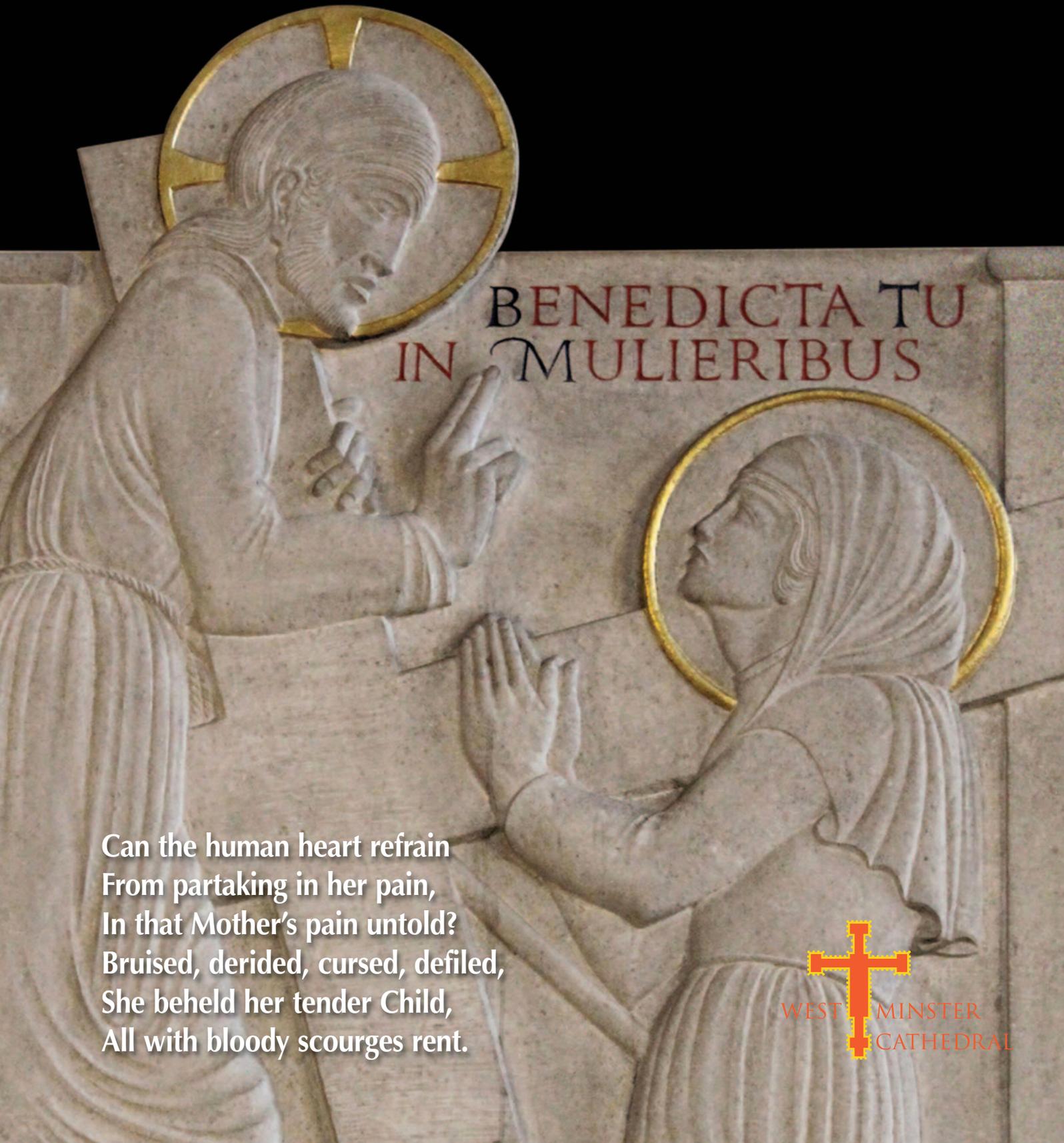


Oremus

Westminster Cathedral Magazine



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From partaking in her pain,
In that Mother's pain untold?
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She beheld her tender Child,
All with bloody scourges rent.

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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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Registered Charity Number 233699

ISSN 1366-7203

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Cover: The Cathedral's Fourth Station of the Cross (Detail)
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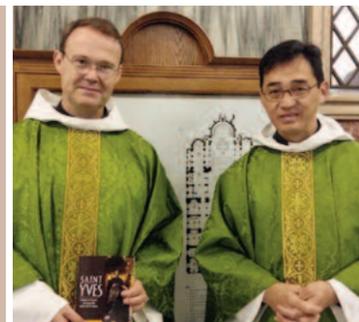
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From the Chairman

I am writing these few words on what must have been the coldest day of the year. Brilliant sunshine but bitterly cold, and yet we are surrounded by daffodils, snowdrops and other signs of spring. London has hardly experienced a winter this year so we cannot grumble, especially when we remember all those who have been flooded out of their homes or who have had to endure the effects of the various storms that have come their way.

By the time this is being read we shall be half way through Lent, looking eagerly towards Easter. How faithful have we been to our Lenten disciplines of prayer, fasting and almsgiving? In my experience, by mid-Lent these have worn rather thin and we are grateful for *Laetare* Sunday and its gift of refreshment before settling down to the second stage.

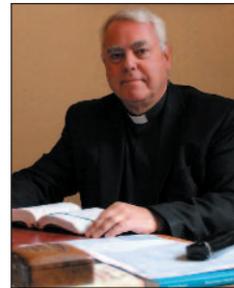
I am hoping to have a short break in Walsingham soon and plan to use that as a time of prayer and reflection, as well as spending some time with Mgr Augustine Hoey who will want to know all about the goings-on at the Cathedral.

This issue of *Oremus* tells us something of the many things that are happening here over the next few weeks and months. It also announces the creation of The Companions of Oremus

– set up to help fund this important Cathedral publication. Since it became free, *Oremus* has seen a substantial increase in readership, but the costs of production remain relatively high. If you are interested in becoming a Companion, especially in this the magazine's 20th year, I encourage you to read the article on page 35.

News of Fr Alexander's appointment as Private Secretary to the Cardinal has been received with much pleasure and as a very proper move after his years of devoted service here as Sub-Administrator and Precentor, but his going will leave a big space to fill, and I can only use this opportunity to thank him most sincerely for all that he has achieved during his time with us, and to pray that the right person will be found to take on his mantle.

May the Lord bless you in your Lenten pilgrimage and may you walk on steadily towards the light of the Resurrection.



Canon Christopher Tuckwell

Jerusalem Builded Here Stations of the Cross for the Twenty-First Century

The Cathedral's Fourth Station of the Cross (Jesus Meets His Mother) by Eric Gill is currently part of a London-wide art exhibition entitled *Stations of the Cross*. This exhibition also features works of art from other locations in the capital, including the National Gallery, the Wallace Collection, the church of Notre Dame de France and St Paul's Cathedral. In this article, one of the exhibition's co-curators explains the vision behind the project.

Dr Aaron Rosen



The Stations of the Cross have been prayed by Christians for centuries and represent one of the most traditional forms of religious art. And yet, the Stations have also exerted a tremendous pull on the imaginations of modern and contemporary artists. Westminster Cathedral possesses a strikingly austere series of relief sculptures of the Stations produced by Eric Gill between 1914-18, one of his earliest masterpieces. Between 1947-51, Henri Matisse created his own Stations for the chapel of the Rosary in Vence, France, producing a deceptively simple series, which reads like a schematic storyboard. Perhaps the greatest series of modern Stations belongs to Barnett Newman, a Jewish artist. For Newman, the *Stations* (1958-1966) were not so much a narrative series as variations on a single moment: Jesus' despairing cry from the cross, 'My God, my God, why have you forsaken me?' (Matthew 27:46).

As an art historian and a theologian, the Stations have always intrigued me. But over Lent last year, those academic interests started to take on a more personal significance. My wife, Dr Carolyn Rosen, now an ordinand in Cambridge, was then in the discernment process to become an Anglican

priest, and religion was unsurprisingly a frequent topic at the dinner table. In fact, even our shaggy Newfoundland got drafted into dinner debates. I, of course, insisted Ramsey was a Jew like me and would be celebrating Passover with a little matzoh crumbled into his dog food. Carolyn had the strong suspicion Ramsey (named after Archbishop Michael Ramsey) was actually a Christian. Out of this joking, we got to discussing the opportunities and problems that Lent, and especially Holy Week – dreaded by Jews for centuries as a period of anti-Semitic attacks – represented for interfaith dialogue. To me, with Barnett Newman rattling around in my brain, the Stations seemed to offer an ideal opportunity to visualise and stimulate discussion.

Inspired by the layout of the original Stations in Jerusalem – which I have visited several times – I settled on the idea of placing 14 stations around London. The idea immediately clicked with associations of London as a new Jerusalem. Medieval Londoners created Temple church, for instance, in memory of the church of the Holy Sepulchre, in which Jesus was buried, literally mapping the Holy Land on to English soil. And much later, the poet William Blake famously hoped to see 'Jerusalem builded here.'

All of these ideas – a stations trail, London as new Jerusalem, and the importance of inter-faith dialogue – had just started percolating when I received a serendipitous letter from the artist Terry Duffy. Terry shared with me an exciting project he already had underway, in which he was touring his towering painting, *Victim, no resurrection?* (1981) around the world. It was exciting to hear about the different reactions the work had received in places ranging from Cape Town to Dresden, and how the imagery of the Crucifixion had served as a successful tool for focusing discussions about social justice in the communities which exhibited the work. As the refugee crisis deepened and spread from the Middle East to Europe, Terry and I began to see the potential to use art as a way to contribute to discussions about what it means to experience the shattering trauma of displacement.

It was clear that Terry and I had shared interests and that together we could draw on our areas of expertise to conjure a compelling exhibition. Of course, none of this would have come together without fantastic artists who shared this creative drive. I was immediately encouraged by speaking to Michael Takeo Magruder and G Roland Biermann. In their own way, each made it clear that the Stations represented an almost inexhaustible trove of inspiration for the right group of contemporary artists, and in the ensuing months we approached many others. Amazingly, everyone we approached said yes.

As we had discussions with artists, we also began investigating sites. This was much more complicated, presenting a puzzle that was at times a fun adventure and at others downright exhausting. The problem was how to make a trail through London that was entirely within walking distance, followed a logical and compelling route, and touched important works and sites coinciding with the correct station. We began to draw up a list of possible sites that once numbered in the dozens, and started to try out each one, often by pacing around London.

The more sites we examined the more we realised how important it was not just to incorporate new works of art

responding to the Stations, but to find ways of activating new meanings in existing works, including the Stations in Westminster Cathedral. To tell the Stations of the Cross as a London story did not just involve placing that story on to the city's landscape, but finding ways in which that story was already being told in existing locations. We began to catch glimpses of the suffering Christ all around London – from paintings in the National Gallery to church altarpieces and public statues. We felt our job was to connect these images with works by the artists we were meeting.

One of my great hopes for this exhibition is that visitors experience the same sense of delightful discovery that I had looking for the perfect place to situate each of the stations. London is a wonderfully illogical place, with far more nooks and crannies than most modern capitals. It has not been shaped by the domineering presence of a Baron Haussmann, for instance, who ploughed out grand avenues across the face of nineteenth century Paris. London is a city perfectly suited to eccentric wanderings, and I hope this exhibition proves a new way to discover and experience London. But above all, this exhibition wagers on the fact that those who dwell in and visit this city are not just seeking aesthetic diversion from works of art, they want art that speaks to them of matters of ultimate significance. They want art which provokes their passions. And what could be a more fitting subject than the Passion itself?

Dr Aaron Rosen is the Lecturer in Sacred Traditions and the Arts at King's College London. He is the author of Art and Religion in the 21st Century (Thames & Hudson, 2015), one of the best books of the year by The Times. The Cathedral's Fourth Station will form a major part of the exhibition until Easter. More information here:

www.coexisthouse.org.uk/stations2016.html



Michael Takeo Magruder's Lamentation for the Forsaken

The Weight of Blood

A modern painting of the Last Supper



Philip Bayliss Brown

In February 2013, during a visit to Florence, I visited the church of *San Michele a San Salvi* and by chance wandered into the medieval refectory to be confronted by a Last Supper painting (*Cenacolo*) by Andrea del Sarto. It was an encounter that changed my life. I was transfixed – the composition, postures, faces, tone and colours were mesmerising. I had never before had such a strong reaction to the presence of an image and spent hours looking and absorbing its wonder.

The encounter prompted me to consider the event of the supper at which Christ had gathered together 12 of his most trusted friends, for a Passover meal. I started to speculate if I even had 12 trusted friends, and what a rare event it would be (if ever) to assemble them for a meal. I acknowledged the difficulty of arranging such a complex composition and understood why historical artists created so few Last Supper paintings in a lifetime. I was fired up by the challenge but wondered if I was arrogant in even thinking I could attempt such a painting and nervous as to whether I could pull it off. However, the seed of the idea had germinated and I was compelled to create my own Last Supper.

I contemplated my life and the men who had impacted upon it – some had already died. This urged me to initiate the project as soon as possible. I recollected different phases of my growing up from infancy, through school and in my professional and social life as I grew older, and 12 influential friends emerged. These were distributed across time and geography but united in the friendship that they shared with me.

I contacted friends from the UK, Italy and the USA. In October 2013, I invited them to commit to growing a beard,

to attend photoshoots, individual sittings for portraits and an ‘unveiling supper’. Fortunately, I received enthusiastic responses from all and the project was initiated.

The Last Supper is a classical subject and as a multi-figured narrative painting was considered the premier genre of painting usually attempted only by artists at the pinnacle of their skills. Thus there are many truly spectacular interpretations representing most of the great artists including Duccio, de Champaigne, Titian, Spencer and Dali. Many contemporary depictions are based on da Vinci’s version using its composition and substituting the characters with celebrities, for example Morrison and Teare’s (2011) *Actors’ Last Supper* in the National Portrait Gallery, London.

The Last Supper subject is probably the only genre of painting in Western art that is specifically about male friendship and belonging to a fraternity (other collective figure paintings depict association through politics, work or the military). The theme highlights the strength of friendship by juxtaposing its destruction by a betrayer; and most interpretations explicitly identify Judas by his position to the right hand side of Jesus, or by depicting the purse of silver pieces, devil association or even by explicit naming. I wanted to avoid this predictability. Firstly, I wanted to avoid casting any friend in the role of Judas; and, secondly, I was particularly intrigued to capture the moment when the act of betrayal was announced, but the perpetrator unknown. This instance offers the opportunity for the viewer to be prompted to consider the position of both the victim(s) and the villain – the anger of betrayed friendship and the hollowness of personal gain turning into tormented guilt, the weight of responsibility of the act leading to death, the weight of blood.

In order to capture this feeling I planned for each disciple to stare at another in an attempt to visually interrogate whether the man in his gaze was the betrayer. I also arranged for two figures to look out of the picture towards the viewer to examine the notion as to whether ‘every man has his price’ and attempt to question the audience if they might betray for personal gain?

The friends were invited for a half-day photoshoot and I requested the participants wear period costume in order to get them out of their comfort zone and to focus on accessing the emotion of betrayal of friendship. I used antique props of the age, including a Roman oil vessel, oil lamp, water cup and coins to further endorse the tableaux. The choice of food arranged on the table was informed by research into what would have been eaten during that season for the meal and included traditional unleavened bread, dates and figs. The time of day was set when the last rays of sun lit the scene before the swift darkening to night, heralded by the single lamp on the table.

A line and tone cartoon was developed over three months using the photographs and personal studies. When satisfied with it I produced an *abozzo* (tonal painted sketch) on canvas (2 x 1.4 metres). The painting was then developed using a limited palette of: cremnitz white, ivory black, raw umber, burnt umber, burnt sienna, terre verte, yellow ochre, cadmium yellow, Indian red, English red, vermilion and ultramarine blue. With so many figures, considerable effort was invested in getting the tonal relationships correct between individuals as

well as within each model. The next step involved getting likenesses of each subject with reference to both the photoshoot and the individual studies. The final stage of the painting involved further harmonising the tone and colour balance and lastly adding highlights.

The painting took one year to complete; this was celebrated at a supper in the same location as the photoshoot. Following the showing of a short film (available at www.alastsupper.com), the painting was unveiled. A commemorative meal using Roden’s (1999) Jewish recipes completed the event, at which an archival print (limited edition of 13) of the painting was presented to each friend.

The evening was a fitting culmination of the project, eloquently articulated by feedback from one of the friends: ‘As a participant in the process, the way the great unveiling panned out got me thinking that the real power of the painting was in the emotions (spelled out in the film) of the whole experience rather than just in the finished work itself.’

When I had completed the painting I revisited del Sarto’s masterpiece and only at this time discovered it had taken him five years to paint. Perhaps if I had known this initially I would have not embarked upon the project. But now the painting is completed, unveiled and hung I look back at the exercise as one of my most unique and invigorating experiences.

The painting described in the above article was exhibited in the Cathedral during February. For more information, please see www.alastsupper.com or www.baylissbrown.com

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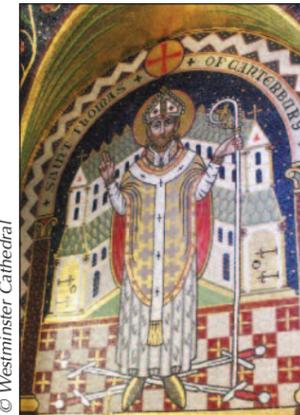


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From Canterbury to Hungary to Westminster Relics of St Thomas Becket to visit the Cathedral

Péter Szabadhegy



© Westminster Cathedral

In a joint initiative with the Church of England and the Catholic Church in England and Wales, the Embassy of Hungary will bring the relic of St Thomas Becket, which has been kept in Esztergom, Hungary for centuries, to the United Kingdom. The launching event of the 'Becket week' will be a Holy Mass at Westminster Cathedral on 23 May, celebrated by Cardinal Péter Erdo, Primate of Hungary, Archbishop of Esztergom-Budapest, and Cardinal Vincent Nichols, Archbishop of Westminster, in the presence of János Áder, President of the Republic of Hungary and Archbishop Justin Welby, Archbishop of Canterbury.

Later on during the 'Becket week', the relic from Esztergom will be displayed and venerated together with other relics of St Thomas at Westminster Abbey, the Houses of Parliament, Lambeth Palace and the Mercer's Chapel. At the end of the week, the relics will be transferred to Rochester and to Canterbury Cathedrals.

This will be the first time for the British public to have the opportunity to see the relic of St Thomas Becket after having been kept with great reverence in Esztergom for 800 years. The relic represents the deep and manifold historical and cultural links between Hungary and the United Kingdom. The series of events to be attended by the President of Hungary, together with the Cardinals of Westminster and Esztergom and the Archbishop of Canterbury will provide an opportunity for many people to contemplate the relevance of Thomas Becket for today's society.

The devotion to St Thomas Becket was revitalised by the Roman Catholic Church in Hungary under the Communist regime when the Church suffered serious limitations to her liberty. Since 1977, a candle-lighting ceremony together with a symposium has been held annually in Esztergom to honour St Thomas Becket on his feast day.

Among the many historical and cultural links uniting England and Hungary, the friendship of the primatial sees of Canterbury and Esztergom has particular significance. The story can be traced as far as the twelfth century, when two holy and uncompromising archbishops, Thomas Becket in Canterbury and Lukács Bánfi in Esztergom, fought for the Church's liberty.

It is very likely that Archbishop Lukács adopted the cult of the martyred Archbishop of Canterbury immediately after Becket's canonisation. Written sources from 1191 suggest that a church and provostship dedicated to St Thomas Becket was already functioning in Esztergom, on the hill

named after the holy martyr. The church, founded by either Archbishop Lukács or his successor, Archbishop Job, was the centre of St Thomas's cult with a chapter of six canons and proper liturgical texts.

Margaret of France, Queen of England and later spouse of Béla III of Hungary, was also instrumental in bringing the Saint's devotion to Hungary. Queen Margaret had personally known Becket at the court of her father-in-law Henry II, and she kept the martyr's memory with great reverence in the court of her second husband, Béla.

We have no reliable information on how the relics of St Thomas arrived in Hungary. We know, however, that one or two prelates from Hungary were present in Canterbury at the 1220 translation (reburial) of his body. On that occasion, Becket's tomb was opened and relics extracted. We know that Archbishop János of Esztergom (1205-23) would have known Archbishop Stephen Langton personally (they both attended Lateran Council IV in 1215), and it is reasonable to suppose that he might have asked for a relic for St Thomas's church in Esztergom. It is interesting to note that in Hungary only the Esztergom liturgical calendars celebrated the 7 July feast of the translation of St Thomas Becket.

The first inventory of Esztergom Cathedral's Treasury, dated 1528, reports the presence of Becket's relics (a part of his arm) kept in a gold-plated silver reliquary. It proves the presence of the relics in Esztergom before the destruction of Becket's bones in Canterbury by Henry VIII. Another inventory from 1687 proves the relics survived the Ottoman occupation of Esztergom (1543-1683). The church of St Thomas was completely destroyed during the Ottoman rule, and the provostship became titular, held by one of the canons of the Esztergom Metropolitan Chapter. On the site of the former church on St Thomas Hill a small chapel of Our Lady of Sorrows was built in 1823.

It is also significant that the devotion to the martyred bishop, who strenuously defended the Church's rights against the State, was revitalised in a period when the Church in Hungary suffered serious limitations to her liberty. It was, in fact, Cardinal László Lékai, Archbishop of Esztergom, who in the 1970s introduced a candle-lighting ceremony on 29 December (the Saint's feast day) and had a fragment of the relics transferred to the chapel where, in 1977, a Hungarian-English plaque was unveiled in St Thomas's memory. Since then, every year on the feast of St Thomas Becket, the relics are displayed in the chapel and a commemorative symposium is addressed by high-ranking civil and Church authorities as well as the Ambassador of the United Kingdom in Hungary.

HE Péter Szabadhegy is the Ambassador of Hungary to the Court of St James'. The relics of St Thomas Becket will be on display at Westminster Cathedral on 23-24 May.

Rest and wholeness on the Isle of Bute Retreats for Bereaved Parents and Siblings



© Paul Simpson

Anthony McMahan

John Paul Retreat is a holiday to help parents and siblings who are trying to come to terms with the death of a beloved child.



In 1984 my brother John Paul was accidentally killed aged 16 years. John Paul's death resulted in my parents (Edward and Elizabeth) suffering greatly – resulting in their deaths aged 49 and 57 respectively. John Paul Retreat has been set up in memory of my beloved brother and parents.

I believe the sufferings and pains of this life are very real and, as the

people of God, we have opportunities to share in these sufferings with our neighbours. In my life I read about people suffering for many different reasons and the death of a child or sibling is heartbreaking and brings great sorrow and sadness. The vision of John Paul Retreat is to view this suffering through the tragic loss of a child – sadness, sorrow, illness, both mental and physical – and journey with the parents and siblings in the problems of their everyday life, providing a place of comfort in tranquil surroundings at a tragic time.

I saw at first-hand the sufferings of my parents after John Paul's tragic death. Each of us, I believe, can do something and need to do something about the suffering of others. One of the most important things we can do is to come to the foot of the altar and pray for others. Prayer changes things and people. In prayer we do not often get miracles, but I always find it brings hope. This hope then gives us a flame of light that one day we will be united with our beloved in our heavenly home.

I believe it is important that John Paul Retreat brings the expression of faith and hope to people in a gentle way. If we do this in a gentle way, parents and siblings will react well. It is important John Paul Retreat brings something not overpowering (with rules and must dos) and the most important thing is being there for bereaved parents and siblings – saying to them 'here is my hand to journey alongside you in your grief as long as you need me'.

As the baptised people of God, I think each of us in our own lives are called to be disciples, and called to help other people. Before the Blessed Sacrament, I believe that Jesus invited me to start John Paul Retreat and this is something that I could not turn away from. John Paul Retreat is an opportunity to give assistance to people in their grief and the pain that comes from losing a child. These tragic circumstances often result in people moving away from faith, but John Paul Retreat still encourages the light to go on in the minds of the parents and siblings who have suffered loss.

Grief is a normal and natural reaction to loss. Therefore, it can sometimes be unhelpful when others try to 'fix' a person after the loss of a loved one. It is important to understand that grief usually has no time limits, and despite all that people say, I think that time often does not heal – especially when a parent loses a child. The parents and siblings who come to John Paul Retreat have broken hearts and it is important that John Paul Retreat is a place where we can journey alongside the parents and siblings at the given stage of their sadness and sorrow. In this way, I believe the Retreat can help with big emotional problems in the hearts of the bereaved.

John Paul Retreat is funded totally by myself (purchasing the property and doing internal, external works) to provide a free holiday away for the bereaved parents and siblings.

If you would like to make a donation to the work of John Paul Retreat please contact the Compassionate Friends on 0345 120 3785 or 0208 469 0022 (www.tcf.org.uk) and give John Paul Retreat Isle of Bute as your reference. Alternatively you can go on to John Paul Retreat website www.johnpaulretreats.org and make a donation on the Just Giving page.

If you feel anyone would benefit from a stay at John Paul Retreat please contact the Compassionate Friends or John Paul Retreat website as noted above, through which a booking can be made.

Anthony McMahan is a Cathedral altar server.

Two New Bishops for the Diocese Welcome, Bishop Paul and Bishop John!

Bishop Paul McAleenan and Bishop John Wilson were ordained into the episcopacy by Cardinal Vincent Nichols on the Feast of the Conversion of St Paul, 25 January, at Westminster Cathedral. They join Bishop John Sherrington and Bishop Nicholas Hudson as auxiliary bishops for the Diocese.

Among the concelebrants present at the Mass were Cardinal Cormac Murphy-O'Connor, Archbishop Antonio Mennini (Apostolic Nuncio), as well as archbishops, bishops and clergy from all over England and Wales.

Also present were ecumenical guests representing several churches and ecclesial communities, as well as the Lord Mayor of Westminster, mayors and members of parliament. Many of the faithful from the Diocese of Leeds, which was home to Bishop John Wilson until recently, travelled down to London for the occasion.

Bishop Paul has been assigned the titular see of *Mercia* and has pastoral responsibility for the deaneries in Hertfordshire, replacing Bishop John Sherrington who has assumed pastoral care of the deaneries of north London. Bishop John Wilson has been assigned the titular see of *Lindisfarne* and has pastoral responsibility for the parishes in the western area of the Diocese.



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In his homily, the Cardinal held St Paul as an example for all bishops. He explained that 'every bishop is chosen by the Father and given to his Son to be his companion in a special way' and that this is the 'deepest identity of the bishop: to be a "companion, with the apostles, of the Lord Jesus."'

After they were ordained and following holy communion, the Cardinal led the two new bishops through the Cathedral where they gave their blessing to all present.

Afterwards, Archbishop Mennini addressed them on behalf of the Holy Father, extending the Pope's congratulations and exhorting them to 'become builders of bridges', leading their people in a community of 'love and mutual obedience to the will of God'.

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Silence and Music

Expressing the Sacred in Holy Week

Peter Stevens

Silence and music would seem at first glance to be two opposites, having nothing in common with each other, mutually exclusive. However, the similarities are more striking than you might expect. Both are capable of communicating a great range of emotional expressions; both provoke reactions, sometimes considered and thoughtful, sometimes forceful; and there are times when both can communicate more articulately than words.

The modern world in which we live dislikes silence to such an extent that to encounter it can be a shock. I remember arriving at the Abbey of Solesmes for the first time in 2013 and entering the church – the silence was almost deafening. The world saves silence for special occasions when language is insufficient: remembering the war dead, for example, or times of national mourning. It is interesting in itself that even amongst the noise and bluster of today's fast-moving world, there are moments when only silence can convey what society wants, and needs, to say.

Silence and music in the liturgy

Silence and music have always found an important place within the liturgy, but the Church makes special use of silence at key moments in her liturgical life. The laying on of hands during Ordinations takes place in silence, as does the solemn moment of Confirmation. During this season of Lent, both silence and music are employed to great effect. The idea of fasting takes on many forms: the priest wears penitential purple vestments; the 'Alleluia' is omitted; the choral music is of a darker, more serious character; flowers are removed; the organ falls silent. With so much great organ music being suitable for Lent and Passiontide, it can seem a shame that it is left out of the liturgy. (It is worth noting, perhaps, that the Sunday recitals continue, giving an opportunity for some of these works to be heard in a different context.) The silence left in its place doesn't just leave a feeling of emptiness, however; it is an eloquent silence, full of meaning, and an important part of the experience of Lent. Rather than being merely the lack of something, it expresses something in its own right, something that cannot be expressed in any other way.

Silence grows louder in Holy Week

This silence is at first rather startling. The lack of a voluntary after the dismissal always comes as something as a surprise, even to the person sitting on the organ bench! Once the initial shock has subsided, however, the silence

speaks more and more powerfully. The darkness of the liturgy becomes darker as we enter Holy Week; the silence, paradoxically, grows louder. The bells are silenced after the *Gloria* on Maundy Thursday, signalling the start of a liturgical silence that lasts until the *Gloria* at the Easter Vigil, a silence that nobody seems to want to break. The great Liturgy of the Passion on Good Friday begins with the most profound silence of the year, the introductory rites being replaced by the silent prostration of all the clergy before the bare altar. Silence is the only possible response to the Passion, and the liturgy gives us the important opportunity to be quiet in the shadow of the Cross.

The *avant-garde* eccentric, John Cage, famously 'composed' his best-known work *4'33"* – which consists of four and a half minutes of silence – to demonstrate the absence of true silence in the world. He described being in a soundproof room and being aware of two sounds, which a doctor later told him were the sounds of his blood circulation and his nervous system. Whilst *4'33"* is often thought of as clichéd and dated, it proves that sound always surrounds us. Even in Westminster Cathedral, it can seem that silence is difficult to find. A few years ago, St Patrick's Day fell on a Sunday of Lent. Following the blessing and dismissal of the Solemn Mass that morning, the expected silence was broken by a man playing the bagpipes outside the west door!

Silence is a vital ingredient in music, both in its composition and in its performance. Mozart is said to have believed that 'music is not in the notes, but in the silence between', while other composers appear to suggest silence through their music. Olivier Messiaen, one of the most original composers of the twentieth century, was a great mystic with a profound Catholic faith, and used music as a vehicle to communicate his religious beliefs. Throughout his long compositional life, he used ecstatically slow *tempi* to create a mood of rapt contemplation, of music emerging from and returning to silent meditation. *L'institution de l'Eucharistie*, which will be played before the Mass of the Lord's Supper on Maundy Thursday, comes from his last great organ cycle, the *Livre du Saint Sacrement*. As well as his trademark use of birdsong, Messiaen employs silences of varying lengths in between repetitions of the same chord. The prayerful, hypnotic effect he creates is truly 'in tune' with silence, which is itself the only natural response to the piece.

St John's Passion

As well as composers including or suggesting silence in their works, performers often use silence for dramatic effect. Bach's *St John Passion*, which the Cathedral Choir will perform on 16 March, tells the story of Christ's Passion through the use of recitative, in which the Gospel text is sung syllabically by a solo voice and punctuated with chords. As the moment of Christ's death approaches, the silences become longer, suggesting the growing darkness, and expressing the gravity of that moment.

Music, as a natural thing, needs breathing space. Perhaps Lent provides us with a 'breathing space', a time to be quiet. Without silence, there can be no music. Only after the silence of Lent does the explosive joy of Easter become possible. The Easter Vigil begins in complete darkness as well as silence, before being transformed into blinding light and the deafening, celebratory din of the *strepitus*. Only then can we rejoice not just in music, but in sound itself, as if all the tension of the previous six weeks has been released in an instant. Until then, we should try to notice and truly appreciate the silence of Lent, and consider all that it has to say.

Peter Stevens is the Assistant Master of Music at Westminster Cathedral. The Cathedral Choir and Westminster Cathedral Baroque Orchestra will perform J S Bach's St John Passion on Wednesday 16 March at 7.30pm. Tickets available from Ticketmaster or from the Cathedral Gift Shop.

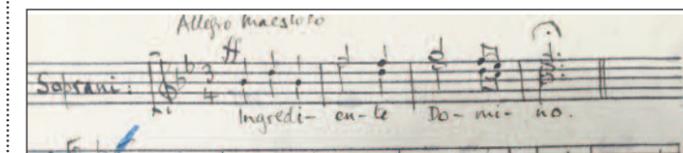
Ingrediente Domino

Martin Baker

It's just before 10.30am on Palm Sunday morning. A worshipper standing in the near-empty Cathedral will hear the muffled sounds of Latin Gregorian chant, English metrical hymnody, car traffic and aircraft noise. As the singing grows nearer and louder it becomes distinguishable as 'Ride on, ride on in majesty' and eventually the purple and white of the choristers at the front of the procession appears through the Great West Door.

The procession pauses briefly while the hymn draws to a close, then after a short silence the Tuba (the loudest stop on the Grand Organ) erupts, shaking the air with a four-bar fanfare in B flat major. This is immediately taken up by the choristers to the words 'Ingrediente Domino in sanctam civitatem.' The procession moves again as the choir continues to sing, lower voices entering, unison giving way to four-part harmony, reaching a climax at the words 'Cum ramis palmarum Hosanna clamabant in excelsis!'

Ingrediente Domino is the prescribed text to be sung on Palm Sunday as the procession enters the church, and in the *Graduale Romanum* it takes the form of a calm, static melody in the minor tonality of 'mode ii'. The setting used by the choir today, however, and annually since the 1950s, is by George Malcolm (Master of Music 1947-59) and has become an iconic piece associated with Westminster Cathedral and its Choir.



For many years I wondered what had inspired Malcolm to write this setting, so apt for the drama of the occasion, and yet so different from the Gregorian chant which it displaces. A few weeks ago while working in the choir library archives I came across Malcolm's original manuscript for *Ingrediente* (above). Nestled with it was another (unattributed) manuscript setting of the text (below), not dissimilar to the Malcolm – in the same key and with a similar degree of chromaticism – but lacking its drama and élan. What was it? Was it an earlier attempt by Malcolm to set the text? I contacted Colin Mawby who, as a boy at the Choir School, predated the arrival of George Malcolm as Master of Music. Colin identified the other version as the work of William Hyde. Hyde was appointed Sub-Organist and Master of the Probationers in 1923 and continued to work at the Cathedral until 1953, running the choir himself during the War and again during Malcolm's enforced absence in the mid-1950s. So, in fact, it was Hyde who broke with the tradition of a Gregorian *Ingrediente* (unless R R Terry also wrote something which is now lost) and in turn fired Malcolm's imagination.



Apparently, Malcolm didn't care too much for Hyde, an avid Fulham supporter who used to enjoy inflicting accounts of matches he'd attended on his football-phobic colleague, so it's not hard to imagine Malcolm wanting to put his own stamp on Holy Week once Hyde had departed. It's likely that Malcolm wrote and copied *Ingrediente* in haste for the occasion on which it was first used and would have had little or no inkling that 60 years on it would still be in annual use and, thanks to its eventual publication, not just here but around the world.

Martin Baker is the Master of Music at Westminster Cathedral.

Oremus at Twenty

Past Editors: Fr Tim Dean and Joseph Bonner

Although the Cathedral has had a monthly magazine since before the building itself existed, the current title, Oremus, is marking its 20th anniversary this year. In two sets of interviews, starting this month, Natasha Stanic speaks with current and past editors of the magazine. This month she interviews Fr Tim Dean and Joseph Bonner.

Fr Tim, would you like to start by saying a few words about Oremus?

TD: When you pick up a copy of *Oremus*, you should be aware that there has been a Cathedral magazine since the very beginning of this great church, more than a century ago. Whatever the name on the masthead, there has always

been a monthly publication for a very good reason. No other church in the country has so much explaining to do. John Francis Bentley, who was appointed architect by Cardinal Vaughan, worked up his proposals for a neo-Byzantine edifice that would baffle most of London – Catholics and everyone else. All this had to be explained to those most interested and the best way to tell the story – as it

unfolded – was by publishing a regular magazine. Year by year, decade by decade, the Cathedral has always explained its many developments and described its great events in a monthly magazine.

Joseph, when you first came to the Cathedral did you immediately feel that you wanted to do something for this great place?

JB: My first visit to the Cathedral was somewhat spur of the moment. It was a weekday morning and there happened to be a funeral taking place for a Cathedral chaplain. It was celebrated by the late Cardinal Hume and the choir was in full flow. I remember the light shining through the incense and although it's almost 25 years ago I remember the moment quite vividly. Thereafter, I began to attend services regularly. Part of the attraction, other than the worship and music, was the sense of anonymity. I had no initial desire to become further involved, so I've often thought it ironic that within a year or two I became so very much part of this place which Colin Amery in the *Financial Times* called 'a very potent building.'

Fr Tim, I believe you had some experience in publishing before you were ordained. Were you appointed to the post of editor because of that experience?

TD: I was ordained in 1992 at the age of 50 and sent to join the chaplains at the Cathedral. Mgr Pat O'Donoghue – now bishop – was the Administrator and he appointed me

Prefect of the Sacristy. I also met John Browne, a young housemaster at Westminster Cathedral Choir School, studying for a law degree and soon to be married. He was editing *Westminster Cathedral Bulletin*, as it was called in those days, and keen to pass on this monthly to someone new. I was a soft target as the Administrator had encouraged him to get me to take it on so that John could concentrate on his wedding day.

I am no journalist, although, as you pointed out in your question, people thought I had been in 'publishing or something.' No, I spent 25 years in advertising and know how to write advertisements and produce commercials. So editing a Cathedral magazine was really new to me, especially after four years studying for the priesthood at the Beda in Rome.

Do you remember Joseph's arrival on the scene?

TD: In the early '90s we were assembling the magazine at Clergy House and – for some reason – having the *Bulletin* designed and printed in Rochdale. I was floundering a bit at first, because everything at the Cathedral needs to be supported by generous lay volunteering – so the Holy Spirit (I am pretty sure it was Him) sent us the remarkable Joseph Bonner. Joseph, a Donegal man in his early 20s was fairly fresh out of university in Scotland and toiling in a government department in Smith Square. After work he would stroll over to Clergy House and do a regular evening stint as Managing Editor of the *Bulletin*.

Joseph, what was the setting when you arrived?

JB: It was a team of two when I joined. Fr Tim had written a clever and funny plea for help in 1995. It impressed me and I met him a while later when working on one of the many events taking place that year to mark the centenary of the laying of the foundation stone. I felt sorry for him having to write and produce the thing more or less on his own, while holding down several other duties. The late Ivan Kightley, a Cathedral stalwart, looked after the subscriptions, doing as Fr Tim has previously said 'a sterling job, while also accepting francs, lire, etc'.

The format was A4, as now, but only ever 12 pages, sometimes eight. Colour was limited to the cover on special occasions. It didn't have so many regular features as it does now. News in Brief and the cartoon strip, 'Charlie Chaplain' were popular elements. It had, as always, an impressive line-up of contributors on a range of religious topics. When I came on board I was keen that we reflected more on all the things happening at the Cathedral and the first full issue I worked on was a special edition, in full colour, marking the historic visit of HM The Queen as part of the 1995

centenary. That had a larger print run than normal and orders came in thick and fast from around the world.

How did you become the editor? Where did you find and bring in that marvellous and hard-working team you had?

JB: When I joined Tim and Ivan there was much to be done and I thought my most effective contribution would be of a practical nature, bringing some order, so went by the title of Production Manager. I went on to become Managing Editor and finally Chairman when I took more of a back seat from the day to day in the last period of my involvement.

I knew we needed to build a team of people to help with the myriad of tasks needed to produce the magazine. We were all volunteers and gave whatever time we could. Almost all of the people who joined were friends or existing

volunteers. While a number were of my generation, others were older or retired and so we had a balance of wisdom, caution, enthusiasm and fresh challenge. When we secured funding for new computers (via a grant from the Friends and a generous response following an appeal to readers) we brought the production 'in house.' This required someone with experience in graphic design. Through an

advertisement in the *Guardian's* volunteer pages we were sent a creative angel in the form of a recently graduated art student, Julie Bennett, who helped transform the look of our little publication.

Fr Tim, I understand that you were partly responsible for the current name of the magazine?

TD: Yes, various people, primarily Joseph, were convinced a better name than *Bulletin* was needed and I could see their point.

JB: I was never that keen on the use of *Bulletin* as it didn't quite capture the publication. In the history of Cathedral publishing there had been a *Chronicle*, *Magazine* and *Newsletter* so I advocated something different. Fr Tim and I mulled over this and following a visit to an exhibition in Olympia, found ourselves taking respite in a pub.

TD: Joe said, 'We've got to change the name of the *Bulletin*.' 'Hmmm,' I said distantly. 'What about a Latin name?' said Joe. '*Oremus*,' I replied without even thinking. And so it was. We knew it was appropriate for a very clear reason: Westminster Cathedral is primarily a house of prayer – ask anyone. So a word that means 'Let us pray' really resonates.

Joseph, who were the priests, in addition to Fr Tim, with whom you worked and how much support for Oremus were you given by them?

JB: There were many, those from the Cathedral and elsewhere and all supportive. For much of my time Mgr

George Stack, now Archbishop of Cardiff, was Administrator and was, as now, a resolute supporter. He supplied regular material and insights and gave us the confidence to take on other projects such as art competitions, posters, books and the first Cathedral website. He also helped us in practical ways. For years the office was a dilapidated porta-cabin in the courtyard. It was cold, damp and had a wooden floor which was rotting away. No one was sorry to see it cut-up and taken away. A garden now exists on the same spot. I must mention Fr Michael O'Boy, too, who was also an editor and great support during my time, as well as Mgr Mark Langham, of course!

Fr Tim, for how many more years did you continue with the editorial duties of the publication?

TD: I left the Cathedral for parish life in 1998 and left *Oremus* in Joseph's capable hands. But when I returned for another 10 years at the Cathedral around 2002, Joseph was keen to leave *Oremus* as his burgeoning career was making much heavier demands than in earlier years. The Administrator, Mgr Mark Langham appealed in the weekly newsletter for someone to take on the burden. For any task, you only need one perfect person to apply, which is just as well, because only one person did. Blandine Tugendhat – a delightful lady who lives nearby (which meant that the Cathedral could make inordinate demands on her time – and I fear we soon did). Joseph showed Blandine his approach to magazine production, and swiftly – at a meeting she was unable to attend – made her Managing Editor. He then gradually – albeit smoothly – phased himself out and I was back in the *Oremus* office! Both Blandine and I left around 2011 and Dylan Parry took over and has taken *Oremus* to a new level of relevance to Cathedral life.

Joseph, when and why did you decide that it was time to leave?

JB: The schedule of doing a monthly magazine is pretty relentless, especially as a volunteer, working evenings and weekends. While enjoyable and satisfying, especially as what we were doing was appreciated by most, it was quite a responsibility. Print can be an unforgiving medium. I secretly dreaded that we would print an embarrassing mistake or a howler of a typo. Fortunately we avoided that, most of the time... Feeling that it was the right time for a change, I told the team. They persuaded me to stay on in a reduced role. This I did for a year.

By this time we had also produced a new website for the Cathedral and my final project was the publication of two new books about the Cathedral. When I agreed to help Fr Tim with the magazine I hadn't the foggiest that I would be involved for such a long time. Looking back now, more than 10 years later, I only recall the fun moments. I am also grateful for the many and varied experiences from being on 'the inside' which it gave me: the various events in and around the Cathedral which came my way but most of all the people I met, many of whom became good friends. And of course, it's wonderful to see *Oremus* flourish and continue to grow.

Next month Natasha will be talking to Blandine Tugendhat and the current editor Dylan Parry.

The Russian in the Crypt



A cartoon of Count Benckendorff in 1903.

Patrick Rogers

Westminster Cathedral is not renowned for its tombs. There are only 10, one of which (Cardinal Vaughan's) was, until recently, not a tomb at all but a monument with a sculpted effigy of the man. The founder of Westminster Cathedral wished to be buried in another of his great foundations, the Missionary College at Mill Hill, and his body was only transferred to the Cathedral in 2003. Seven other Cardinal Archbishops of Westminster and the great Bishop Challoner, who led the Catholic Church in England for a large part of the eighteenth century, are also interred in the Cathedral. The tenth sepulchre is that of a layman who held no position whatsoever in the Diocese of Westminster. And thereby hangs a tale...

Count Alexander Benckendorff was born in 1849 in Berlin, his father being the Tsar's roving ambassador for Europe, and he did not go to Russia until he was 18, two years before joining the diplomatic service. As a result of this, his Russian was always rather poor and his dispatches were written in French. Before becoming a diplomat he was educated in France and Germany, and then represented his

country in Rome, Vienna and in Copenhagen. Finally, from 1903 until his death, he was Russian Ambassador to the Court of St James'. Regarded in Russia as a liberal and in UK as an anglophile, in 1911 his only daughter, Natalie, married the second son of Viscount Ridley, the Hon Jasper Ridley. Count Benckendorff was instrumental in arranging the Anglo-Russian Agreement of 1907 which, together with France, resulted in the Triple Entente. He encouraged the teaching of Russian at British universities and was Honorary President of the newly formed Russo-British Chamber of Commerce. Unusually for a Russian, he was a Catholic.

With 1914, came the Great War. Russia allied, with Britain and France, suffered a series of crushing defeats. By early 1917 war-weariness, antagonism towards the Tsar's family (the Tsarina in particular) and the allure of revolutionary socialism had brought Russia close to collapse. By March, Tsar Nicholas II had offered to abdicate, intending to spend the rest of the war abroad and then to settle quietly in Crimea where he would devote his life to the education of Alexei, his haemophiliac son. Instead, he was placed under house arrest and in July 1918, on the orders of the Bolshevik Urals Soviet, he and his family were shot.



The Hon Mrs Jasper Ridley as a girl.

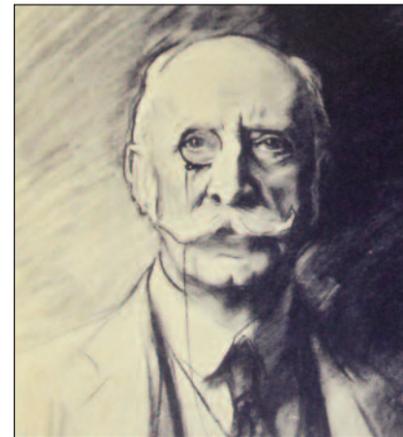
London alone. Before his death he told his daughter, by now the Hon Mrs Jasper Ridley, of his earnest wish to be buried at Westminster Cathedral where he had worshipped regularly. This wish she conveyed not only to the Cathedral but also to the British Government.

The only people buried in the Cathedral at the time were the first two Archbishops of Westminster, Cardinals Wiseman and Manning. After the completion of the Cathedral in 1903, their remains had been transferred to the crypt in 1907 from an initial place of rest in Kensal Green Cemetery. Cardinal Bourne, the Fourth Archbishop of Westminster had left for Rome in December 1916 and did not return until April 1917.

Meanwhile a severe influenza epidemic was sweeping across Europe. Count Benckendorff, the Tsar's ambassador to the Court of St James', was one of the first to be struck down. On 8 January 1917 he took to his bed. Three days later the condition had congested his lungs and he died, in a month when the disease caused more than 300 deaths in

Communications between London and Rome had to pass through several war-torn countries. Letters could take a week to arrive and telegrams two days. Meanwhile in Russia the Imperial Family was in turmoil, and communications subject to strike action. With these difficulties, together with the fact that the Count had died at 10.00pm on a Thursday, *The Times* reported on Monday 15 January that 'up to a late hour no reply has been received from Cardinal Bourne in Rome to the request that the body might be interred in the Cathedral.'

On Saturday, 13 January 1917, a private memorial service was held for members of the Count's family and staff at the Russian Embassy. On Sunday the body was brought to the Cathedral to lie overnight before the high altar under the Russian flag, prior to a Solemn Requiem Mass the following day. Count Benckendorff's Requiem Mass must have been



The Count as drawn by John Sargent in 1911.

one of the most unusual in the Cathedral. On a cold, gloomy winter's day, a Guard of Honour of Grenadiers, together with the band of the Irish Guards, was drawn up outside. Within the Cathedral the coffin lay before the sanctuary steps covered in black pall and white cloth embroidered with the Imperial arms of Russia. On a cushion at the foot lay Count Benckendorff's medals and other decorations. On each side of the coffin stood three tall candles. A few paces from each, a British soldier leaned on his reversed rifle while an officer stood at the foot of the coffin.

Despite the problems of arranging the Requiem Mass at short notice during a weekend in wartime, members of both the British and Russian Royal Families attended or were represented. King George V was represented by the Duke of Connaught, Queen Alexandra by Earl Howe, the Tsar by his brother, the Grand Duke Michael. The Grand Duchess George of Russia was present and the Prince of Wales and five royal princesses sent representatives. Mrs Lloyd George (wife of the Prime Minister) was there and the Cabinet members included Mr and Mrs Asquith, Mr Balfour, Mr Austen Chamberlain, Lord Robert Cecil, Lord Curzon, Lord Derby and Lord Milner.

A week later, on Monday 22 January 1917, Count Alexander Benckendorff's wish was granted. 'By special request of the Government and permission of His Eminence Cardinal Bourne' (to quote the *Westminster Cathedral Chronicle*), he was buried in St Peter's crypt in Westminster Cathedral where he had been a constant worshipper during the last 14 years of his life. At this simple service his wife, Countess Sophie, too distressed to attend earlier ceremonies, was the chief mourner, together with his only daughter who had played such a key role in bringing the Count to his last



Count Benckendorff's resting place in the Cathedral.

resting place. It was the Count's daughter who also commissioned Eric Gill (then working on the Cathedral Stations of the Cross) to produce the memorial slab which lies above the ambassador's tomb in the crypt. Made of dark green Cumberland slate, it was finally installed early in 1939. In Russian and Latin, the inscription reads, 'Count Alexander Phillip Constantine Ludovic Benckendorff, Ambassador Extraordinary and Plenipotentiary for Russia to the Court of St James'. August 1 1849 – Jan 11 1917. RIP'

Cardinal Bourne must have been under considerable government pressure to agree to the interment in the Cathedral. Russia was a military ally and its seemingly imminent collapse would release many German divisions to fight Britain and France on the Western Front. It was a time to show solidarity with Russia, not for a snub, real or imagined. The Count's daughter knew what she was doing when she publicly declared her father's wish to the British Government.

Soviet Russia has passed into history, as has the Russia of the Tsars, and an era of religious and political freedom has dawned in Eastern Europe. In 1991, the first post-Soviet Russian Ambassador since Count Benckendorff was appointed to the Court of St James'.

With many thanks to Mrs Humphrey Brooke, granddaughter of Count Benckendorff, also to Count Constantine Benckendorff and Sir Adam Riley, his great-grandsons, for their help with preparing this article.

Rite of Election

Over the weekend of 13 and 14 February, the Cardinal and his auxiliary bishops led the RCIA Rite of Election for over 600 people who will be baptised or received into the full communion of the Catholic Church this Easter. Please keep them all in your prayers.



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Russian Ambassador Visits the Cathedral

Canon Tuckwell welcomed the Russian Ambassador to the Court of St James', HE Alexander Yakovenko, to the Cathedral on Ash Wednesday (which happened to be 'Diplomats' Day' in Russia). The Ambassador came to lay a wreath on the grave of Count Alexander Benckendorff, who was the last Imperial Russian Ambassador to the Court of St James' (see pages 16 & 17).



© Westminster Cathedral

Mass for Religious

On 2 February, the Cardinal celebrated a Mass for Religious at the Cathedral, which also marked the closing of the Year of Consecrated Life. Afterwards, he met with those religious who are celebrating significant anniversaries of vows this year. *Ad multos annos!*



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Fr Alexander Master

During February it was announced that Fr Alexander Master, Cathedral Sub-Administrator and Precentor, would become the Cardinal's Private Secretary in April. We offer Fr Alexander our warmest congratulations and prayers as he prepares to take on his new responsibilities. This photo was taken by Fr Gerard O'Brien on Monday 8 February, and shows Fr Alexander preparing this year's Ash Wednesday ashes by burning last year's Palm Sunday palms.



© Fr Gerard O'Brien

Ash Wednesday

This photo was taken during the 7.00am Mass on Ash Wednesday, which was celebrated by Cardinal Nichols. As always, the Cathedral was very well attended on this day and ashes were distributed at all Masses.



© Westminster Cathedral

Lourdes Mass

This photo was taken at this year's Lourdes Mass for the sick and disabled, for healthcare workers and those who care for the sick. The Mass was celebrated on Saturday 6 February by Cardinal Vincent Nichols and the homily preached by Bishop John Sherrington. The Sacrament of the Anointing of the Sick was also administered during the Mass.

Blessing of the Throats

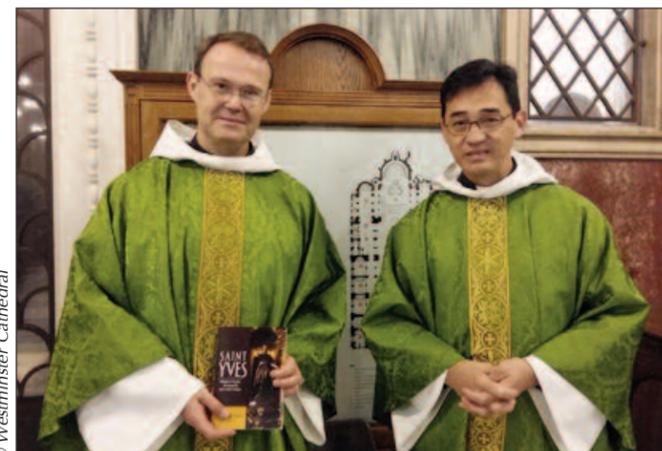
In the Diocese of Westminster, the memorial of three great Archbishops of Canterbury, Sts Laurence, Dunstan, and Theodore, was kept on 3 February – also St Blaise's Day. As such, the Blessing of the Throats of St Blaise was given after all Masses. This photo was taken after the 10.30am Mass, celebrated by Fr John Ablewhite.



© Westminster Cathedral

St Yves Fraternity

On Sunday 31 January, two representatives of the Saint Yves Fraternity, Fr Philippe Roche and Fr Luiz Cheng, visited the Cathedral. They sold copies of Fr Roche's book on St Yves – with proceeds going to their work among the favelas of Brazil.



© Westminster Cathedral

Stationers' Company

Canon Christopher Tuckwell was invited to preach at this year's Worshipful Company of Stationers and Newspaper Makers' annual Ash Wednesday service in St Faith's chapel, St Paul's Cathedral. The service followed 'Cakes and Ale' in Stationers' Hall, which were provided at the bequest of Alderman John Norton, Master of the Company in 1607, 1611 and 1612. According to the current Master's blog: 'Canon Christopher Tuckwell received his 10 shillings for his very good sermon which kept us mindful of the challenges and rewards of Lent.'



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WESTMINSTER CATHEDRAL CHOIR

J. S. BACH

ST JOHN PASSION

Wednesday 16 March 2016 - 7:30pm

Westminster Cathedral

Westminster Cathedral Choir
Westminster Cathedral Baroque Orchestra
Conductor: Martin Baker
Ben Johnson Evangelist
Marcus Farnsworth Christus

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Aspects of Shakespeare

'What is this quintessence of dust?'

Mindful of the Year of Mercy and of the 400th anniversary of Shakespeare's death, Sharon Jennings reflects on the Christian themes in the Bard's works.



Hamlet and the Gravedigger by Pascal Adolphe Jean Dagnan-Bouveret.

'What is this quintessence of dust?' That is the question – what is the nature and purpose of human existence? – with which every piece of good drama should leave us. It is Hamlet who asks it, and from his lips – like so much else that he says – it is rhetorical, expecting the answer 'nothing'. Before that though, he describes the ways in which man is far from nothing and, were he not himself, should excite his interest and delight.

'What piece of work is a man – how noble in reason; how infinite in faculties, in form and moving; how express and admirable in action; how like an angel in apprehension; how like a god; the beauty of the world; the paragon of animals.'

These are the virtues with which Shakespeare endows most of his heroes, and he invites us – at the beginning of his plays at least – to admire them and the positions of worldly prominence they have achieved. Othello is enjoying a very successful military career and has just married a wife he loves, Macbeth is a war hero awarded with prestigious promotion, Lear is so confident in his long kingship that he is preparing to divide the administration and enjoy a restful retirement, and so on. By the end, though, they are all lying dead, often first among equals in a pile of corpses.

The smell of mortality

Tragedy always reminds us of our common mortality. For Hamlet, it is an obsession to which he gives clearest voice in the 'Graveyard Scene'. Turning over an old skull, he muses:

'Imperious Caesar, dead and turned to clay,
Might stop a hole to keep the wind away.
O, that the earth which kept the world in awe
Should patch a wall t'expel the water's flaw.'

But man's godlike status is not only contradicted by his ultimate demise; everything he does 'smells of mortality' as Lear says. And the great tragedies show us the disintegration, gradual or sudden, understandable or not, of the 'Eden fresh' hero.

Trouble begins for Lear almost immediately, as his childish egotism blights the division of his kingdom. Othello is slow to fall into Iago's trap, but once caught, becomes consumed with jealousy and 'perplexed in the extreme'. It takes Macbeth a while before he can subsume his natural conscience to the ambition which turns him into an 'abhor'd tyrant'. Hamlet, who seems to lack one clear fatal flaw in favour of several small ones, almost begins his play at the middle stage of the others: here Shakespeare plunges us immediately into the real world of being rude, putting things off, thinking too much, pretending and playacting, choosing the wrong moment, and so on.

We are talking about Shakespeare, and the unravelling of the hero takes place not only within the world but also within the mind. Othello, poisoned into believing his wife's adultery, convinces himself that he is administering justice by killing her, and that heaven is on his side. He says:

'It is the cause, it is the cause, my soul –
Let me not name it you, you chaste stars –
It is the cause....
Yet she must die, else she'll betray more men.'

He in fact perverts his once noble reason so that he can follow a much more brute reaction. Soaked in the blood of kings, women, children and friends, Macbeth loses the faculty to apprehend the significance of any event that does not immediately threaten him, and greets the news of his wife's death with the throwaway line: 'She should have died hereafter;/ There would have been a time for such a word.' Poor Lear loses everything that made him a wonderful 'piece of work': cast homeless into the storm, he is mad, and unable to discern the identities of his companions and even of himself. Far from being 'the paragon of animals', he tears off his clothes in imitation of Edgar, disguised as a madman, saying: 'unaccommodated man is no more but such a poor, bare, forked animal as thou art.' Starting from the low point it does, *Hamlet* is weighted down with such disgust at the human condition. 'What should such fellows as I do crawling between earth and heaven?' Hamlet asks Ophelia: 'We are arrant knaves – believe none of us.'

But a walking shadow

Most of Shakespeare's great tragic heroes are plunged into such despair. Othello's is of himself, 'One whose hand/ Like the base Indian, threw a pearl away/ Richer than all his tribe.' But Macbeth gives us the most chilling description of all human experience:

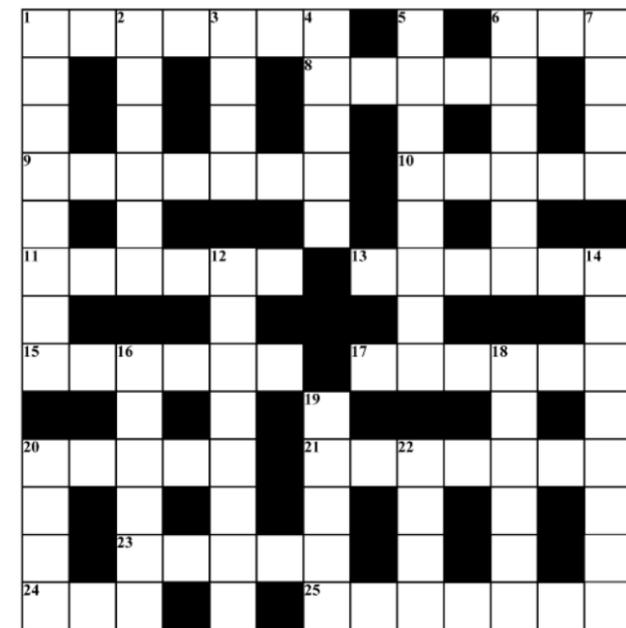
'Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out brief candle!
Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.'

At the end of most of the tragedies, when the hero lies dead, normality and order are restored by a new political administration. Outwardly, the tragedy has been resolved and things put right. The psychological and spiritual turmoil though, is simply closed over by fairly banal posthumous speeches. Who is able, from a cast of mortals, to restore balance and beauty?

One of the reasons that Hamlet seems so reluctant to 'set things right' as he has been called upon to do – apart from not being 'express and admirable in action' – is that he feels unequal to the task. Indeed, when he denounces and kills Claudius at the end of the play, he makes a big mess of it: he is dying himself and does the deed almost by accident.

Then there is the problem that the way to set things right – revenge killing – has also been established by flawed man, and leaves a great deal to be desired, especially for a student of the 'new learning'. But Hamlet has no other recourse. Throughout the play (until perhaps the end), he shows himself to be unsure of the reality of any higher power. Indeed the speech with which we began – although reminiscent of Psalm 8 – is a humanist declaration with no mention of a divine Creator.

The only one of the tragedies in which the mercy and redemption of God are to be found as part of the solution, is *King Lear*. At the end of the play, even the outward resolution is flawed, with a confusion over military messages leading to the execution of Lear's blameless daughter Cordelia. He comes on stage carrying her lifeless body, much like a reversed *pieta*, weeping and howling; but then he holds a feather to her lips, saying: 'This feather stirs; she lives. If it be so, it is a chance which does redeem all sorrows/ That ever I have felt.' And in the desperate hope of such a miracle, he dies.



February 2016 Alan Frost

Clues Across

- 1 Saint, Feast Day 4 Feb, giving name to English order he founded (7)
- 6 Colour of a cardinal's hat (3)
- 8 Colour of vestments for Easter Sunday Mass (5)
- 9 Screen or panelling behind altar (7)
- 10 Council to which the term 'Tridentine' pertains (5)
- 11 Not a monk or nun but affiliated to a monastery (6)
- 13 Physical support (6)
- 15 One living life as a female religious (6)
- 17 Prophet with two books in the Bible (6)
- 20 Saint giving name to central European alphabet, Feast Day 14 February (5)
- 21 St Edmund, London-born Jesuit and convert martyred at Tyburn 1581 (7)
- 23 E W, designer of Cardinal Wiseman's tomb in Cathedral crypt (5)
- 24 First note on Tonic Solfa scale (3)
- 25 'Noli Me', Our Lord telling Mary Magdalene not to touch Him because 'I am not yet risen' (7)

Clues Down

- 1 'Hail St Patrick, dear Saint of our Isle', hymn to Saint with chapel in the Cathedral (8)
- 2 Hardy tree whose leaves used for crowns and wreaths (6)
- 3 Blyton, famous children's books writer (4)
- 4 Dickens' Oliver (5)
- 5 Composer of religious music sharing name with nearby railway station (8)
- 6 Princely London Street off Piccadilly Circus (6)
- 7 'Remember man that thou art', sombre words from Ash Wednesday service (4)
- 12 Study of God, revelation and religion (8)
- 14 'Blessed be His', The Divine Praises in Benediction (4, 4)
- 16 Celestial being high in the order of angels (6)
- 18 Only one of a kind (6)
- 19 Fragrant aroma or perfume (5)
- 20 Early Bishop Saint to whom Birmingham Cathedral and Manchester Oratory are dedicated (4)
- 22 Celestial body (4)

ANSWERS

Across: 1 Gilbert 6 Red 8 White 9 Reredos 10 Trent 11 Oblate 13 Crutch
15 Sister 17 Samuel 20 Cyril 21 Campion 23 Pugin 24 Doh
25 Tangere
Down: 1 Glorious 2 Laurel 3 Enid 4 Twist 5 Victoria 6 Regent 7 Dust
12 Theology 14 Holy Name 16 Seraph 18 Unique 19 Scent
20 Chad 22 Moon

Falling in Love with Infinity

The birth of a priestly vocation

Mgr Vladimir Felzmann



The author (second from right) waiting to meet Lord Longford at the Clapham College prize-giving 1955/56.

Soon after my mother and all four children arrived in Putney – where the Czechoslovak Government in Exile had been based during the War – and a house was available to buy, I was enrolled in Glengyle Prep School.

There, in after-school classes usually at home, I received extra tuition in the English language by an ex-officer who loved walnuts from the tree in our garden. My English improved rapidly. I could even present myself as a ‘non-BF’ (bloody foreigner).

My parents – who never went to church on Sundays – wanted their children to have a Catholic education. They asked Canon Pritchard, the parish priest at St Simon Stock church, just round the corner where we lived in Gwendolen Avenue, for guidance. He recommended St Peter’s, Guildford.

With so many priests on his hands – more than his Southwark parishes could cope with – Bishop Amigo had founded St Peter’s Prep School in Merrow, near Guildford. Apart from the cooks, cleaners and gym master, the school was run entirely by priests. Archbishop-Bishop Amigo had asked all his clergy to encourage potential pupils to go there. So I went.

By train from Waterloo to Guildford – aged eight – I remember being terrified of falling asleep and missing the station. I kept myself busy, studying the countryside and the shapes made by the smoke billowing out of the Southern Railways locomotive as it accelerated and slowed down at the many stops on its way to Guildford.

The school – just opened – was pretty shambolic and, thus, fun. While picking potatoes we were able to catch a rabbit which we held in a three bricks and slate pen for a

week. Mind you, the food was grim. Semolina pudding with ersatz-strawberry jam is etched into the memory of my taste buds even now.

Discipline was tight. The cane was a favourite controlling tool. I managed to break the school record by getting – between just after breakfast to just before lights-out – 24 whacks across my – by the end of the day – very red-hot coloured bottom. As you can see, it ‘never done me no ‘arm whatever.’

I used to serve Mass and clean Fr Dennis’s motorbike. Priests could be fun.

Then in 1948, after the Communist take-over in Czechoslovakia, my father resigned. We became refugees. Our funds dwindled. I was taken out of St Peter’s and on to Clapham College Grammar School – even though by then we were living in Dulwich, West Dulwich. At Clapham Cowsheds – as some called it – I became friends with John.

John was an orphan, looked after by two ‘aunts’ – who happened to own a cottage on Eriskay, Outer Hebrides. So, in the summer of 1954, John and I went together – on our own! – to spend a couple of weeks on that island. In those days there was no running water, no electricity, no flushing toilets; but on the first night, vast silent-swathes of bed-bugs.

One day, when John was playing with his friends, I decided to climb the hill, the highest point on Eriskay, passing on my way the skull and horns of a deceased sheep. At the top, I sat down, looked West across the Atlantic Ocean when suddenly something utterly unexpected happened. The only way I can to put it, is ‘I fell in love with infinity.’

That moment – no idea how long it was before I climbed down that Beinn Sciathan peak of 185m – has stayed undiminished and fresh, glowing still within my heart.

Gradually, as the years went by, I realised that that ‘Infinity’ was – and is – the One we tend to call ‘God’.

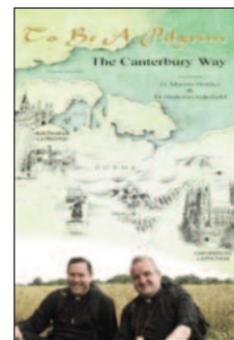
That experience altered my life 180 degrees. Instead of trying to be naughty so as to be accepted as ‘a part of the gang’ I started to strive to be good – going to Mass every day before school.

The following year I was awarded the RE Prize. I was prompted – no idea why – to ask for a copy of *The Dark Night of the Soul* by St John of The Cross. The Hound of Heaven was drawing ever closer.

Mgr Vladimir Felzmann is the Diocesan Chaplain for Sport he is also the CEO of the John Paul II Foundation for Sport (jp2f4s). His reminiscences on his childhood and young adulthood will conclude in the next edition.

The Canterbury Way: Behind the Scenes...

Christian Holden



There’s no quick and easy way to produce a documentary film – it takes a lot of time, and a lot of hard work, particularly if you are only a small production team!

The presenters, Fr Marcus Holden and Fr Nicholas Schofield, began researching for a documentary on pilgrimage to Canterbury a full year before we even began filming. Taking time out on their days off from busy

parish schedules, they visited all the sites along the pilgrim route and researched the history and traditions of each place. Next was the task of obtaining permissions to film – from the cathedrals of Canterbury, Southwark and Rochester, to the small parish churches, ruined abbeys and pilgrim barns. Thankfully, everyone along the way was very obliging and supportive of what we were trying to achieve.

We began filming *To Be A Pilgrim: The Canterbury Way* in July 2015, allowing ourselves just six days to complete the work. Covering such a range of venues in a short space of time creates a lot of pressure – both for the presenters and for the camera team. It’s very difficult, but I like to think that it brings a kind of creative tension! The situation forces us to think and work fast, and all of us need to be on top form. On arriving at a venue, we need to decide upon the shots we wanted and how the pieces to camera would run. Most of the scenes in the film were recorded in just one or two takes! No sooner had we completed the shoot, we would be packed up and moving to the next venue.

The aims of this documentary are to bring alive this ancient pilgrim route from London to Canterbury, drawing out the history and tradition of it and encouraging people to visit and explore it for themselves. We also hope to bring to light some ‘hidden gems’ not readily known to the wider public, such as Boxley Abbey near Maidstone and St John’s Jerusalem, just outside Dartford. We also tried hard to make this visually beautiful, and present it in a way that makes the viewer feel as if they are part of the journey.

On a personal note, most of the places we visited were new to me, so it really was a journey of discovery. It’s difficult to highlight a favourite along the way, as it was all a fantastic experience with so many memorable moments. Canterbury Cathedral was, and is, simply spectacular in every way! It was an absolute joy and privilege to have an opportunity to direct the filming in this place. Rochester Cathedral, too, left a great impression on me.

Once the filming was complete, I had a further two months of editing and post-production before we were ready to launch. Our opening screening was at the Gulbenkian Cinema in Canterbury last October.

The idea of making a pilgrimage is still popular today, as it was in medieval times – we need only look at the numbers who traverse the ‘Camino de Santiago’ in northern Spain each year. We have a great tradition of pilgrimage in

our country and a rich Christian heritage. My hope is that this film will ‘whet the appetite’ for those interested in this part of our nation’s history and encourage them ‘To Be A Pilgrim.’

Christian Holden is Managing Director of St Anthony Media. To Be A Pilgrim: The Canterbury Way is available from Christian bookshops and online. Having watched the documentary, I can highly recommend this fascinating, very engaging and beautifully shot DVD – Editor.

Poetry Corner

Hosanna

Tell me what you wrote in the sand
After you didn’t cast that first stone.
I didn’t care for you anyway
And I still can’t say your name.
I was just hungry with the mob when you whispered:
Hosanna, Hosanna, Hosanna

For all the wind in your sails
This is a cold and salty air.
Your time has come to shine, my Love
You have not wanted in vain.
And do you cry too when you sing:
Hosanna, Hosanna, Hosanna

Your lines continue to free me
Though I struggle to thank you for that.
I grudge the crown they put on you
It was not my style anyway.
And yet I stood in the crowd and yelled with palms:
Hosanna, Hosanna, Hosanna

For all your high harmonies
And all your vocal timbre.
Each verse, each bridge I try to write
Will pass by daybreak.
But you, you will outlive the sun.
Hosanna, Hosanna, Hosanna

Somewhere in this jigsaw I belong
Lying right here next to you.
You see so much better in the dark
And though I always miss my steps
We move in time when we close our eyes and breathe:
Hosanna, Hosanna, Hosanna

This poem was submitted by Dwight Pereira, a singer songwriter. It forms the lyrics to a song that may be found on Dwight’s most recent album, Straw – the title of which is taken from a line by St Thomas Aquinas. The CD is available to buy or download online. To submit a poem for publication please write to the Editor (contact details on page 3).

Signs of Spring



Christina White

As the Cathedral Christmas Fair in December came to a close, the raffle was drawn. The prizes were allocated in reverse order and there was spontaneous applause as the final prize-winning ticket was revealed: a week's pilgrimage to Sicily with Canon Christopher Tuckwell, won by Dora Parsons. We were genuinely thrilled for her.

I recalled this moment when we heard the news last month that Dora had died. She knew how ill she was and yet it was indicative of her loyalty to and love of Westminster Cathedral that she insisted on continuing to raise money for it, purchasing raffle tickets and donating some wonderful gifts to the Fair.

Dora was often to be found in the Cathedral. As an experienced guide she was regularly called on to ferry round school groups and she had a lovely manner, eager and interested in all people. I will miss her dearly.

The weather may have been wintry in recent weeks but there are signs of spring and the Friends have a variety of events planned for the coming weeks to get you out and about.

On 12 March, Mary Maxwell and the Parish Social Committee are organising a St Patrick's party in the Hall, with toe-tapping tunes from *The Black Velvet Band* and a delicious Irish supper. Tickets are just £15.00, available from the Friends' Office or via Clergy House Reception.

On 23 April, we are hosting a St George's Day cocktail party in Clergy House Library with a Red Rose cocktail and musical entertainment with a 'garden theme'. Work is still progressing in St George's chapel but if the hoarding is down we hope to have some prayers in there before the party and after the Saturday evening Mass. Numbers are strictly limited so please do book early.

On 17 May, we have a very special trip to the Royal Military Academy Sandhurst – Canon Christopher Tuckwell's *alma mater*. Our visit will include a guided tour of Sandhurst's historic buildings and Mass in the Catholic chapel. The event is being organised with Sandhurst and is strictly for members of the Friends only. Our day will include lunch.

On 27 May, we visit Selborne, made famous by the naturalist Gilbert White and in the afternoon, the beautiful Vyne house with its exquisite Tudor stained glass.

This year marks the 400th anniversary of the death of Shakespeare so our Summer Party on 12 July will see Allen Hall transported back to the time of 'Merrie England'. We have a minstrel, players and a Bardic cocktail, plus the delicious hog roast and BBQ from Karl and his catering team.

Next year marks the 40th anniversary of the foundation of the Society of Friends, and we are asking Friends to send in photographs and other memorabilia of trips and events which they have attended over the years. The Cathedral buildings bear witness to the support of the Friends over the last 39 years but we want your memories of the society and the friendships which you have made.

The full programme of events for the summer season is published in the current Friends' newsletter. For details or to make a donation to our on-going Tower Appeal, please call the office on 0207 798 9059. All donations should be made payable to: The Friends of Westminster Cathedral.

How to contact us

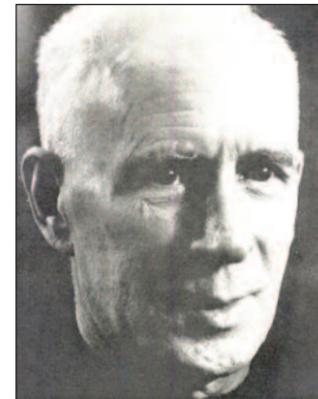
- Write to: Friends' Office, 42 Francis Street, London SW1P 1QW
- Call: 020 7798 9059
- Email: friends@westminstercathedral.org.uk

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God Weaves a Fascinating Tapestry

The story of Henri de Lubac, SJ

Joanna Bogle



Britain has a special and curious link with a French theologian whose work at the Second Vatican Council with the future Pope St John Paul made a great impact on the Church.

Henri de Lubac was born 120 years ago this year. He might not have become a priest at all had he not, with other youngsters at his Jesuit boarding school, been able to flee to Britain after anti-religious laws were passed in France in the 1900s. Along with a number of other religious orders – including French Benedictine sisters who went on to found the Abbey of St Cecilia at Ryde on the Isle of Wight which flourishes to this day – his school community found refuge on England's south coast. Henri de Lubac's formative years were thus spent in the unlikely surroundings of St Leonards-on-Sea in Sussex.

A brilliant scholar, de Lubac was also a patriotic Frenchman and at the outbreak of war in 1914 he volunteered at once, serving with distinction in the French Army and suffering a severe head wound in 1917 which, although it in no way harmed his mental abilities, would cause him severe headaches throughout the rest of his life.

In the interwar years, de Lubac, now a Jesuit priest, taught at Lyon, and gained something of a reputation as a theologian. But after the capitulation of France in 1940 he was forced underground because of his work for the French Resistance: travelling from place to place in hiding, he played a significant role in helping to save Jewish lives, and edited a newsletter *Temoignes Chretienne*, which became the voice of Christian resistance to the Nazis.

But he had made enemies within the Church. There were bishops and priests who passionately supported the Vichy regime and opposed all who supported de Gaulle and the Allies. At the war's end, de Lubac was associated with a fresh and vigorous Catholicism which seemed at variance with an older style, linked to the Vichy regime. This seems to have played a role in a decision by his ecclesiastical

superiors to place a ban on his continuing to publish his theological work. Later, his orthodoxy would be admitted but the unjust ban lasted for several years and caused him considerable distress, although he remained faithful and obedient.

At the Second Vatican Council de Lubac came into his own. His work in emphasising the long centuries of the Church's tradition – as opposed to relying heavily on the neo-Thomism of the late nineteenth and early twentieth centuries – meant that the works of the Church Fathers of the early centuries had come to be honoured, discussed, and studied in depth. He was a leading figure in the Ressourcement school of theology – going back to the sources, especially the Scriptures and the Fathers, to seek renewal and a strengthening of Catholic tradition.

During the years of the Council, de Lubac formed a close friendship with the then Archbishop Karol Wojtyła, admiring his intellect, his capacity for hard work, and his combination of prayerfulness and deep commitment to pastoral care. Wojtyła had, of course, also endured harsh wartime conditions in an occupied country: the Frenchman and the Pole had much in common. Archbishop Wojtyła would play a major formative role in the Vatican II document on religious freedom – he spoke in the discussion and urged a message of freedom centred on the dignity of the human person and his relationship to God, a freedom always to be grounded in a recognition of the primacy of truth.

Today, Henri de Lubac continues to have an impact on all studying for the priesthood and on the increasing numbers of active lay Catholics who undertake studies in theology and ethics. His books gained a new popularity when published in paperback English editions by Ignatius Press in San Francisco, the innovative publishing house launched by the Jesuit Fr Joseph Fessio in the 1980s.

Karol Wojtyła became Pope as John Paul II in 1978 and during his pontificate he made de Lubac a Cardinal. St John Paul's impact on the Church was massive, and not least in Britain, which he visited in 1982, the first Pope ever to visit these islands. He and his successor Benedict XVI (who as the young theologian Joseph Ratzinger was a *peritus* – expert – at the Council along with de Lubac) will be remembered as the primary interpreters of Vatican II. We live and work in the era they fostered.

History weaves fascinating links: Henri de Lubac the schoolboy in Sussex in the early years of the twentieth century, and John Paul II arriving at Gatwick Airport seven decades later: and you and me profoundly influenced by both in today's Church.

Preparing for Holy Week Leading to the joy of Easter

Rianna Randall (Year 6)

Holy Week is the most important week in the Church's year.

Palm Sunday is the beginning of Holy Week. It celebrates Jesus' entry into Jerusalem on the back of a donkey. Great crowds surrounded him with palm branches and waved them around while singing 'Hosanna!' Then they laid their branches and cloaks, creating a path for him. The

Church calls this day Palm Sunday of the Lord's Passion. Mass on that day unusually has two gospels. One is read at the blessing of the palms and the other gospel that is read is about the death of Jesus. For me Palm Sunday is a day of celebration, welcoming Jesus to Jerusalem, but also a day of sorrow because we know what will happen to Jesus at the end of the week. At Mass, the priest wears red vestments to remind us of the blood of Jesus when he died on the cross for us.

The next special day of Holy Week is Spy Wednesday. This day is called Spy Wednesday because Judas went to the leaders of the Temple to betray Jesus, and he did all of this in secret. In my opinion spies are very sneaky and sometimes cause chaos. I think Judas was like this because he snuck off to the leaders of the temple and told them about Jesus and also caused Jesus to die. I think Jesus would have forgiven Judas because he forgave Peter who said he didn't know him.

The next day is Maundy Thursday. The word 'maundy' comes from the Latin word 'mandatum' which means 'command.' On that day Jesus gave his apostles a new command, 'love one another as I have loved you.' Jesus showed his apostles how to do this by washing their feet. In Mass on Maundy Thursday after the readings and homily, the priest will wash the feet of 12 people from the Church community. The whole Maundy Thursday liturgy reminds us of the Last Supper because at that Jesus gave himself to us through bread and wine. Maundy Thursday marks the beginning of the Easter Triduum: the most important days in the Church year.

After Maundy Thursday comes Good Friday. Good Friday is when Jesus died on the cross for us. There is no Mass from Good Friday until the Easter Vigil. The death of Jesus is remembered at 3.00pm. During this service the whole of the Passion of Jesus is read again. There are two really moving parts in the service. Firstly, at the beginning the priest makes a full prostration and lays in silence in front of the bare altar. This reminds us of the sorrow of the Church at the death of Jesus. The other moving part is the Adoration of the Cross when the priest removes the cloth from the crucifix to reveal Jesus' wounds. The people then go up to kiss the crucifix to show their love for Jesus. In my opinion this month is special because I know that Jesus died for me and that makes me sad, but I am joyful too because he saves us.

Good Friday is followed by Holy Saturday. On Holy Saturday there is no Mass and the Church is silent and bare. This reminds us of Jesus laying in the tomb. Later on the Church prepares for the Easter Vigil. The Easter Vigil is the climax of Holy Week and Easter Triduum. This is the moment when we celebrate that Jesus is risen! The Easter Candle is lit from the holy fire and the words, '*Lumen Christi*' are sung in the dark church, which is then gradually lit by smaller candles which are lit from the Easter Candle. I think Easter is a very important day because we remember that Jesus rose from the dead. Easter Day is a joyful day because Jesus destroyed death and brought new life to everyone.

Easter day is joyful for my family because we remember Jesus bursting out of the tomb like a chick out of its egg. I really enjoy my chocolate eggs on Easter day!

I hope you have wonderful Easter too!

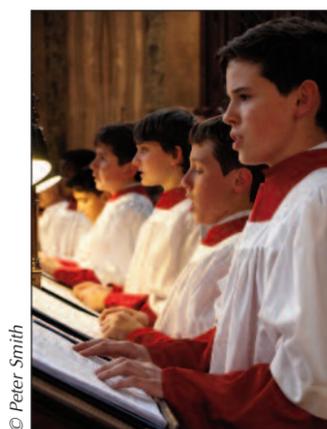
Rianna Randall is a Year 6 pupil at St Vincent de Paul Primary School, Westminster.

Eight Thames Bridges Walk 2016

The Bambang Sunshine Project is holding its annual sponsored walk in aid of Filipino children with disabilities in Bambang, Nueva Vizcaya, Philippines, on Saturday 5 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 07875867739.

Visiting Choirs The Vaughan School's Schola Cantorum



© Peter Smith

Those who regularly attend the 6.00pm Vigil Mass at Westminster Cathedral on Saturdays will be no strangers to the Schola Cantorum of The Cardinal Vaughan Memorial School – it frequently acts as that Mass's visiting choir. Scott Price, Director of Music at the Cardinal Vaughan Memorial School and conductor of the Schola, recently spoke to Hannah Staff.

Situated in Kensington, West London, Cardinal Vaughan is one of the most successful state schools in the country and the school is well-known for, among other things, the high quality of its music-making. Pride of place among the many and varied musical activities at the Vaughan goes to the school's liturgical boys' choir, the *Schola Cantorum*.

Founded in 1980 by the then headmaster Anthony Pellegrini (who is now a diocesan priest), the schola's principal duty then as now is to sing for the school's liturgies, and the choir sings each week at the Wednesday morning school Mass. The choir is conducted by the Vaughan's Director of Music, Scott Price, who describes the Wednesday morning Mass as 'lying at the heart of why the choir exists and providing the energy that drives the choir forward.'

Singing within the school is just the start for the schola however, as it also has a busy schedule of external engagements. In 2015, the choir sang at King's College, Cambridge, Westminster Abbey, Sacred Heart, Wimbledon, St John's, Smith Square, the Royal Festival Hall, the Barbican and the Royal Albert Hall. 'The opportunities are considerable,' says Scott Price, 'although the boys have to work very hard and do earn them.' These opportunities in 2015 included a 12-day tour of the USA which saw the schola singing in Milwaukee, Cincinnati, Connecticut and New York. They also sang at Westminster Cathedral on a number of occasions during the past year: 'It is always wonderful to be at the Cathedral – there is no greater place for choral music and we never lose sight of how lucky we are to sing there.'

The *Schola Cantorum's* rehearsal schedule is intensive, with the younger boys singing every day for an hour, mostly first thing in the morning before school starts. 'Its an early start for sure,' says Price, 'but the younger boys are at their best at that time of day. The older boys less so perhaps!' Being a member of the schola is a big commitment both for the pupils and also their parents who have to ferry them around. 'A lot is asked of the parents as

well as the boys certainly,' says Price, 'but the rewards are real and the boys and their parents appear very happy to support the choir.'

One of the most exciting opportunities the choir offers is the chance to sing at the Royal Opera House, Covent Garden and with English National Opera at the Coliseum. The schola has provided chorus children at the opera houses for many years. 'It is very exciting to be involved at the opera houses and the boys learn so much from being part of professional music-making.' Recent productions the boys have sung in include *La bohème*, *Cavalleria Rusticana & Pagliacci* and *Turandot*. A highlight in 2015 was singing in the Royal Opera's acclaimed production of *King Roger*. 'This opera by Szymanowski was being performed for the first time by the Royal Opera House. It opens with a very tricky passage for the boys to sing, all in Polish. Fortunately we have several Polish speakers in the choir who were able to help with the pronunciation!' The voices of the boys also feature on numerous films including *Paddington*, *Dark Shadows*, *Transcendence* and on the Oscar-winning score for the movie *Life of Pi*. The choir has recorded several CDs of its own, the most recent entitled *In Honour of Our Lady*, a collection of Marian music that was recorded in the beautiful setting of Douai Abbey. A new CD, of the Fauré *Requiem* is already recorded and due for release later this year.

So what is the choir currently working on? 'At the moment we working on JS Bach's *St John Passion* for performances in London and also at Douai Abbey – it's busy, but then it always is!'

You can hear the Schola sing Bach's *St John Passion* at Holy Trinity, Sloane Street on Thursday 17 March and at Douai Abbey on Saturday 19 March. Both performances start at 7.30pm. Tickets are available from the Vaughan School, Telephone: 020 7605 0046. There are further details about these concerts and the Schola generally on its website, www.scholacantorum.co.uk This is the first in a series of articles on the Cathedral's visiting choirs.



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An Act of Faith

Entering the mystery of the Resurrection

Risen
 Kevin Reynolds
 Columbia / Sony
 UK release date: 18 March
 Cert 12A, 107 min

Films find it increasingly hard to tackle faith. Ever since the demise of the sword and sandals blockbusters of Wyler, Koster and de Mille, biblical themes have been shunted out of Hollywood. With the exception, that is, of Mel Gibson's powerful film, *The Passion of the Christ* (2004).

In his latest film, *Risen*, Kevin Reynolds (*Robin Hood: Prince of Thieves*, *The Count of Monte Cristo*) attempts to breathe new life into the genre of the biblical epic. Although he does not try to create a new *Ten Commandments* or *The Greatest Story Ever Told* (imagine the cost of employing a cast of thousands nowadays!), there are gentle reminders of *Ben Hur* and *The Robe* in his latest offering. He gives an outsider's view of a Gospel event – namely the Resurrection. Sadly, the resurrection narratives are sometimes accepted by believers as if there is nothing extraordinary about them at all, but imagine how weird the whole thing sounds to others who have not been granted the gift of faith, or even to those disciples who experienced the first Easter? *Risen* confronts the dazzling and overwhelming nature of 'resurrection'.

Clavius, a Roman tribune played by Joseph Fiennes (*Shakespeare in Love*, *Enemy at the Gates*, *Elizabeth*), is a man of the world – a war weary soldier. He follows orders and is loyal to Rome. He is also on friendly, if not at times tense, terms with Pontius Pilate (Peter Firth: BBC's *Spooks*). Although what we would today term an agnostic, Clavius is attached, in a superstitious way, to the old gods – he is a devotee of Mars, the god of war. God – or the gods – merely exist for him to be won over by bribes; unlike the God who chose to hang on a tree for the sake of love.

Despite his hard man image, Clavius obviously masks a sensitive nature. He sometimes acts compassionately, within limits; ordering a soldier to pierce the side of Christ (Cliff Curtis: *The Dark Horse*, *Blow*) as opposed to breaking his legs, so as to spare his mother, Mary, any more grief. Pilate acts as a father figure to Clavius, and he in turn provides a paternal role for his men. His heart is not entirely closed, despite the bitterness of warfare. Being confronted with Christ's face – lifeless on the cross, as well as visible on the empty shroud (yes, Turin style!) – seems to haunt him in a way reminiscent of Marcellus Gallio (Richard Burton) in *The Robe*. Both are tough men confronted by a tougher man in Jesus – the man who is not scared to love, even unto death.

As reports file in of Jesus' resurrection, and fearing an insurrection, Pilate orders Clavius to find Christ's body. And so begins the tale in earnest... Joined by a younger officer called Lucius (Tom Felton: *Harry Potter*), who is keen to be



© Columbia Pictures

taught the art of war and soldiery, Clavius sets off to solve the mystery of the empty tomb. What happens during the remainder of the film is pleasantly unexpected. Suffice to say that Clavius eventually finds the body of Christ; but he also discovers far more besides.

It could be argued that the film's characters lack depth. We encounter only a few men (and not many women – except one or two, including a rather unfortunate Mary Magdalene). Given this sparse interaction, we don't get to know much about Clavius himself – is he married, where is he from, does he have any close friends? Having said that, Joseph Fiennes plays him well and the acting in general is superb throughout. Thankfully, the film also avoids emulating clichéd representations of the Gospel characters.

While there are no epic battles or sweeping panoramas of ancient Jerusalem, and the crucifixion of Christ seems rather drab (he is already dead by the time Clavius enters the scene), this ordinariness lends credibility to a story rooted in time. It is very incarnational, while also resembling a mystery play. The point of this film is not to provide moments of exciting CGI, but an old fashioned story. Having said that, there is one special effect towards the very end, which might surprise an audience brought up to believe that non-belief is the only acceptable creed.

Despite some imperfections and minor irritations (using Jesus' Hebrew name or the sacred name for God – YHWH – throughout), as well as a slightly corny storyline towards the latter half of the film, *Risen* is a must see Easter treat... even if watched in Holy Week, when it is out in cinemas. DP

Cathedral History

A Photographic Record

Palm Sunday 1955

In this photograph from Palm Sunday 1955, Cardinal Bernard Griffin is seen standing outside the West Door of the Cathedral during the procession that followed an elaborate rite of blessing and distribution of palms inside the Cathedral. During the procession the choir sang various antiphons, proper to the day, but not the hymn *Gloria Laus*. Outside the West Door as we see here, the procession halted whilst two or four cantors would have been standing inside the church facing the shut doors, singing the first stanza of this hymn which was then repeated by all outside. The cantors would sing all the verses of the hymn, those outside would repeat *Gloria, laus et honor...* etc. When the hymn had finished, the sub-deacon, who carried the processional cross, knocked the door with its shaft and the doors were opened. The procession entered and the choir sang *Ingrediente Domino* as nowadays (see page 13).

The colour of the vestments for both procession and High Mass that followed was purple throughout and the Cardinal presided at, but did not celebrate, the High Mass that followed. From the following year (1956) when the rites for the whole of Holy Week were simplified, red became the colour for the blessing and procession and purple was the colour for the Mass, thus contrasting the celebratory aspect of Our Lord's entry into Jerusalem and the events leading to his passion and death on the cross on Good Friday. Paul Tobin



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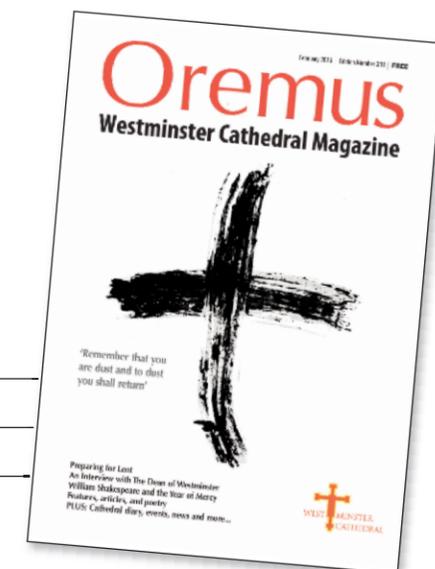
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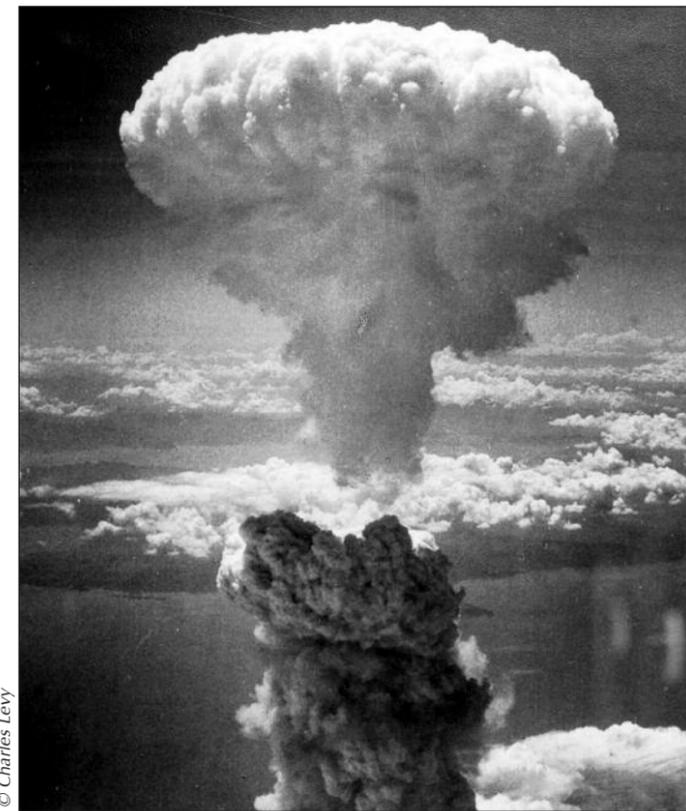
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Thirty Pieces of Silver

'Many powerful people... live off war' (Pope Francis)



Colin Mawby

Much has been written about terrorism and there has been widespread condemnation of the terrible atrocities committed by ISIS (Daesh). These have provoked a sense of hysteria that may have unintentionally compromised the possibility of a balanced response to the problem and also soured relations between British ethnic communities. However, is terrorism too narrowly defined?

The word may also be applied to those who make money out of selling arms on the black market, those who export to states with appalling records on human rights which then use them against their own citizens. To my mind, many arms dealers are terrorists in a similar manner to ISIS who, however misguided, can at least claim religious motivation. Arms dealers are purely interested in making money. Pope Francis, in his usually succinct manner, made this clear in his recent address to the US Congress. He asked: 'Why are deadly weapons being sold to those who plan to inflict untold suffering on individuals and society? Sadly, the answer is, we all know, simply for money; money that is drenched in blood, often innocent blood. It is our duty to confront this problem and stop the arms trade.'

The amount of money spent on arms is staggering. In 2014, British arms sales totalled \$4.2 billion. In the same year, British arms manufacturers had negotiated for the following 10 years

sales adding up to \$26.2 billion and this only represents British sales. Each of these dollars causes hideous suffering: hundreds of thousands killed or maimed; families destroyed, millions of refugees, women raped, children crippled and acute mental torment. I reiterate the Holy Father's words that the motivation for arms sales is profit – 'blood drenched money'. This ghastly trade is an unacceptable blot on the face of humanity. Why does the world stand by and allow it to happen?

I was recently reading a description written by Karline Kleijer, a co-ordinator of the charity *Médecins Sans Frontières* of her visit to Taiz in the Yemen. She wrote:

'The situation in Taiz city is devastating. It's a large city of 600,000 people with a front line running right down the middle. There is active fighting and daily air strikes. The sense of fear is palpable. People are terrified that their children will get wounded or killed, and they have good reason to be frightened.'

'A few weeks back a father was playing football with his three children when a shell fell. They weren't brought to hospital. There was no point as all four were dead within seconds.'

'Taiz normally has 20 hospitals, but 14 have been forced to close because they have been damaged by air strikes and shelling or have run out of medicines, fuel and medical staff. Visiting one of the still functioning hospitals I met four young boys, aged nine or 10, two of them brothers. They had been playing with UXO – unexploded ordnance. They had thrown a grenade against a wall and it had blown up leaving two of them with severe injuries.'

Horrific and obscene consequences

Karline Kleijer describes the horrific and obscene consequences of arms sales. Viewed in the context of her report, the Holy Father's condemnation of the arms trade is even starker. I recall the occasion in 1958 when the world famous entertainer Liberace was viciously attacked in the Daily Mirror. He sent a telegram to the writer saying: 'What you said hurt me very much. I cried all the way to the bank.' I have no doubt that the crocodile tears of arms dealers keep him good company.

Little is written about the arms trade; the Pope refers to a 'shameful and culpable silence.' Acts of terrorism are described in copious detail but nothing is said about the tools of death that allow them to happen. In 1946, Martin Niemöller, a theologian and Lutheran minister incarcerated by the Nazis for seven years in various concentration camps, said: 'First they came for the socialists, and I did not speak because I was not a socialist. Then they came for the trade unionists and I did not speak out because I was not a trade unionist. Then they came for the Jews and I did not speak out because I was not a Jew. Then they came for me and there was no-one to speak for me.'

The evil of indifference

Elie Weisel, the 1986 Nobel Peace Prize winner and perhaps one of the foremost writers about the Holocaust, spoke at a gathering in his honour hosted at the White House in 1999 by the then President and Hilary Clinton: 'To be indifferent to suffering is what makes the human being inhuman. Indifference is more dangerous than anger and hatred. Anger can at times be creative. One writes a great poem, a great symphony, one does something for the sake of humanity because one is angry at the injustice of what one witnesses. Even hatred at times may elicit a response. You fight it. You denounce it. You disarm it. Indifference elicits no response. Indifference is not a response. Indifference is not a beginning, it is an end. And therefore, indifference is always the friend of the enemy for it benefits the aggressor – never the victim whose pain it magnifies when he or she feels forgotten. The political prisoner in his cell, the hungry children, the homeless refugees – not to respond to their plight, not to relieve their solitude by offering them a spark of hope is to exile them from human memory. In denying their humanity we betray our own.'

One of the terrible scars defacing contemporary history is genocide – Rwanda, Cambodia, Darfur just to mention three – but central to all of them is the availability of modern weapons. Many people echo the immediate reaction of the Archbishop of Canterbury to the recent terrorist attacks in Paris: 'Where was God?' One might well add, 'Where is He when dealers make billions out of arms sales?' Part of the answer is that He was on earth 2,000 years ago when his Divine Son redeemed the world and offered it a code of living that would prevent these terrible things from happening. Unfortunately, most human power structures ignore Christ's teaching, they don't even consider it, and this wilful blindness causes the misery of war and the worship of money at the expense of human suffering.

We must listen to and support the Pope

This is why the words of the Holy Father, the Vicar of Christ, are of such importance. The world ignores them at its peril. He constantly underlines that there is much more to evangelisation than preaching, it must, by example, lead the world to a way of life that is built upon the teaching of Christ, a world based on love and not hate; respect for our neighbours and not their killing. If we lived Christ's teaching there would be no war, no genocide and also a well-policed system of arms control. However, as the Holy Father recently emphasised, 'Many powerful people don't want peace because they live off war.' This is the problem that Christians must overcome. How do we do it?

The Church should work through political channels and the United Nations; it must generate deep anger at the activities of arms traders and do all in its power to control

their malevolent activities. Its work must be founded on persistent prayer and treated as a vital part of evangelisation. Christians must consistently support the Holy Father in his determination to highlight the iniquities of arms trading. They must seek to establish treaties that deal with arms control. There are many ways in which Christians can work towards solutions but ignoring the problem is not one of them. The vast amount of money to be made from arms dealing will always be a massive temptation. Resolute political will is essential, without it there can be no solution. The International Criminal Court in the Hague is a great step forward in the control of dictators; will we ever see black market arms traders indicted before this body?

The Holy Father has spoken at length about indifference, 'It is dangerous whether innocent or not.' Elie Weisel, when accepting the Nobel Prize, swore 'Never to be silent in the face of human suffering, always take sides and never be neutral.' As Christians we must abhor indifference and fight all manifestations of evil of which one of the greatest is the abominable trade in arms.

Colin Mawby, KSG is an acclaimed composer, conductor and organist and a former Master of Music at the Cathedral.

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'The Son of Man came for sinners, and we are bound to seek their conversion. I am unfaithful to my vocation because I neglect this, but I confess that I know of no bad person in my hospital except myself alone, who am indeed unworthy to eat the bread of the poor.'

St John of God – Feast, 8 March



The Month of March

Following the bleak, cold months of winter, March heralds the promise of a brighter future. Summer lies ahead – with its particular light and warmth, which call forth the radiant colours of creation. But on the spiritual horizon lies Easter, with its unsurpassable radiance and glory. Easter calls each person to live the fullness of his or her vocation – to be one with the Risen Lord and perfect as our Heavenly Father is perfect.

As creatures of flesh and spirit, we long for the brightness of spring and summer, but desire with greater longing that season of the Resurrection. God has planted a desire in our hearts. He wishes us to know life in its fullness, and we seek it with the longing of a lost child searching for his parent. Come, says the Lord, I have conquered death and sin – rest your weary soul in the arms of my unending friendship. We give thanks to God for the mysteries of this life, as well as the life to come: the joy of the ending of winter and the wonder of the glorious unending summer of the Resurrection of Christ.

Holy Father's Intentions for March

Universal: That families in need may receive the necessary support and that children may grow up in healthy and peaceful environments.

Evangelisation: That those Christians who, on account of their faith, are discriminated against or are being persecuted, may remain strong and faithful to the Gospel, thanks to the incessant prayer of the Church.

Tuesday 1 March
ST DAVID, Bishop, Patron of Wales
5.30pm Chapter Mass

Wednesday 2 March
2.15pm Primary Schools' Year of Mercy Mass: Cardinal

Friday 4 March (Friday abstinence)
Lent feria or
St Casimir

Women's World Day of Prayer
3.00pm Stations of the Cross for the Deaf
6.15pm Stations of the Cross (Follows immediately after the 5.30pm Mass)

Saturday 5 March
6.00pm Visiting choir: Cardinal Vaughan Memorial School Schola Cantorum (see page 27)

Sunday 6 March
4th SUNDAY OF LENT (Ps Week 4)
Laetare Sunday
9.00am Mass celebrated by the Cardinal

10.30am Solemn Mass (Full Choir)
Missa Bell' Amfitrit' altera Lassus
Lætatus sum Victoria
Organ: Toccata in F (BuxWV 157)
Buxtehude

3.30pm Solemn Vespers and Benediction (Full Choir)
Magnificat septimi toni Bevan
Aspice Domine Byrd
Organ: Passacaglia (BWV 582) J S Bach

Monday 7 March
Lent feria or
Sts Perpetua and Felicity, Martyrs

Tuesday 8 March
Lent feria or
St John of God, Religious

Wednesday 9 March
Lent feria or
St Frances of Rome, Religious

Thursday 10 March
St Joseph's chapel: Mill Hill Missionaries Exhibition

Friday 11 March (Friday Abstinence)
Lent feria

3.00pm Stations of the Cross for the Deaf
6.15pm Stations of the Cross (Follows immediately after the 5.30pm Mass)

Saturday 12 March
12.30pm Divine Mercy Picture pilgrims attend Mass
1.00pm Divine Mercy Picture prayers
4.30pm Side chapel: Latin Mass Society Mass

Sunday 13 March
5th SUNDAY OF LENT (Ps Week 1)
Anniversary of the Election of Pope Francis
9.00am Family Mass

10.30am Solemn Mass (Full Choir)
Mass for four voices Byrd
Suscipe quæso Domine Tallis
Si enim iniquitates Tallis

3.30pm Solemn Vespers and Benediction (Full Choir)
Magnificat tertii toni Mundy
Adoramus te Handl

Wednesday 16 March
The **12.30pm**, **1.05pm** and **5.30pm** Masses will be celebrated in the Hall
7.30pm Westminster Cathedral Choir Concert: J S Bach's *St John Passion* (see advert on page 19)

Thursday 17 March
ST PATRICK, Bishop, Patron of Ireland
Cardinal Hinsley's anniversary

7.00am, **8.00am** and **10.30am** Masses in St Patrick's chapel

Friday 18 March (Friday abstinence)
Lent feria or
St Cyril of Jerusalem, Bishop & Doctor

3.00pm Stations of the Cross for the Deaf
6.15pm Stations of the Cross (Follows immediately after the 5.30pm Mass)

Saturday 19 March
ST JOSEPH, Spouse of the Blessed Virgin Mary, Patron of the Diocese
St Joseph's chapel: Mill Hill Missionaries Exhibition ends

8.00am and **9.00am** Masses in St Joseph's chapel
12.30pm 150th anniversary Mass for Mill Hill Missionaries: Cardinal

HOLY WEEK
In Holy Week the Church celebrates the mysteries of salvation accomplished by Christ in the last days of his earthly life, from his messianic entry into Jerusalem, until his blessed Passion and glorious Resurrection. Lent continues until Maundy Thursday.

Sunday 20 March
PALM SUNDAY OF THE PASSION OF THE LORD

10.00am Solemn Procession and Mass celebrated by the Cardinal (Full Choir)
Ingrediente Domino Malcolm
Christus factus est Anerio
Passion according to Luke Victoria
Improperium expectavit Lassus
Mass in G minor Vaughan Williams
Ave verum corpus Byrd

12.00pm Mass starts at 12.15pm
3.30pm Solemn Vespers and Benediction (Full Choir)
Magnificat octavi toni Lassus
Hosanna to the Son of David Weelkes

Monday 21 March
MONDAY OF HOLY WEEK
Confessions 10.30am-6.00pm

Tuesday 22 March
TUESDAY OF HOLY WEEK
Confessions 2.30pm-6.00pm
The 10.30am, 12.30pm, 1.05pm Masses are cancelled

12.00pm Chrism Mass celebrated by the Cardinal

Wednesday 23 March
WEDNESDAY OF HOLY WEEK
Confessions 10.30am-6.00pm

Thursday 24 March
MAUNDY THURSDAY
Confessions 10.30am-5.00pm
6.00pm Mass of the Lord's Supper celebrated by Cardinal (Full Choir)
Mass for five voices Byrd
Ubi caritas et amor Duruflé
Panis angelicus Rebelo

Friday 25 March
GOOD FRIDAY (Fast & Abstinence)
Confessions 10.30am-2.00pm

10.00am Office of Readings: Cardinal (Full Choir)
Eram quasi agnus Victoria
Iesum tradidit impius Victoria
Caligaverunt oculi mei Victoria
Christus factus est Anerio

3.00pm Solemn Liturgy of the Passion: Cardinal (Full Choir)
Christus factus est Bruckner
Passion according to John Byrd
Impropria Victoria
Crux fidelis King John IV of Portugal
Civitas sancti tui Byrd
O vos omnes Casals
Lamentations of Jeremiah Tallis

6.30pm Stations of the Cross
Saturday 26 March
HOLY SATURDAY (Fast as desired)
Confessions 10.30am-5.00pm

10.00am Office of Readings: Cardinal (Full Choir)
Recessit pastor noster Victoria
O vos omnes Victoria
Sepulchro Domino Victoria
Christus factus est Anerio

8.30pm Easter Vigil celebrated by the

Cardinal (Full Choir)
Iubilate Deo omnis terra Lassus
Exodus canticle Reid
Sicut cervus Palestrina
Messe solennelle in C sharp minor (G, S) Verner
Ecce vicit Leo Philips
O sacrum convivium Hassler
Organ: Prelude & Fugue in B major (Op. 7) Dupré

Sunday 27 March
EASTER SUNDAY OF THE RESURRECTION
No Confessions

10.00am Solemn Morning Prayer and Mass celebrated by the Cardinal (Full Choir)
Krönungsmesse (K.317) Mozart
Hallelujah Handel
O filii et filiae arr. Baker
Organ: Toccata (Symphonie improvisée) Cochereau tr. Filsell

12.00pm Mass starts at 12.15pm
3.30pm Solemn Vespers and Benediction: Cardinal (Full Choir)
Magnificat primi toni Palestrina
Laudibus in sanctis Byrd
Organ: Final (Symphonie I) Verner

Monday 28 March
MONDAY WITHIN
THE OCTAVE OF EASTER
BANK HOLIDAY
Confessions 11.00am-1.00pm

10.30am Mass
12.30pm Mass
5.00pm Mass

Tuesday 29 March
TUESDAY WITHIN
THE OCTAVE OF EASTER
Confessions 11.00am-1.00pm

10.30am Mass
12.30pm Mass
5.00pm Mass

Wednesday 30 March
WEDNESDAY WITHIN
THE OCTAVE OF EASTER
Confessions 11.00am-1.00pm

10.30am Mass
12.30pm Mass
5.00pm Mass

Thursday 31 March
THURSDAY WITHIN
THE OCTAVE OF EASTER
Confessions 11.00am-1.00pm
10.30am Mass
12.30am Mass
5.00pm Mass

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/

From the Registers

Baptisms	Funerals
Erin Kelleher	Sheila Ambrose
Ariana Da Silva	Oliver Mitchell
Xolani Ngweni	Yvonne Haynes
Finley O'Shea	
Winston Shrubbs	

Key to the Diary: Saints days and holy days written in CAPITAL LETTERS denote Feasts, those in BOLD CAPITAL LETTERS denote Solemnities, those not in capitals and where there is a choice denote Optional Memoria, all others not in capital letters are Memoria.

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 (said in Latin); 12.30pm; 1.05pm and 5.30pm. Morning Prayer (Lady Chapel): 7.40am. Evening Prayer (Latin Vespers* sung by the Lay Clerks in Lady Chapel): 5.00pm (*except Tuesday when it is sung in English). Solemn Mass (sung by the Choir): 5.30pm. Rosary will be prayed after the 5.30pm Mass.

Saturday
Masses: 8.00am; 9.00am; 10.30am; and 12.30pm. Morning Prayer (Lady Chapel): 10.00am. Solemn Mass (sung by the Choir): 10.30am. First Evening Prayer of Sunday (Lady Chapel): 5.30pm. First Mass of Sunday: 6.00pm.

Sunday
Masses: 8.00am; 9.00am; 10.30am; 12.00 noon; 5.30pm; and 7.00pm. Morning Prayer (Lady Chapel) 10.00am. Solemn Mass (sung by the Choir) 10.30am. Solemn Vespers and Benediction 3.30pm. Organ Recital (when scheduled): 4.45pm.

Holidays 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.

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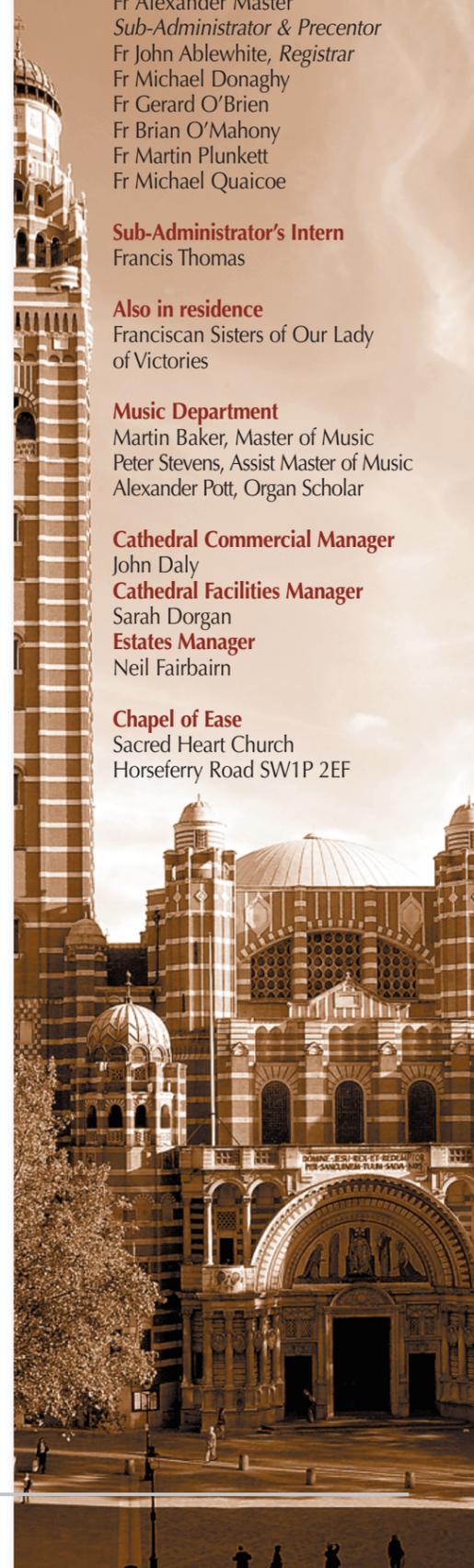
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Called back to Fatima

Our Lady's message for today

Fr Gerard O'Brien

After a 25-year break, I returned to the Shrine of Our Lady in Fatima in Portugal for a recent retreat. My previous visit certainly made an impact on me, so I am surprised it took me so long to return. However with God in charge and Our Blessed Lady close by, the timing could not have been better. After a stressful few months, I set off on my pilgrimage to Fatima on 12 October last year. I was keen to be there for the 13th of the month, which along with 13th May to September are days of special celebration.

After such a long wait I was not disappointed. Immediately after checking into the guesthouse I went to the sanctuary and the place of Mary's first apparition on 13 May 1917. My previous memories came flooding back. Strong and real faith in God and trust in Our Lady's help was clearly evident in the many people walking around the sanctuary – praying the rosary, attending Mass in the chapel on the site of the apparitions or simply sitting in quiet reflection.

Mary appeared six times on 13 May, June, July, August, September and October to three children grazing their sheep – Lucia, aged 10; Francisco, aged nine; and Jacinta, aged seven. They described a Lady who appeared as so beautiful that she could not possibly be of this earth. She seemed to be about 18 years old, her dress was of light and the colour of snow. A white veil, laced with gold, covered her head and shoulders and fell to her feet like a dress. From her fingers, which were joined at the breast in prayer, hung a brilliant rosary to which was attached a silver cross.



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After a while Lucia spoke to the Lady asking her where she came from. Mary's response was: 'Fear not. I shall do you no harm. I come from heaven. I have come to ask you to come here for six months in succession on the 13th day of each month at this same hour. On 13 October I shall tell you who I am and what I want.' The Lady went on to say, 'Would you like to offer yourselves to God to make sacrifices and to accept willingly all the sufferings it may please Him to send you in order to make reparation for so many sins, which offend the Divine Majesty, to obtain the conversion of sinners and to make amends for all the blasphemies and offences against the Immaculate Heart of Mary? You will soon have much to suffer but the grace of God will help you and give you the strength you need.' This was a tall order for three children age seven, nine and 10. But they accepted the request.

The Lady appeared as she said she would. The children did suffer. Family, townspeople, church and the authorities did not believe them. The situation worsened and the children were even held captive by the authorities. The apparitions occurred while the world was in the midst of the First World War.

Three secrets or messages are associated with Fatima, revealed to the children. The first was a vision of hell and how all the faithful can be saved if we consecrate ourselves and the world to the Immaculate Heart of Mary. The children were asked to recite the rosary every day and establish devotion in the world to the Immaculate Heart of Mary. The message for the faithful then and for us now, *today*, is to pray the rosary every day, to amend our lives and ask pardon for our sins.

The second secret involved a great prophecy concerning a miraculous peace which God wished to grant the world to prevent further persecutions against the Holy Father and the Church. The message also called for the consecration of Russia to the Immaculate Heart of Mary.

The third secret, a little more difficult to interpret, seems concerned with greater dangers that threaten the faith and the life of Christians if repentance is not forthcoming. The Cross is a significant symbol, reminding us of history's misery, but also as a promise of hope.

There is a lot more to the apparitions of Our Lady in Fatima and it would be well worth reading up on this significant historical event. It is, however, important

not to get drawn into the detail, bringing unnecessary worry upon ourselves. The main thing to concern ourselves with is an awareness that evil does exist and we always need to be on our guard. However, because of the death and resurrection of Our Lord there is hope and the possibility of salvation for all. So, in the meantime, let us take up Mary's invitation to pray the rosary daily – alone, with our spouses, with our children. It is a particular type of prayer that possibly many are not familiar with. So let us start gently, maybe just one decade a day. We can pray for ourselves, the world, for family life, the protection of life, governments, priests, religious and seminarians. The rosary was the favourite prayer of St John Paul II.

Our Lady of Fatima, pray for us.

Fr Gerard O'Brien is a Cathedral chaplain.

Companions of Oremus

Supporting our magazine

Zoe Goodway

Just over two years ago, we took the decision to offer *Oremus* as a free magazine. We wanted to reach a wider readership, including both those who prefer to access our content online and those who, for whatever reason, were unable to afford the cover price which had been increasing steadily to pay our production costs. We hoped that by growing our circulation, we would be able to attract more advertisers and increase our advertising rates.

Our aspirations have – to some extent – been achieved. Circulation has rocketed so we are now able to reach more readers with news and articles about the Cathedral's history and music, events in the Cathedral and those Catholic organisations with whom we have relationships, as well as thought-provoking writing from a wide variety of contributors. Meanwhile, continuing challenging economic conditions have seen production costs increase without a balancing uplift in advertising revenues.

Perhaps the most encouraging result of providing *Oremus* free to everyone, is the strength of the positive feedback we receive from those who clearly have a high regard for our content and the quality of the production. This appreciation has been demonstrated in a concrete way through generous donations which readers make regularly towards *Oremus'* expenses.

We believe that it is right to recognise these donors who make it possible for *Oremus* to maintain its standards while reaching out to all in our Cathedral community. In order to do so, Canon Christopher has approved the establishment of The Companions of Oremus. We would like to invite those who are able to do so to donate an annual sum specifically for the support of *Oremus*. Those joining the Companions of Oremus will be listed in the magazine each month and will also be invited to a social event as a thank you. Canon Christopher has also kindly promised to offer Mass for the intentions of the Companions once a year.

If you feel able to contribute in this way (a minimum sum of £100 annually is suggested) please let us know either by writing to the Oremus office at Clergy House, 42 Francis Street, London SW1P 1QW or by emailing: companionsoforemus@gmail.com Please indicate how you would like your name to appear in the printed list of Companions (eg. Joseph and Josephine Bloggs, Mr & Mrs JJ Bloggs, Joseph Bloggs, Mrs Josephine Bloggs etc). If you are able to Gift Aid your contribution, please mention this in your letter or email and provide your name and address (including postcode). If you are not already a Cathedral Gift Aid donor, we will send you a form to complete. Please make any cheques payable to 'Oremus'.

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