understandable that the period of his career that later gave him most satisfaction should have come to an abrupt end with the choir's performance at its peak. Against that, George was able to embark on a fabulously successful career as a harpsichordist and conductor, which would hardly have been possible if he had stayed at the Cathedral. He rarely directed choirs again, other than when leading summer school courses. In addition, and by chance, the 1960s saw a period of upheaval and change in the Catholic Church following the Vatican Council during which the role of the choir in Westminster Cathedral was uncertain. George Malcolm would not have been suited by temperament to cope with this. However, he would have been both happy and surprised if he had known that, nearly 60 years after his departure, the Cathedral Choir is singing so much of 'his' repertoire, plus a good deal more.

Peter Sedgwick
Westminster Cathedral Choir School 1952 - 1957

George Malcolm's life and career - particularly his association with Westminster Cathedral - will be celebrated in an exhibition which will be on display from Tuesday 9th May until Sunday 30th July.



The Month of March

Holy Father's Intention

Support for persecuted Christians: That persecuted Christians may be supported by the prayers and material help of the whole Church.

St Perpetua, a North African noblewoman, together with her slave St Felicity and several other Companions, was martyred in Carthage in the year 203. The account of her imprisonment and death is notable for the visions which several of the martyrs received, but principally as much of the text is Perpetua's own account both of her sufferings and consolations. As such it is the earliest female Christian 'diary'. (7 March)



© National Museum of History (MNV)

Thursday 9 March

Lent feria
(St Frances of Rome, Religious)

Friday 10 March (Friday Abstinence)

Lent feria
Lent Fast Day
6.30pm Stations of the Cross

Saturday 11 March

Lent feria
2.30pm Mass for Bereaved Parents
4.30pm EF Mass in the Lady Chapel

Sunday 12 March (Ps Week 2)

2nd SUNDAY OF LENT
9am Family Mass
10.30am Solemn Mass (Full Choir)
Missa tertia *Magnus Williamson*
Peccantem me quotidie *Palestrina*
Super flumina Babylonis *Palestrina*
3.30pm Solemn Vespers & Benediction
Magnificat primi toni *Victoria*
Hear my prayer Purcell
4.45pm Organ Recital: Peter Stevens
(Westminster Cathedral)

Monday 13 March

Lent feria

Tuesday 14 March

Lent feria

Wednesday 15 March

Lent feria

Thursday 16 March

Lent feria

Friday 17 March (Friday Abstinence)

ST PATRICK, Patron of Ireland
6.30pm Stations of the Cross

Saturday 18 March

Lent feria
(St Cyril of Jerusalem, Bishop & Doctor)
6pm Vigil Mass with RCIA First Scrutiny
Visiting Choir: Byron Consort, Harrow School

Sunday 19 March (Ps Week 3)

3rd SUNDAY OF LENT
10.30am Solemn Mass (Full Choir)
Mass for five voices *Berkeley*
Suscipe quaeso Domine *Tallis*
Si enim iniquitates Optima
3.30pm Solemn Vespers & Benediction
Magnificat primi toni *Lassus*
Media vita *Sheppard*
4.45pm Organ Recital: Martin Baker
(Westminster Cathedral)

Monday 20 March

ST JOSEPH, Spouse of the Blessed Virgin Mary, Patron of the Diocese (transferred)

5pm Solemn Second Vespers (Men's voices)

5.30pm Solemn Mass (Full Choir)
Messa a 4 voci di cappella (1641)
Monteverdi

Iustus ut palma *Mawby*
Te Ioseph celebrant *Ett*
Organ: Prelude in C Major (BWV 547)
J S Bach

Tuesday 21 March

Lent feria

Wednesday 22 March

Lent feria

Thursday 23 March

Lent feria
(St Turibius of Mogrovejo, Bishop)

Friday 24 March (Friday Abstinence)

Lent feria
6.30pm Stations of the Cross

Saturday 25 March THE ANNUNCIATION OF THE LORD

10.30am Solemn Mass (Full Choir)
Mass for 5 voices *Byrd*
Rorate caeli *Byrd*
Ecce virgo concipiet *Byrd*
Organ: Fugue on the Magnificat (BWV 733) *J S Bach*

2pm Diocesan UCM Mass
6pm Visiting Choir: Iken Scholars

Sunday 26 March (Ps Week 4)

4th SUNDAY OF LENT (Laetare Sunday)

10.30am Solemn Mass (Full Choir)
Missa Qual donna *Lassus*
Die mit Tränen säen *Schütz*
Wohl mir dass Ich Iesum habe *J S Bach*
Organ: Praeludium in G *Bruhns*
3.30pm Solemn Vespers & Benediction
Magnificat secundi toni *Incertus*
Like as the hart *Howells*
Organ: Allegro, Sonata in G major (BWV 530) *J S Bach*
4.45pm Organ Recital: David Grealy
(Westminster Cathedral)

Monday 27 March

Lent feria

Tuesday 28 March

Lent feria

Wednesday 29 March

Lent feria
Morning Masses in the Crypt
Lunchtime and evening Masses in Cathedral Hall
7.30pm Choir Concert: *Miserere*, works by *Allegri*, *Vaughan Williams* and *MacMillan*

Thursday 30 March

Lent feria
2pm SVP Primary School Passion Play in the Cathedral

Friday 31 March (Friday Abstinence)

Lent feria
6.30pm Stations of the Cross

Key to the Diary: Saints' days and holy days written in **BOLD CAPITAL LETTERS** denote Sundays and Solemnities, CAPITAL LETTERS denote Feasts, and those not in capitals denote Memorials, whether optional or otherwise. Memorials in brackets are not celebrated liturgically.

From the Registers

Baptisms

Lucie Lavin
Isla Casey
Una Allen
George Maclean
Joseph Maclean
Daniella Schuler

Extraordinary Form

For the liturgical calendar of the Extraordinary Form (1962 Missal) of the Roman Rite, please visit the Latin Mass Society website: www.lms.org.uk

Westminster Cathedral – Social Media

Westminster Cathedral is on the social media sites Facebook and Twitter. To keep up to date with all the most recent news, photos, events and timetable changes, please follow us on **Twitter** (@westminstercath) or 'like' our page on **Facebook** (www.facebook.com/westminstercath).

'Most high and glorious God, enlighten the darkness of my heart. Give me right faith, sure hope and perfect charity. Fill me with understanding and knowledge that I may fulfil your command.'

Prayer of St Francis before the Crucifix

What Happens and When

Public Services: The Cathedral opens shortly before the first Mass of the day; doors close at 7.00pm, Monday to Saturday, with occasional exceptions. On Sunday evenings the Cathedral closes after the 7.00pm Mass. On Public and Bank Holidays the Cathedral closes at 5.30pm in the afternoon.

Monday to Friday: Masses: 7.00am; 8.00am; 10.30am (Latin, said); 12.30pm; 1.05pm and 5.30pm (Solemn, sung by the Choir) Morning Prayer (Lady Chapel): 7.40am. Evening Prayer (Latin Vespers* sung by the Lay Clerks in the Lady Chapel): 5.00pm (*except Tuesday when it is sung in English). Rosary is prayed after the 5.30pm Mass. **Saturday:** Masses: 8.00am; 9.00am; 10.30am (Solemn Latin, sung by the Choir); and 12.30pm. Morning Prayer (Lady Chapel): 10.00am. First Evening Prayer of Sunday (Lady Chapel): 5.30pm. First Mass of Sunday: 6.00pm.

Sunday: Masses: 8.00am; 9.00am; 10.30am (Solemn, sung by the Choir); 12 noon; 5.30pm; and 7.00pm. Morning Prayer (Lady Chapel) 10.00am. Solemn Vespers and Benediction: 3.30pm. Organ Recital (when scheduled): 4.45pm.

Holy Days of Obligation: As Monday-Friday, Vigil Mass (evening of the previous day) at 5.30pm.

Public Holidays: Masses: 10.30am, 12.30pm, 5.00pm.

Exposition of the Blessed Sacrament: This takes place in the Blessed Sacrament Chapel every Monday to Friday following the 1.05pm Mass, until 4.45pm.

Confessions are heard at the following times: Saturday: 10.30am-6.30pm. Sunday: 11.00am-1.00pm; and 4.30-7.00pm. Monday-Friday: 11.30am-6.00pm. Public Holidays: 11.00am-1.00pm.

Funerals: Enquiries about arranging a funeral at the Cathedral or Sacred Heart Church, Horseferry Road, should be made to a priest at Cathedral Clergy House in the first instance.

Throughout the Year

Mondays: 11.30am: Prayer Group in the Hinsley Room. 6.00pm: Scripture Discussion Group in Clergy House. 6.00pm: Christian Meditation Group in the Hinsley Room. 6.30pm: Guild of the Blessed Sacrament in the Cathedral
Tuesdays: 6.30pm: The Guild of St Anthony in the Cathedral. 7.30pm: The Catholic Evidence Guild in Clergy House.

Wednesdays: 12.00pm: First Wednesday Quiet Days on the first Wednesday of every month in the Hinsley Room.

Thursdays: 6.30pm: The Legion of Mary in Clergy House. 6.45pm: Scripture Discussion Group in Clergy House.

Fridays: 5.00pm: Charismatic Prayer Group in the Cathedral Hall – please check in advance for confirmation. 6.30pm: The Diocesan Vocations Group in the Hinsley Room on the last of each month.

Saturdays: 10.00am: Centering Prayer Group in the Hinsley Room. 2.00pm: Justice and Peace Group in the Hinsley Room on the last of the month.

Westminster Cathedral

Cathedral Clergy House
42 Francis Street
London SW1P 1QW
Telephone 020 7798 9055
Service times 020 7798 9097
Email chreception@rcdow.org.uk
www.westminstercathedral.org.uk

Cathedral Chaplains

Canon Christopher Tuckwell
Administrator
Fr Martin Plunkett,
Sub-Administrator
Fr Michael Donaghy
Fr Andrew Gallagher, *Precentor*
Fr Brian O'Mahony
Fr Michael Quaicoe
Fr John Scott, *Registrar*

Sub-Administrator's Intern

Francis Thomas

Also in residence

Franciscan Sisters of Our Lady of Victories

Music Department

Martin Baker, *Master of Music*
Peter Stevens, *Assistant Master of Music*

David Grealy, *Organist in residence*

Cathedral Commercial Manager

John Daly

Cathedral Facilities Manager

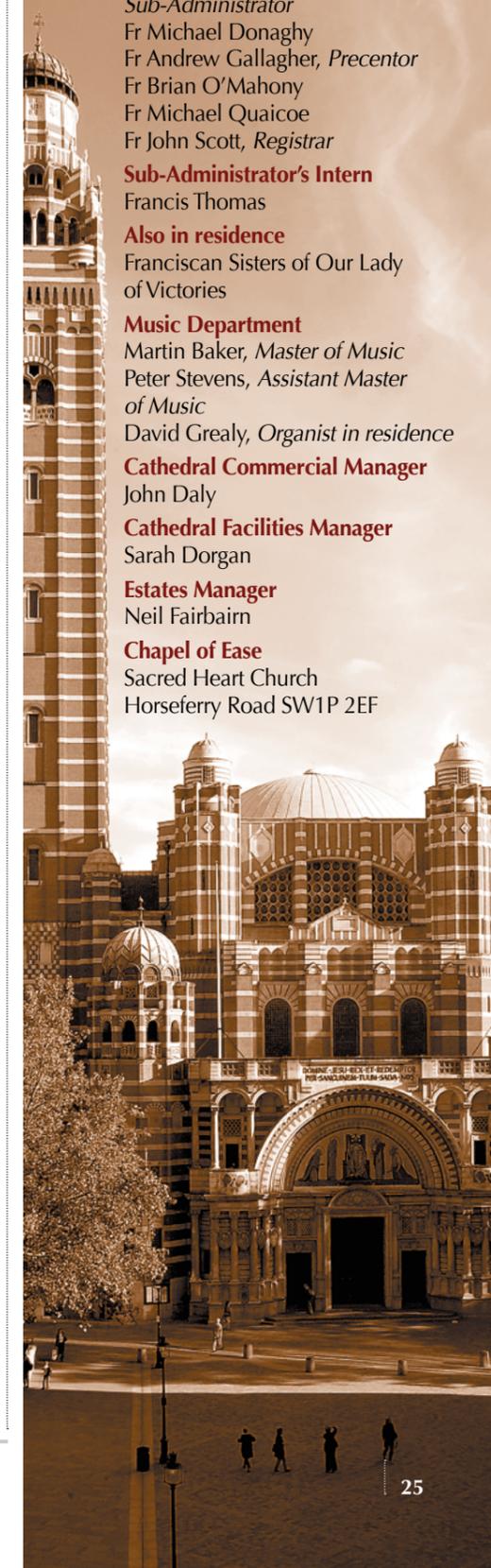
Sarah Dorgan

Estates Manager

Neil Fairbairn

Chapel of Ease

Sacred Heart Church
Horseferry Road SW1P 2EF



Coming into Residence: Dublin, Cologne and Westminster

David Grealy

In January the Music Department and the Cathedral community said goodbye to Alexander Pott, who begins a new post as Assistant Organist at Magdalen College, Oxford. We will welcome a new organ scholar in September, and until that time, I am excited to be back at the Cathedral as Organist in residence.

I first came to the Cathedral as Organ Scholar in 2008. I had then just completed my music degree at Maynooth University and had also been Organ Scholar at St. Mary's Pro-Cathedral in Dublin for the previous two years. Westminster Cathedral's unique musical tradition is the envy of many in the Catholic musical world. Therefore it was a great privilege for me to be able to follow two of my predecessors in Dublin and become Organ Scholar here.

Since my last extended period at the Cathedral in 2011, I have been working as an organist both in Dublin and in Germany, where I was living from 2014 until the beginning of this year. There I have just completed a Master's degree in organ performance at the *Musikhochschule* in Cologne, where I studied under Prof. Margareta Hürholz.

I was also active as an organist in the town of Ratingen, near Düsseldorf, where I lived during my stay in Germany. There I studied improvisation with Ansgar Wallenhorst, the local Kantor. We two organists, with the assistance of a dedicated few volunteers, were responsible for providing the music at every service in a parish of four churches and approximately 15,000 Catholics.

The German church music setup is quite different to that of the English-speaking world. In a parish church, it is quite normal for the principal Sunday morning Mass to be without a choir; the role of organist and congregation is much more central. In this respect, the liturgy is quite heavily influenced by the German Lutheran tradition. Congregations sing well without the assistance of a cantor and quite a number of Lutheran chorales are included in *Gotteslob* (The Praise of God), the standard Catholic prayer book and hymnal for the entire German-speaking world. The organist is also expected to introduce each hymn with a short prelude, providing plenty of scope for creativity. Most organists in this country are introduced to this tradition through the chorale preludes of J S Bach and other composers. For me, it was enlightening to see that this was not a relic of the past, but something that is very much still alive.

While the role of the solo organist in the liturgy is more prominent than it is here, German church musicians are



somewhat in awe of the English choral tradition. Even in the well-established cathedral choirs, such as those of Cologne and Regensburg, it is unheard of for a choir to maintain a cycle of sung weekday liturgies, as we do here at the Cathedral. Nevertheless, the increasing influence of English music is very visible; during my time in Germany I was often called on to play for services of Choral Evensong, in Catholic churches, or services of Nine Lessons and Carols.

Prior to being in Germany, I was the organist of St Bartholomew's, an Anglican Church in Ballsbridge, Dublin for three years. Though a parish church, it holds its own musically alongside Dublin's three cathedral choirs. Among Anglicans in Ireland and further afield, St Bartholomew's is known for its High Church liturgy – something which is unusual in the Church of Ireland. In the past this was somewhat controversial, and the church was often the subject of ecclesiastical court cases, some of which make for interesting and amusing reading today, as the church tried to find a balance between tendencies towards Catholicism and being an active part of the Irish Anglican minority.

Musically speaking, the church's colourful past meant that the choir was able to draw its repertoire from several sources. As well as accompanying the various treasures of the Anglican choral repertoire, I also found myself playing other works, which might be more familiar to regulars at Westminster Cathedral, such as the Viennese Masses of Mozart, Haydn and Schubert and the French masses of Widor, Vierne and Langlais.

It is now nine years since I first came to the cathedral. In that time many Cathedral chaplains, staff and parishioners have come and gone. It is refreshing to see that, despite these changes, much has remained the same. The Cathedral still maintains a high standard of liturgy from day to day; the people still come in large numbers to pray; and Clergy House, where I take up residence once more, is a place where I can feel perfectly at home.

Hannah Perera RIP: A good Friend of the Cathedral



Hannah, front centre, with white scarf

Christina White

As we prepared to go to press with the Friends' Page for March the sad news came in that Hannah Perera, a stalwart of the Cathedral and, indeed, of the Friends for so many years, had sadly died. I must thank Kevin Greenan for his kindness and his diligence, as he told me that Hannah was in Guy's Hospital and we both popped in to see her the day before her death.

I had been watching an antiques programme on the television the night before and Chawton House came up. A few years ago now, the Friends organised a trip to Chawton in Hampshire on one of those beautiful blue-sky days that remind us of England's beauty in the summertime and Hannah was on that trip. We recalled the day, the flowers and the garden, and the small oak table where Jane Austen put pen to paper for some of her most memorable works. I think the last thing she said to us was that she wanted Holy Communion and it is good that the Chaplains were often at her side. Some people find it hard to pray in hospital, but Hannah seemed sustained by her faith. She asked Kevin to get her some particular throat lozenges and we gave her the love of everyone in Clergy House.

In the office I scrolled back through past event files; Hannah came on everything. She loved a day out – usually in the company of one of her many friends. I would always warn her that there was a fair bit of walking involved, but she was undaunted. The coach would have to wait and we got used to Hannah as our back-marker. She took her time and I think enjoyed her day more; she was never rushing ahead, but strolling behind. Recently I came across a quote from St Francis de Sales which seemed to sum up her view of life: 'Never be in a hurry; do everything quietly and in a calm spirit. Do not lose your inner peace for anything whatsoever, even if your whole world seems upset.'

Hannah was a regular competitor at the quizzes too; she loved the company of fellow parishioners. I found a photo of her at the Summer Party in 2015 – our VE Day celebration. She is sat with a glass of wine in the garden at Allen Hall with Fr Michael Quaicoe, Berenice Roetheli and her sister Val, enjoying the BBQ. I was touched that in a picture taken on a Bentley day out, which included a visit to St John's, Beaumont and Holy Rood church in Watford, there she was slap bang in the middle without the walking

stick that was such a feature of her later years. She will be missed terribly. God's love to you Hannah; you were a wonderful friend to the Cathedral.

Major donors and Friends of the Cathedral gathered at Brown's Hotel on 13 February for a reception to mark our 40th anniversary. We were generously hosted by Sir Rocco Forte, whose father Lord Forte was one of the founding members. Sir Edward Leigh MP was the guest speaker, exhorting all those present to be generous in supporting the Friends@40 anniversary appeal for the renovation of Cathedral Hall. Lay clerks from the choir and actor Ben Anderson provided the entertainment. There will be more details in the forthcoming Friends' Spring Newsletter.

Forthcoming Events

I am very pleased to report that we will be welcoming the writer Giles Tremlett back to the Cathedral Hall on Thursday 30 March for a Friends' talk on his latest book: *Isabella of Castile – Europe's First Great Queen*. Tickets are £10. The doors will open at 6.30pm with the talk and power-point presentation to follow at 7pm. There will, in true Friends' fashion, be a glass of wine to follow and book signing. Many of you came to Giles's talk on Katherine of Aragon. He is a writer of some repute, notably for *The Guardian*, and also a scholar of Spanish studies. It promises to be a wonderful evening.

Contact us

- Write to: Friends' Office, 42 Francis Street, London SW1P 1QW
- Call: 020 7798 9059
- Email: friends@westminstercathedral.org.uk

Registered Charity number 272899

Watch Your Step: Walking with an Eye on the Past

Joanna Bogle



Leading Catholic History Walks around London is a rather random thing, in the sense that you never know who is going to turn up, or what the weather is going to be like, or how much history your walkers will know or how much English they speak.

As always, this was a cheerfully mixed group; this time, all English-speaking. Most were Catholic, and had heard about the walks through their local parishes. Some had a less committed relationship with the Church, others were simply interested in London's history. We advertise through leafleting, posters and emails to parishes across London and the South East, through Catholic groups and organisations, through our website (www.catholichistorywalks.com) and through various Facebook accounts as well as via blogs and Twitter. This group came from New Zealand and Zimbabwe, from towns in Sussex and Kent, and Greater London itself.

In Ambrosden Avenue, whilst I spoke about the Cathedral's Byzantine-style architecture, how it had all been opened up to the wider public through the creation of the piazza in the 1970s, and how it is a central part of the London scene, with the Cardinal Archbishop at Archbishop's House, we ran into the Cardinal Archbishop himself. Everyone enjoyed meeting him, and it was a delightful encounter. As we chatted later, I realised quite how much people measure the Church by the Catholics they meet, and especially by its bishops and priests. The mere fact of having

an Archbishop and a great Cathedral in the heart of our city, a living symbol of the Church's life and ministry, gives everyone an understanding of what 'Church' involves. It's the presence of Christ amongst us and a reminder that God made us to be with him and to live as his children.

I tend to walk groups backwards, as it were, from recent landmark events (the visits of Pope Emeritus Benedict and St John Paul II) through the 20th and 19th centuries (World War II bombings, the Cathedral's opening in the 1900s, Cardinals Vaughan, Manning and Wiseman) to an earlier and now vanished Westminster. We learn about the horse ferry that took major traffic across the Thames and was owned by the Archbishops of Canterbury, and about the monks who ploughed these fields, naming them after saints, so that we still have roads named after St Ann and St Matthew. We ponder the events of the Reformation and the effects of Henry VIII's destruction of the monasteries, and reflect on the happier recent friendly links between Westminster Abbey and the Cathedral. We enjoy the bits of history that are fun to discover; my favourite is the image of Our Lady, complete with halo, cradling her Son at the heart of the coat-of-arms of the City of Westminster, displayed on the front of City Hall in Victoria Street (see image left).

In Parliament Square, we note the Victorian gothic style of Parliament, with the Catholic-revival link that it represents. Within it Westminster Hall calls to mind St Thomas More and others whose fate was fixed beneath its 14th century hammer-beam roof.

We also pay quiet tribute to the war dead at the Cenotaph; I usually mention that my father always raised his hat as he passed it, and invariably all gentlemen in the group do the same, woolly hats tugged off, and baseball caps raised. We pause at the Banqueting House window from which King Charles I went to his execution, turn into Horse Guards and finish at St James's Park.

As we chat, people mention how London somehow comes alive when its history is revealed and how the Church's presence fits into its rightful place not as an optional extra, but at the core of daily life.

History Walks will tackle next a different part of London: Springtime Sunday afternoon walks, taking in the Tower, St Paul's Cathedral and more. We will start from the Church of the Most Precious Blood near London Bridge at 3pm on 5 and 19 March. But we will be doing more walks around Westminster too; keep up to date by visiting www.catholichistorywalks.com and come and join us.

The marble merchant's journey

Westminster's marble merchant seeking a simulacrum of the ancient glory of Byzantium, and its holy wisdom, Hagia Sophia, went as pilgrim,

seeking Justinian's glory in the lost mines of Greece, *blue hymettian*, land of Atrax, Thessaly, Isles of Styros, Corsica, Iona, Scottish highlands, Apuan mountains, Derby dales for *Hopton Wood*,

so did the marble merchant go as pilgrim for the Holy Blood,

just as before, summoned by ambitious emperors, *purple porphyry*, sending their scouts to search far reaches of the known world, rare, *Lapis Lazuli*, stones were scraped and hewn, blasted, rolled and shipped, *verde di Mare*, as spoils of war, sycophants' tributes, *rose de numidie*, or as consumer folly, trifles, gaudy trinkets, *pavonazetto*, *fantastico viola*, nature's flourish, finest fronds of sea-swirled *Connemara*, dazzling *acqua Bianca*

making a gathering of nations, *brecca universale*, from cool grey north's Norwegian *larvikite*, to the sweet south's *giallo antico*, from east to west, *rosso levanto* to Cork red

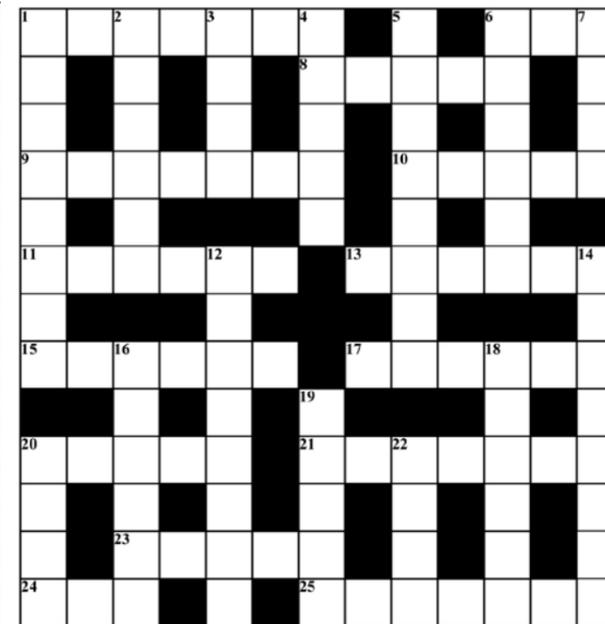
So he raised the church on mossy pillars, trunks of deep green marble, just as the Emperor Justinian's poet, Paul of the Silentiary, said:

it is green as the sea or emerald stone or again, like blue cornflowers in grass, with here and there, for sweet contrast on its dark shining surface, *verde antico*

a drift of fallen snow.

Kathryn Southworth

To submit a poem whether by yourself or another for consideration, please contact the Editor – details on page 3.



Alan Frost: Jan. 2017

Clues Across

- 1 Candle lit by the altar on the eve of 6 Down (7)
- 6 London Place and cathedral associated with St Etheldreda (3)
- 8 Mario, famous Catholic tenor of the 50s and 60s (5)
- 9 & 12 Down: Composer of Fantasia on a Theme of Thomas Tallis, sharing name with Cathedral founder (7,8)
- 10 '---' beginning was the Word...', opening of St John's Gospel (2,3)
- 11 Fame (6)
- 13 'Peace among the -----', *pax inter spinas*, episcopal motto of Cardinal Hume (6)
- 15 '----- Maris', Star of the Sea, a title of Our Lady (6)
- 17 Showing signs of illness (6)
- 20 Aboriginal native of New Zealand (5)
- 21 'Ecce Agnus Dei', 'Behold --- of God' (3,4)
- 23 Walt Disney feature-length cartoon character (5)
- 24 'Opus ---', organisation founded by St Josemaria Escriva (3)
- 25 Cross found at a railway station and memorial to wife of King Edward I (7)

Clues Down

- 1 Sayings in The Bible (8)
- 2 Movement in Holst's Planet Suite (6)
- 3 Fr Robert ---- Benson, author of the classic 'Come Rack! Come Rope!' (4)
- 4 Vast plain in South America, could be named after Welsh church with nothing! (5)
- 5 One of four seasonal sung prayers to Mary, currently *Ave Regina Caelorum* (8)
- 6 Greatest Day in the liturgical calendar at the end of Lent (6)
- 7 Major USA University with secure locks? (4)
- 12 See 9 Across
- 14 St Rupert of (Mozart's birthplace), Feast Day 29 March (8)
- 16 'Urbi -- ----' Papal address and blessing to Rome and the world (2,4)
- 18 'Domine ----- nos', Lord, hear us, Litany petition (6)
- 19 Philosophical follower of Zeno indifferent to pain or pleasure (5)
- 20 St Joan, ---- of Orleans (4)
- 22 Irish Saint and Abbot of 6th c., Feast Day 21 March (4)

ANSWERS

Across: 1 Paschal 6 Ely 8 Lanza 9 Vaughan 10 In The 11 Renown 13 Thorn 15 Stella 17 Unwell 20 Maori 21 The Lamb 23 Bambi 24 Dei 25 Charing Down: 1 Proverbs 2 Saturn 3 Hugh 4 Liano 5 Antiphon 6 Easter 7 Yale 12 Williams 14 Salzburg 16 Et Orbi 18 Exaudi 19 Stotic 20 Maid 22 Enda

In retrospect: from the *Cathedral Chronicle*

Women who have to bring up children need the courage of a Judith. It is harder today than it was for your parents. It is easy to be misled by the physical maturity which now comes so soon to the young. You have to remember that the well-developed adolescents still have the hearts of children. In the pack they may show arrogance but alone they are often pitifully inadequate. The anarchy of youth is almost always a cloak for insecurity.

When the young are taught to believe that the eternal truths are fairy stories, and when they see that to guide them in building a better world the only alternative to religious truth is the wisdom of statesmen, no wonder they are bewildered. When you were young the ultimate horror was dynamite. Today all young people know that a political miscalculation could mean the destruction of all life on earth ...

... Parents who let their growing sons and daughters do what they like may enjoy brief popularity, but one day these same children will turn on them and hold them guilty.

from the address given by Cardinal Heenan at the Women's World Day of Prayer, 10 February 1967

Recently a legacy has been willed to the Administrator 'for the decoration of the Cathedral'. While there is poverty and starvation on such a vast scale in the world I have not thought it right to collect money for decoration, but to carry out a testator's wishes is another matter. So we have been discussing plans for the decoration of the Baptistry with the Advisory Committee for the Decoration of the Cathedral.

I wonder why it is that the baptistry is often the most neglected part of a church? In the Cathedral its forlorn appearance seems to invite it as a suitable place for storing unwanted chairs and hymn-books. Yet the font, at which human beings are involved for the first time in Christ's resurrection and from which they enter into a new dimension of life in Christ's mystical body, is as important as the altar on which Christ's sacrifice is offered and their new life is nourished by His body and blood ...

... It would be good to pause by the baptistry on your next visit to the Cathedral and think of these matters.

from the Administrator's Notes, March 1967

In late January Cardinal Bourne paid his Third Visit to the Fleet, leaving Rome to travel to the Italian port of anchor. En route he was delayed by a train crash:

No sooner had the Cardinal's train drawn up before the impassable medley of smashed, overturned carriages and torn-up rails, than an officer entered His Eminence's compartment to beg him, in the name of the French Colonel, to go at once to bless and pray for the dead who were laid out – their martial cloaks around them – in one of the waiting rooms of the station; their more fortunate comrades who were encamped for the while in a neighbouring field were much impressed by the Cardinal's opportune (hardly accidental) presence, and all saw in his prayer for those they had suddenly lost yet another link in the chain that binds the Allies together, and an outward sign of the Faith that unites us Catholics together in our belief in Heaven and Purgatory ...



Cardinal Bourne with Catholic sailors

... At the port were officers from the English Admiral's flagship. The pinnacle, specially put at his disposal during his stay, brought the Cardinal aboard in time for lunch. Immediately afterwards a signal was sent to the Commander-in-Chief of the Italian Fleet to ask when it would be convenient for His Royal Highness the Duke of the Abruzzi to receive a visit from His Eminence. The answer came back promptly from the Prince that he had no intention of allowing the Cardinal to forestall him, and that it would give him great pleasure to himself welcome His Eminence on board the English man-of-war; and so, shortly afterwards, his barge was seen to come alongside. The interview was most cordial, and was made the more so by the fact that the Commander-in-Chief honoured him whom he had come to see by conversing in English, which he does with great ease. Shortly afterwards, in accordance with custom, the Cardinal went on board the Prince's flagship to return the visit, when French was spoken; this combination of languages on English and Italian ships emphasised the *intesa* of the three great Powers that are fighting the same battle.

from Our Special Correspondent at Rome, March 1917

Year 3's Candlemas Assembly: A Special Feast of Light

Thomas Mathias Ybarra, Year 3



Year 3 has had a very hard working week preparing for our Assembly.

In the class it was fun, but we had to concentrate, our assembly had the theme of Candlemas.

Candlemas Day is also known by its proper name, The Presentation of the Lord. On this feast the Church remembers when Mary and Joseph went to the Temple to have Jesus blessed according to the Jewish Law.

In the Gospel, at the Temple Jesus was blessed by a holy priest called Simeon. God promised Simeon that he would not die until he set eyes on the Messiah. Mary gave Simeon Jesus so he could bless him. When Simeon saw Jesus he knew he was in the presence of the Lord, and said: 'Now, let your servant go, because I have seen the salvation of your people, the light of the Gentiles'.

This feast is 40 days and 40 nights after Christmas. That is very hard to believe! Candlemas day is a mixture joy and sadness. Simeon warned Mary about the future of Jesus.

She is told her sorrow will be so great for her, it will be so painful; it will be like a stab with a sword. On this feast day the Church blesses candles made of beeswax. Candles remind us that Jesus is our Light.

On Friday morning it was our Candlemas day Assembly. When I came in the hall I felt a bit nervous, but I conquered my fears and tried to perform to the best of my ability. When we were getting our parts I was very pleased to be Joseph in the mime, I also had to thank the parents for coming. When the assembly finished, our headteacher said that it was: 'seamless and solemn and beautifully performed'.

I think Candlemas Day is very special because it reminds us of Jesus, the Light of the world. We also know that soon it will be Lent, Holy Week and the Easter Story will be told again. Then in Church the great Easter Candle will be lit!



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