

Oremus

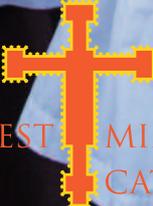
Westminster Cathedral Magazine



MEETING POPE FRANCIS
Westminster Cathedral Choir in Rome

A TALE OF TWO CITIES
*An eye-witness account of the
Consistory & Cardinal Nichols'
return to the Cathedral.*

PLUS: *Special features, news, photos,
events, regular columns and more INSIDE!*


WESTMINSTER
CATHEDRAL



Leisure Time Travel

Lourdes by Air from Stansted
4 and 5 day Pilgrimages
Prices start at **£429**
Full board in Lourdes

Fatima by Air from Stansted and Gatwick
4 and 5 day Pilgrimages
Prices start at **£449**
Half board in Fatima

Rome by Air from Stansted
4 day Pilgrimages
Prices start at **£449**
Bed & Breakfast • 3 Star Hotel

Lourdes by coach
No overnight driving
In a hotel every night
Full board in Lourdes
Westminster pick up
6/7/8/and 9 day Pilgrimages
Prices start at **£379**

Fatima and Santiago de Compostella from Stansted
7 day Pilgrimages
Prices start at **£759**
Half board throughout
- Wonderful itinerary

Rome and Assisi by Air from Stansted
6 day Pilgrimages
Prices start at **£749**
Half board throughout
Packed itinerary

Lourdes • Paris • Nevers by Executive Coach
No overnight driving
7 and 8 day Pilgrimages
Full board in Lourdes
Prices start at **£495**

Holy Land by Air from Heathrow and Luton
8 day Pilgrimages
Christian Hotels • Guides and drivers
Full Pilgrimage programme
Prices start at **£1149**

Other Pilgrimage destinations include: Krakow • Prague • Paris • Lisieux • Shrines • Medjugorje and Knock
"Service second to none"

Contact us today for your FREE colour brochure

www.lourdes-pilgrim.com Telephone: 020 8287 8080

Find us on Facebook



Funeral Directors Serving Local Families for over 130 Years

WESTMINSTER 020 7834 4624
74 Rochester Row, Westminster, SW1P 1JU

KENSINGTON 020 7937 0757
49 Marloes Road, Kensington, W8 6LA

KENSINGTON 020 3667 8664
279 Kensington High Street, Kensington, W8 6NA

BAYSWATER 020 7229 3810
83 Westbourne Grove, Bayswater, W2 4UL

24 Hour Service
Funeral Plans
Floral Tributes and Printing
Monumental Masons
Repatriation Specialists
www.dignityfunerals.co.uk

Part of Dignity Caring Funerals
A British Company



© Used under licence from Kenyon International Emergency Services Inc.



SOCIETY OF ST PAUL

"Give to all the charity of the Truth"

Blessed James Alberione

St Pauls Bookshop

BOOKS, VIDEO, CD-MUSIC,
GREETINGS CARDS, POSTERS,
ROSARIES, ICONS, VESTMENTS, GIFTS,
ALTAR REQUISITES
...and much more!

Papal Blessings arranged

Mail order

Society of St Paul - St Pauls Publications
by Westminster Cathedral
Morpeth Terrace, Victoria SW1P 1EP
tel: +44 (0) 20 7828 5582

Follow us on Facebook



ST PAULS

Oremus

Cathedral Clergy House
42 Francis Street
London SW1P 1QW
T 020 7798 9055
F 020 7798 9090
E oremus42@gmail.com
W www.westminstercathedral.org.uk
(Office opening: Mon-Weds 9.00am-5.00pm)



Oremus, the magazine of Westminster Cathedral, produced by volunteers, 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.

Patron
The Cardinal Archbishop of Westminster

Chairman
Canon Christopher Tuckwell

Oremus Team
Dylan Parry – Editor
Sharon Jennings – Deputy Editor
Tony Banks – Distribution
Richard Bremer – Distribution
Ellen Gomes – Cataloguing
Kouadio Besse Kouakou – Administration
Bernadette Low – Administration
Maria O'Brien – Staff Writer / Office Manager
Manel Silva – Subscriptions
Margaret Tobin – Advertising

Cathedral Historian
Patrick Rogers

Design and Art Direction
Julian Game

Additional Proofreading
Berenice Roetheli
Charlotte Mc Nerlin

Opinions expressed by contributors are not necessarily those of the Oremus Team nor the official views of Westminster Cathedral. The Editor reserves the right to edit all contributions. Publication of advertisements does not necessarily imply any form of recommendation.

Unless otherwise stated, photographs published are done so under creative commons or similar licence. No part of this magazine may be reproduced without permission.

Registered Charity Number 233699
ISSN 1366-7203

Sponsored by PAX Travel



Cover image: ©Mazur/catholicnews.org.uk

Pope Francis meets members of Westminster Cathedral Choir soon after the Papal Mass at which they had sang and also at which Cardinal Nichols and the other new Cardinals had concelebrated.

Printed by Splash Printing Ltd 020 8906 4847

Inside Oremus

Cathedral Life: Past & Present

Cathedral Marbles: Exploring the Quarries
by Patrick Rogers **20 & 21**

Monthly Album: Cardinal's Homecoming and Mass of Thanksgiving; Jesuit Ordinations; Rite of Election; Downside Mass; & more... **18 & 19**

Cathedral Treasures:
The Ampullae for the Holy Oils **30**

Cathedral History: A Photographic Record
The Original Pulpit – 1903 **31**

Features

Westminster Cathedral Choir in Rome
by Martin Baker **4 & 5**

A Tale of Two Cities and a Cardinal
by Paul Moynihan **6, 7, 8 & 9**

A Chorister's Life: Singing for the Pope
by Corran Stewart **9**

Cardinal Nichols' Titular Church
by Fr Nicholas Schofield **10 & 11**

The Road to Calvary
by Stan Metheny **15**

Supporting those with Autism
by Jane Asher **22 & 23**

Only for Today – John XXIII's Spirituality
by Dylan Parry **23**

Approaching God through Music
by Colin Mawby **28 & 29**

The History of the Stabat Mater
by Alan Frost **34**

Regulars

From the Chairman **4**

Sister Cathedrals: St Anne's, Leeds **12**

Catholic Poets: Alexander Pope **16**

Icon: The Bridegroom **17**

Play Review: *The King Must Lie* **24**

St Vincent de Paul School: The Holy Cross **24**

Books: *By The Thames Divided* **25**

The Friends of Westminster Cathedral **26**

Joanna Bogle: Supporting our Priests **27**

Diary and From the Registers **32 & 33**

4
&
5



©Mazur/catholicnews.org.uk

6
to
9



©Diocese of Westminster

10
&
11



22
&
23



23



26



©John Mavin / www.geograph.org.uk

From the Chairman

Much of the material in this month's *Oremus* will, very properly, cover the Consistory, the Papal Mass with the new Cardinals and the subsequent Masses of Welcome and Thanksgiving here in Westminster Cathedral. It was a great privilege to be in St Peter's for the Consistory and the Papal Mass, where I found myself sitting, on both occasions, with three other Westminster priests, Canon Pat Brown and Frs Gerard King and Dennis Touw. Father Alexander and I had travelled to Rome with Martin Baker and the Choir and it was very moving to hear them sing at both events, and especially when the Head Chorister sang the responsorial psalm at the Papal Mass. I was also very glad to be able to concelebrate with Cardinal Cormac and a good number of Westminster priests at a Mass in his titular church on the night before the Consistory.

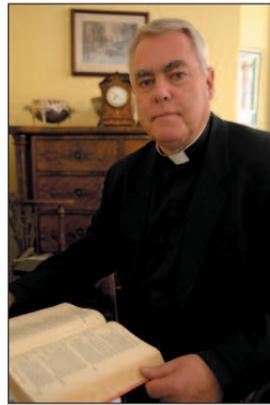
In the last two editions, I have mentioned the suffering of those who have been affected by the recent flooding. Now that the rain seems to have stopped, let us continue to remember them as they set about drying out their homes and getting rid of the dirt and the smell.

I am writing this in mid-March and it is currently forecast to be warm and sunny and I hope that will be the case during the next few days as I look forward to going with the Friends to visit my immediate predecessor, Mgr Mark Langham, who will be leading us on a day in Cambridge, his new home, and the next day travelling to Cardiff to visit another former Administrator, Archbishop George Stack.

As we are now well into our Lenten journey, with its sacrifices and extra devotions, may I wish you all a blessed and grace-filled continuation of this holy season. And, when it comes, may you enjoy a blessed and holy Easter. The next issue of *Oremus* should be out in time for Easter Sunday.

With my very best wishes,

Canon Christopher Tuckwell



The Cathedral Choir: Witnessing History



Martin Baker

The joyful news that Archbishop Nichols would become Cardinal was relayed to the whole congregation by Fr Alexander, who was celebrant at the 10.30 Mass on the Feast of the Baptism of Our Lord, as the Pope's announcement had been communicated to him just in time to include it in the notices. On the Choir's last visit to Rome in November 2012 it had been suggested by Mgr Palombella, director of the *Cappella Sistina*, that we should join them for a forthcoming Consistory, so a flurry of activity ensued and, thanks to the generous support of John Studzinski and the Genesis Foundation, we found ourselves on our way to Rome again, delighted to be able to support Cardinal Nichols.

The Choir has visited Rome regularly over the years: an audience with Blessed John XXIII in 1963, singing at the Canonisation of the 40 English Martyrs in 1970, again at the Beatification of 85 English Martyrs in 1987, a special Songs of Praise in 1996, a concert in Palestrina in 2008, and in 2012 for concerts in *Santa Maria Maggiore* and the Sistine Chapel as part of the Festival of Sacred Music and Art. Earlier in 2012 the Sistine Choir had come to Westminster Cathedral to give a

concert, establishing a new relationship between the choirs, and on our visit to Rome later that year part of each concert was performed jointly by both choirs – a fascinating experience, and one which we were able to revisit in February for the Consistory and the following day's Papal Mass.

There is plenty of overlap between the choirs; both Roman Catholic, both singing primarily in Latin, both espousing a 'continental' sound for the trebles and full-blooded tone from the back row. And from the time of Pope Benedict and the appointment of Massimo Palombella in 2010 in particular, the Sistine has reintroduced a core repertoire of Palestrina, as Westminster has had since the days of R R Terry.

At the same time the choirs are quite different. The Sistine Choir was established by the time of Pope Sixtus IV in the late 1400s. (Palestrina sang in the choir until he was sacked by Pope Paul V in 1555 for being married!) At Westminster the choral tradition is just 113 years old – two years older than the Cathedral in fact. The Sistine Choir is an occasion choir – it sings only for Papal liturgies in Rome, whilst the daily services in St Peter's come under the responsibility of the *Cappella Giulia*. Thus the Sistine Choir sings for just 12 or so services each year (although the number is increasing under Pope Francis) whereas here at Westminster the choir sings daily for 45 weeks of the year. A rough calculation shows, therefore, that the Sistine singers have approximately 20 hours of rehearsal per service compared with our average of 25 minutes. It seems to me that the mindset of a Sistine chorister must necessarily be quite different from that of a Westminster boy. Here, choristers have to cram a lot of music into the relatively little rehearsal time which factors into a constantly varying pattern of services: weekday ferias and memorias, feasts, Sundays, Holy Week, services with bishops, cardinals and even the Pope. A Sistine boy doesn't get the same variety of output – everything is very important and very long!

Despite the differences, singing together was both naturally easy and hugely enjoyable. Perhaps the greatest adjustment needed was to adapt to the Sistine choir's emphasis on word stresses, which is rather more marked than is normal in this country. A single phrase could vary in dynamic between pianissimo and fortissimo several times with great suddenness, making the sustaining of clear pitch a particular challenge. Rehearsing in the empty St Peter's on Friday we were surprised at how clear the sound was without any amplification, with a linear sound decay quite unlike the confusing bouncing echoes one hears at St Paul's Cathedral, for example. The eventual amplification, although perhaps not absolutely necessary, was tastefully done with recently improved equipment.

In addition to the joint items of Palestrina and Palombella we were able to sing several motets alone: Stanford's *Beati quorum via, Elegi abiectus esse* by Philips (sung at the Consecration of Westminster Cathedral in 1910) and some Guerrero and Bruckner. Peter Stevens played majestic movements by Widor after each service and head chorister Corran Stewart delivered a stunning solo from the Ambo in the responsorial psalm, seemingly unaffected by the pressure of singing alone directly under the gaze of the Pope (see page 9). Just before the start of the Consistory applause started on the far side of the basilica, heralding a surprise public appearance from Pope Benedict, who had met personally with the choir both in London in 2010 and in Rome in 2012. It was wonderful to be witnessing history: the first time a Pope has watched his successor create cardinals.



Changing rooms were provided just off the San Damaso courtyard, allowing us to explore a variety of staircases and corridors of varying degrees of grandeur. After the Sunday Mass, as the choristers were greeting their parents just beneath the Sistine Chapel, a smiling and waving Pope Francis was driven past in a Ford Focus, on his way to deliver the Angelus. A few minutes later we found ourselves marshalled to the *Casa Santa Marta*, his residence, where, with Cardinal Nichols and Bishops Arnold and Sherrington, we had the unexpected honour of meeting Pope Francis in person. After a brief *al fresco* performance by the choir as the Pope arrived home for lunch, he shook each chorister by the hand, as well as Lay Clerks and staff, then stood in front of us for a few moments, beaming, before saying quietly in English, 'Please, pray for me.'

Advertisement

Options

**LOURDES BY AIR
DIRECT FROM LONDON STANSTED**

5 days departing 22nd April, 6th May, 20th May, 27th May, 10th June,
17th June, 22nd July, 12th August & 16th September

• Full board in Lourdes • 3 star hotel close to the Sanctuary • Excursion to Bartres • Free wine with meals in Lourdes

£475 PER PERSON SHARING **£590** PER PERSON IN SINGLE ROOM

**LOURDES,
NEVERS & PARIS**
by coach

8 days various departures
through 2014

No overnight travel
Excellent value for money

£500
per person

**Santiago & Fatima
by air from Stansted**

7 days departing 6th April, 25th May & 14th September

Half board throughout • Excellent hotels

£650 per person sharing **£810** in single room

Holy Land

8 days by air from Luton

Departures 28th April, 18th October
& 25th October

Wonderful itinerary
Christian Guide in
the Holy Land

£1150 per person sharing
£1400 in single room

2014 Pilgrimages to Lourdes • Rome • Assisi • The Holy Land • Fatima

Call now for a FREE colour brochure on 0844 855 1844

768 Manchester Road, Castleton, Rochdale OL11 3AW www.options-travel.co.uk

The panting heart of Rome (& London)

A Tale of Two Cities and a Cardinal



Paul Moynihan, KSG



When my mobile phone vibrated once during Sunday's Solemn Mass on 12 January I knew already what the message said without even reading it. A friend had been keeping a careful eye on the Holy Father's Angelus for me to see if, as expected, there would be an announcement of the names of some new cardinals and, if so, whether the Archbishop of Westminster was among them.

I had planned for some months to be in Rome that weekend with a small group of Cathedral servers as 22 February, the Feast of the Chair of St Peter, fell on a Saturday this year. By that date there would also be a significant number of vacancies in the College of Cardinals, making it an obvious choice for a consistory to create new ones.

The small party of Paul Tobin, Jessica De Souza and myself, plus David Knight, a Westminster Seminarian, flew out on Thursday, 20 February, escaping the dampness of a London morning for the warm Roman afternoon sunshine. We were to stay in the guest house run by the *Suore di San Giuseppe dell'*

Apparizione, just off the *Via Aurelia*, on the west side of the Vatican walls. (I recommend it! See www.monasterystays.com for details.)

Having met up with another server, Rebecca Keane, we had a good meal (and the world's best carbonara) at the Hotel Carbonara in the Campo de' Fiori and then met up with Colin Mawby, former Cathedral Master of Music, and his son, Clement. After a good night's sleep we began our weekend celebration in union with the See of Peter, by visiting Peter himself. In recent years it has become possible for small groups to visit the Scavi, the excavations directly under St Peter's Basilica. Led by an English speaking Swiss archaeologist (who is married to one of the Swiss Guards), we spent nearly two hours exploring this most holy of spaces, which brought us directly to Peter's grave and to what are believed to be his bones. *Tu es Petrus!* Here was Peter and on this rock was the Church – literally and theologically!

That evening a large crowd of bishops, priests and laity, from home and Rome, gathered in that most beautiful of Roman Churches, *Santa Maria sopra Minerva*. In this, his own titular, Cardinal Cormac celebrated a Solemn Votive Mass of St Peter for the intention of our Cardinal-Designate. By kind invitation, the Cathedral group served the Mass and, I am pleased to report, with great distinction – holding up abroad the reputation for which they are known at home. Gammarelli, the Papal tailors over the road, was open late. So a visit to their shop window was a must, to see what any well-dressed Cardinal would be wearing this season...!

Saturday morning meant an early start and the first of many queues. We had tickets, though these alone would not guarantee entry. But we made it, to secure seats on left side of the nave, with a good view of the Papal altar. Cardinals then arrived by the dozen. The Chair of St Peter at the rear was illuminated with hundreds of candles, while the ancient statue of the apostle was adorned with the most beautiful red and gold cope and papal tiara. Shortly before 11.00am, a buzz, a sudden flurry of activity ... and the surprise appearance of Pope Emeritus Benedict in the Basilica, adding more drama to this historic day. Then the Holy Father, Pope Francis, entered in procession through a sea of raised arms clutching camera phones, while our Cathedral Choir and the Sistine Chapel Choir sang. After a prayer, Gospel reading and homily, the 18 new Cardinals collectively made a profession of faith before, one by one, going to kneel before the Pope to receive their scarlet biretta, a ring, and the assignment of their Roman titular or diaconal church.

After the four Roman curial prelates, the fifth named, and the first residential archbishop, to be created a cardinal by Pope Francis, was the Archbishop of Westminster. There was much pride and joy around us at this moment. Once the new cardinals were greeted and welcomed by their brothers in the Sacred College, it was over, and the Holy Father left with the new cardinals to the accompaniment of the unmistakable skill of Peter Stevens, our Assistant Master of Music, playing the organ.

After a celebratory, but brief, lunch we headed over to the *Via Merulana*, to get our first opportunity to look at the titular church given to Cardinal Nichols – the Holy Redeemer and St Alphonsus (see article on page 8). And what a gem it is – with the fourteenth century icon of Our Lady of Perpetual Succour and a Sunday afternoon Mass in English – it is a real place of prayer rather than tourism.

Then it was back to the Vatican, as the cardinals had each been given a spot where they could greet anyone who chose to visit them. Cardinal Vincent had been allocated part of the spacious foyer of the Paul VI Audience Hall. By the time we arrived, there was a steady stream of people meeting him and offering him congratulations on his calling to this new service to Holy Mother Church and to Peter's successor. Having left Cardinal Nichols we went over to the Apostolic Palace on the other side of St Peter's Square, and, after more queuing and security checks, it was through the Bronze Door and up the *Scala Regia* to visit the new curial cardinals who were doing the same over there – but really it was to have a chance to see parts of the Palace not normally open to the public! Our route out of the Palace took us past the office door of Mgr Guido Marini, the Papal Master of Ceremonies, who, we are told, has one of the best views in all of Rome. (Honestly, I am not jealous! But I do wonder if there are any vacancies...)

A very English morning

Sunday was an even earlier start! More queues and more crowds, but thanks to Rebecca and David, we had even better seats than the previous day, on the right hand side of the nave. Mgr Guido Marini arrived soon after to gently rehearse the students of the Venerable English College (including some Westminster seminarians) who were serving the Mass. What with the Cathedral Choir on duty again and one of our choristers singing the responsorial psalm, it felt like a very English morning and it was a very proud moment for those of us who were privileged to be there. Mass was over and we emerged from the Basilica into a packed St Peter's Square to listen to the Holy Father's address and pray the Angelus with him.

In the evening, it was the turn of the Venerable English College to offer hospitality (something the English have been doing on this very spot for over 650 years) and host a reception for our new Cardinal and his guests. There was fine food, drink and conversation – as well as the most stunning of cakes, iced with the Cardinal's coat of arms.

All too soon it was Monday and time for some final 'retail therapy' – books, cuff-links, cottas, shoes and a scarlet zucchetto were all on various people's shopping lists – before we headed south of the city to the Basilica of St Paul's Outside the Walls and the grave of the Apostle of the Gentiles. It was here that Cardinal Nichols presided at his first Mass in his new role, with music and servers provided by the students of the Beda College just over the road. 'Go in peace.' And so we did – with haste, to the airport and home. To rest? No. To savour and rejoice in the memory of our time in the Eternal City, of our visits to the tombs of the two great apostles, our union with the See of Peter, of the universality of the Roman





Singing for the Pope!



Corran Stewart

©Mazur/catholicnews.org.uk

We were all very excited when we were told we were going to travel to Rome to sing for Cardinal Nichols' appointment into the College of Cardinals. At the Consistory on Saturday we sang pieces of music (such as *Tu es Petrus* by Palestrina) alongside the Sistine Chapel Choir, conducted by their choirmaster, Monsignor Pallombella. The day after the Consistory we also sang at the Papal Mass of Thanksgiving. St Peter's Basilica was extremely full, as the Consistory had been. I was quite nervous because I had been asked to sing a solo in front of thousands of people. In the end it went well and many people greeted us after the service. After the Mass we met Pope Francis and sang *Os justi* by Bruckner. The Pope gave us a Rosary and a picture of him. It is an experience we will cherish for the rest of our lives.

Corran Stewart is the Head Chorister at Westminster Cathedral. The photo shows Corran being greeted by the Cardinal after signing the responsorial psalm at the Papal Mass of Thanksgiving on Sunday 23 February.

Church and of the honour bestowed on another Archbishop of Westminster. And, of course, to get ready for the great events of the following weekend!

The Cardinal's Homecoming

Since the time of Cardinal Bourne the return of a new Cardinal from Rome has always been solemnly marked in Westminster Cathedral and this occasion would be no exception. The challenge would be to accommodate all who wished to attend. Due to meetings and other commitments in

Rome, the new Cardinal did not return until Thursday 27 February. He already had a longstanding commitment to ordain 9 Jesuits as deacons on Saturday 1 March so the ceremony of formal welcome had to be on Friday 28 February. A further Mass of



Thanksgiving was planned for Sunday 2 March, at which there would be invited guests and Papal Knights in procession. Apart from some reserved seats, neither celebration was to be a 'ticket only' occasion.

The Mass of Thanksgiving was to be within the context of the normal Sunday Mass so no major planning for that was required. However, for the Mass of Welcome there were numerous conversations with Fr Alexander Master about how

many priests had replied to their invitations and where we could seat them all. Even with additional seating the sanctuary's maximum capacity is about 130 clergy, so a decision was made on Thursday that we would use the apse as an overflow and place the seminarians in the nave. It was the right decision, as some 160 priests turned up! A number of bishops had indicated they would like to attend. So we chose to seat them all on the opposite side of the sanctuary to the throne, each in a named seat, while recognising the importance of our two Auxiliary Bishops, two former Auxiliaries (Bishop Hopes and Archbishop Stack), the Papal Nuncio and Cardinal Murphy-O'Connor.

The liturgy was carefully planned to reflect the importance of the occasion, but at the same time provide a noble simplicity. The welcome at the door was traditional, with a prayer led by the senior auxiliary bishop, the kissing of a crucifix offered by the Provost, and the sprinkling with holy water offered by the Cathedral Administrator. But then came an unique moment, rich in history and symbolism. It was the idea of Fr Peter Harris that three 'Pontifical' relics of Reformation Cardinals be carried in the entrance procession – the crozier of Cardinal Allen, the pectoral cross of Cardinal Pole and the ring of St John Fisher. The original intention was that these items should reach the sanctuary and be returned immediately to the sacristy. But late on Friday afternoon came word that the Cardinal would like these items placed on the altar and brought to him, one by one, as he referred to them in his homily. And so plans made and rehearsed late on Wednesday night were quickly adjusted in accordance with the Cardinal's wishes.

The Mass text chosen was that provided in the Roman Missal 'for the Local Church', while some of the music was the same as that used for the installation of the Archbishop in May

2009. One thing we had not planned for, but got all the same, was rain. And so a solemn procession from Archbishop's House down Ambrosden Avenue became more of a dash under umbrellas, accompanied by film crews and photographers!

The Cardinal had requested that the *Te Deum* should be sung as at his installation, allowing him the opportunity to process around the Cathedral – to be seen by as many people as possible. As on that day, too, towards the end of this great hymn of thanks he paused on his route and knelt for a moment at the grave of Cardinal Hume. And after the final blessing and dismissal, a great, long, seemingly never-ending procession to *Widor's March Pontificale* through a Cathedral full of cheering people to warm applause in the sacristy and the fervent singing of *Ad Multos Annos*. And that is what we truly wish Cardinal Nichols. May there be many, many years before such events happen again in this Cathedral!

Paul Moynihan is the Cardinal Archbishop's Master of Ceremonies. More photos on the Cathedral Facebook page and pages 18 & 19.



©Mazur/catholicnews.org.uk

Santissimo Redentore e Sant'Alfonso

Cardinal Nichols' Titular Church



Fr Nicholas Schofield

Whenever I am in Rome I always pop into Cardinal Cormac's beautiful titular church of *Santa Maria sopra Minerva*. So I was interested to hear which of the city's churches had been assigned to Cardinal Nichols – a custom which originated in the times when cardinals were the senior Roman clergy who gathered round their bishop to help him govern the Church.

When I first heard the dedication of our new Cardinal's titulus, *Santissimo Redentore e Sant'Alfonso in Via Merulana*, I must confess I had to look it up. It is not one of the ancient basilicas to which pilgrims flock and it is slightly off the beaten track, on the street that links St John Lateran to St Mary Major and not far from Termini station. On closer examination, however, it is a fascinating place with a surprisingly little known story full of British connections. The

church of *Sant'Alfonso all'Esquilino*, as it is often called, was actually built by one of the first Oxford converts and houses a famous image of Our Lady.

The celebrated image is, of course, that of Our Lady of Perpetual Succour (or Perpetual Help), reproduced widely and the focus in many places of a popular Novena. In the picture, the Christ Child holds his Mother's hand as he gazes at angels holding the instruments of his future Passion. Our Lady, meanwhile, looks down at him with an expression of deep compassion and love. This beautiful icon was first venerated in Crete, where it probably originated, but in the 1490s was obtained by an Italian merchant who transported it to Rome.

On 27 March 1499, the icon was taken in procession to the church of *San Matteo* on the *Via Merulana*. During the

procession, a paralytic was cured. This brought the image much fame and over the centuries numerous favours were attributed to Our Lady of Perpetual Help. Among the illustrious devotees who prayed before the image was James III, the Stuart claimant to the British Throne, who lived for many years in Rome.

The church of *San Matteo*, which for a time was cared for by the Irish Augustinians, was destroyed during the French occupation of Rome. Fortunately the wonder-working image was saved and hung in several churches. However, it was largely forgotten until the Redemptorists moved to a property near the original site of *San Matteo* in 1853. The Fathers heard about Our Lady of Perpetual Succour and, when the icon was discovered in obscurity, permission was granted to bring it to their new church of *Sant'Alfonso* in 1866. As in 1499, miracles were reported as the image was brought to the church, including a young girl who regained the use of a paralysed leg. Soon afterwards the image was solemnly crowned by the Vatican Chapter and the devotion was rekindled and spread across the world by the Redemptorists. It is interesting that she has been named Patroness of Haiti, whose bishop was raised to the sacred purple at the same consistory as Cardinal Nichols.

Sant'Alfonso claims to be the last church to have been built in the Eternal City before the fall of the Papal States. Like Cardinal Cormac's *titulus*, it is in the gothic style and was actually designed by an Englishman, George Wigley, who was also one of the pioneering members of the Society of St Vincent de Paul and helped bring it to Great Britain.

As mentioned before, *Sant'Alfonso* was built at the expense of one of the early Oxford converts, the Redemptorist Fr Edward Douglas (1819-98). Though little known today, he is a most intriguing figure. Descended from the Earls of Douglas and Mar and related to the Marquess of Queensberry, he was educated at Eton and Christ Church, Oxford. At university he was influenced by Newman's sermons and numbered among his friends Charles Scott Murray and William Lockhart, who would both convert to Rome and play an influential role in the Church. Douglas himself led the way, being received into the Church during a visit to Rome in 1842.

Here there is a rather charming – though almost certainly apocryphal – story. He had gone to Rome with Scott-Murray and queued up to witness the papal ceremonies for the Chair of St Peter (the feast, incidentally, on which Cardinal Nichols received his 'red hat'). Being British, Scott-Murray had brought his umbrella but was not allowed to bring it into the ticketed area – and so he deposited it in the nearest confessional, opposite the tomb of Pope Benedict XIV. He was later unable to retrieve it and sent Douglas to pursue the matter. The conversations that he had with the Carmelite friar in whose confessional the umbrella had been found were crucial in his path to conversion.

Thanks to his inheritance of a large sum of money, Douglas was able to travel extensively and three years after his conversion made a memorable trip to the Holy Land, which formed the basis of a book published later in life. His initial desire was to become a Franciscan and it was with them that he was ordained in 1848. However, poor health

required him to look elsewhere and so, we read, 'he found a second St Francis in St Alphonsus de Liguori, the founder of the Redemptorists.'

Working for a while in Ireland and London (where he partly paid for the erection of St Mary's, Clapham), he was called to Rome in 1853. Here, once again using his family fortune, he purchased the *Villa Caserta* on the *Via Merulana*, to serve as the General House, and built *Sant'Alfonso*. It reminds us that the converts of the nineteenth century brought not only spiritual but sizeable financial benefits, without which the 'Second Spring' would have been impossible.

Fr Douglas remained at *Sant'Alfonso* as Rector for forty years. When Papal Rome fell and the Italian government began confiscating ecclesiastical property, he declared that the *Villa Caserta* was his own personal property and exempt from the legislation. He even boldly hoisted the Union Jack and sent his documents to the British Ambassador for his assistance, although when the matter was referred to London orders were given that the flag must be taken down.

Fr Douglas also held important posts within the Redemptorist Order – including (on three occasions) Roman Provincial. He made many converts, including David Hunter-Blair (the writer and Abbot of Fort Augustus), and after his death there was even talk of a cause for his beatification. Indeed, when the Pope heard of his demise, he exclaimed: *Un altro santo nel cielo!* Another saint in Heaven!

Cardinal Nichols' titular church may not at present be very well known but, with its British origins and its world-famous Marian shrine, it is sure to become a much loved destination for our pilgrims – a little piece of Westminster in Rome.



Fr Nicholas Schofield is the Archivist for the Diocese of Westminster and parish priest of Our Lady of Lourdes and St Michael's Church, Uxbridge.

The Cathedral Church of St Anne, Leeds

'The most outstanding after Westminster'

Mgr Philip Moger

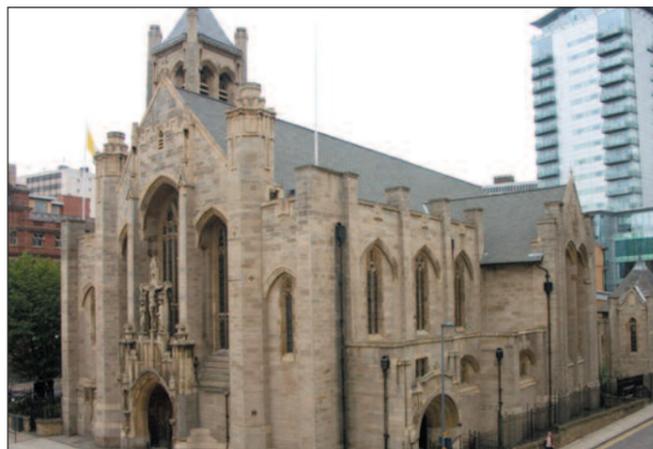
Leeds Cathedral, under the patronage of St Anne, opened in 1904, or rather, the second Cathedral opened in that year. The original St Anne's Parish Church, built in the nineteenth century gothic revival style, opened a matter of 50 yards away in 1838. When the Diocese of Beverley was divided in 1878, it became the first Cathedral of the new Diocese of Leeds. In 1899, the city fathers wanted to widen the street on which it stood, so compulsorily purchased the building, offering the diocese the site on which the Cathedral now stands.

Being built on a sloping and not very large site brings its challenges, but Eastwood and Greenslade, the architects of the new St Anne's, created a unique building in the Arts & Crafts style, leading the late and distinguished Professor Patrick Nuttgens to describe Leeds Cathedral as 'one of the best of all the Catholic Cathedrals in the country, and probably the most outstanding after Westminster'. Happily, Eastwood incorporated the high altar (with its Pugin reredos) from the old Cathedral into the new building; it now forms the Lady Chapel, where the Blessed Sacrament is reserved. The Cathedral possessed a single bell until 1980, when the ring of eight bells was transferred from the redundant Church of St Francis in Holbeck.

The Cathedral stands in the heart of the civic, business and entertainment quarter of the city, easily accessible by public transport with on-street parking and multi-storey carparks close by. As with many British towns and cities, the mid-twentieth century saw the demolition of nearby streets and their replacement by more modern housing and high-rise blocks. The latter part of the century and the start of this gave rise to the development of water-front and city centre living in Leeds. Our parish has, therefore, changed significantly down the years, and the make-up of the Cathedral congregation with it. In 2010, the parish merged with that of the Holy Rosary, Chapeltown, to form the new parish of Mother of Unfailing Help, the principal patron of the Diocese.

Cathedral congregations have often been drawn from a wider area than the geographical parish, and Leeds is no exception. Many people come to one of the Sunday or daily Masses, Vespers or devotions, pop in to say a prayer or light a candle.

One of the main features of life in our Cathedral is the substantial music provision, forming part of the diocesan music programme. The Diocese has the largest church programme of choral music for young people in the United Kingdom. In total it maintains 55 choirs comprising some 2500 children meeting weekly. There are 45 school choirs, six boys' choirs, six girls' choirs, a groundbreaking new



choir school and a semi-professional adult choir. There are two main elements to the system: auditioned choirs for boys and girls and the diocesan schools' singing programme, where choral directors lead the development and training of choirs in regional clusters of primary and secondary schools. The Cathedral maintains five choirs: an adult choir, boys', girls', junior boys' and junior girls' choirs. During term time, they sing at two Masses on Sunday, four weekday Masses, and Vespers twice weekly. In addition, our parish primary school has been designated as the Cathedral Choir School, where, in addition to a choir, all children are taught singing from an early age by a professional vocal trainer. The school was very proud that its choir was one of two school choirs chosen to sing for Pope Benedict at St Mary's College, Twickenham during the Papal visit of 2010.

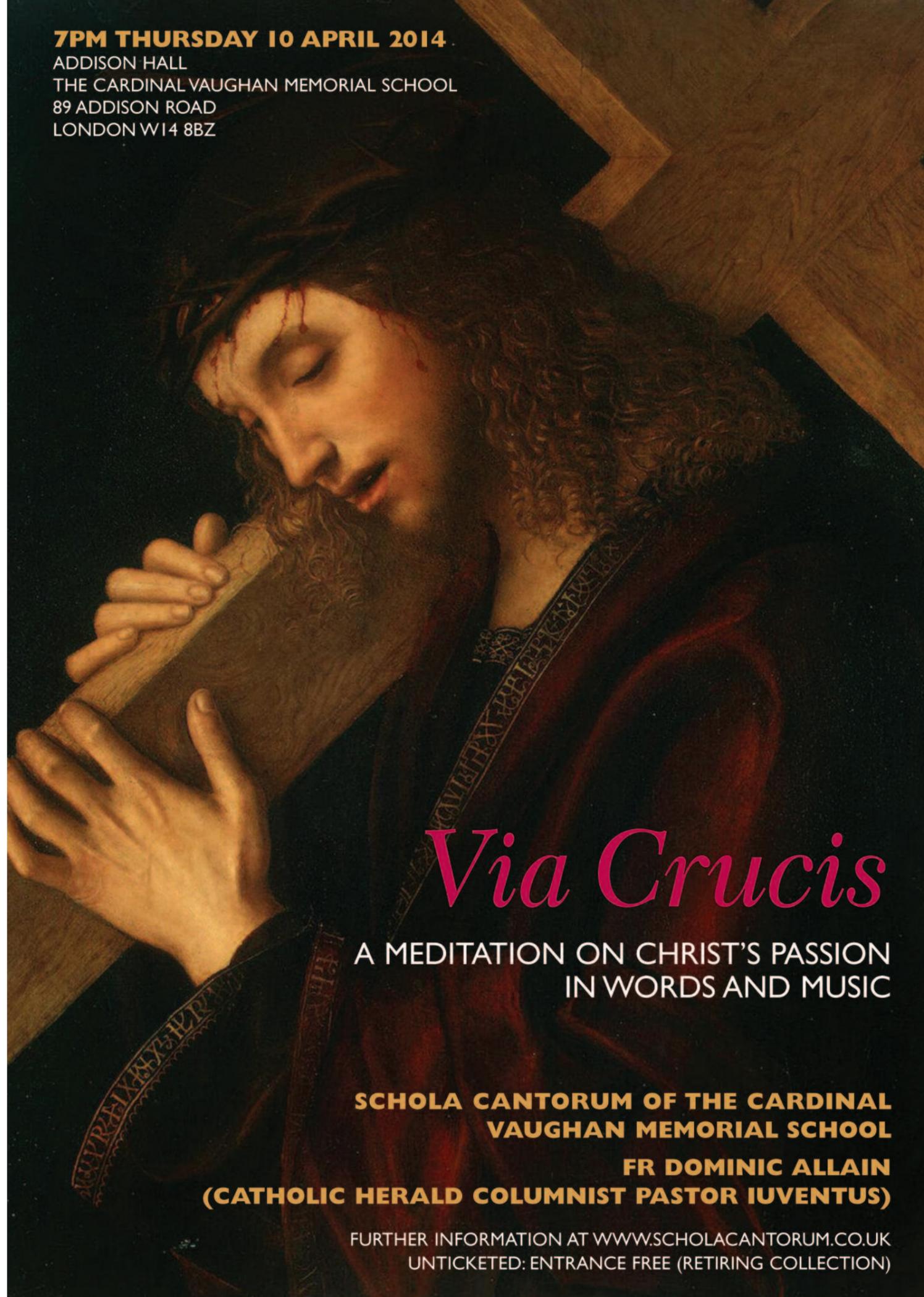
On 16 May 2010, the new Cathedral organ was dedicated. The original organ was built for the Cathedral in 1904 by Norman and Beard. Following a period of silence of around 30 years, Johannes Klais Orgelbau was chosen to reconstruct and enlarge the instrument to serve the requirements of the restored Cathedral and the new position of the choir at the east end.

In 2003, work was completed on the new Cathedral Hall, attached to the south-east corner of the Cathedral. Named after Bishop Wheeler (former Bishop of Leeds and Administrator of Westminster Cathedral), it forms the final element in an important island site in the centre of the city that is now in diocesan ownership and serves as a useful pastoral and social space for the Cathedral and Diocese.

The visual impact of the Cathedral (Grade II* listed) within the city centre has been enhanced by the cleaning of the external stonework in 1987 and the re-slatting of the roof in 1991, together with the installation of floodlighting. The Cathedral is indeed an outstanding feature of Leeds' heritage.

Mgr Philip Moger is the Dean of St Anne's Cathedral. We hope to continue this series on our sister cathedrals – which we're glad to reintroduce – for another few months.

7PM THURSDAY 10 APRIL 2014
 ADDISON HALL
 THE CARDINAL VAUGHAN MEMORIAL SCHOOL
 89 ADDISON ROAD
 LONDON W14 8BZ



Via Crucis

A MEDITATION ON CHRIST'S PASSION
 IN WORDS AND MUSIC

**SCHOLA CANTORUM OF THE CARDINAL
 VAUGHAN MEMORIAL SCHOOL**

**FR DOMINIC ALLAIN
 (CATHOLIC HERALD COLUMNIST PASTOR IUVENTUS)**

FURTHER INFORMATION AT WWW.SCHOLACANTORUM.CO.UK
 UNTICKETED: ENTRANCE FREE (RETIRING COLLECTION)

When you choose a pre-paid funeral plan, are you choosing the right funeral director?

The benefits of purchasing a prepaid funeral plan include protection from rising funeral costs and reassurance that, at the most difficult of times, you are able to help your loved ones with meeting funeral costs and making difficult decisions.

Usually, the first decision to be made is which funeral director do I want to entrust with my funeral arrangements? Most people have an idea of who they would like, whether from past experience or recommendations from friends and relatives.

Unfortunately, when buying a prepaid funeral plan, the most crucial of choices may be taken away from you without you even knowing. Pre-paid funeral plans are increasingly being sold by organisations not connected to the profession. Due to contracts between these organisations and national chains of funeral directors, you may find that when the time comes, your chosen funeral director is unable to help your loved ones, and the pre-paid funeral plan may have to be carried out by a funeral director owned by the contracted national chain.

When arranging a prepaid funeral plan, it is advisable to contact your chosen funeral director and find out which plans they offer.

Chelsea Funeral Directors are able to offer a range of plans in association with Golden Charter - the UK's largest independent funeral plan providers.

Golden Charter plans offer flexibility and peace of mind, allowing you to choose the funeral director you want to carry out your arrangements. Should your circumstances change, such as moving to a different part of the country, your Golden Charter plan can be transferred to one of the thousands of local independent funeral directors they support throughout the country.

If you are unsure about your existing prepaid funeral plan, ask your local independent funeral director for advice. Simply drop in to **Chelsea Funeral Directors** or call us on **020 7834 3281**.



Golden Charter Funeral Plans from **Chelsea Funeral Directors**

Making sure everything goes to plan



A funeral plan leaves nothing to chance and provides **peace of mind** for you and those you care about.

We recommend funeral plans from Golden Charter, the UK's largest provider of plans to independent funeral directors like us. With a Golden Charter funeral plan you'll benefit from:

- **Fixing the cost** of our services at today's prices
- **Reassurance** for your family – no uncertainty or difficult decisions
- **Complete flexibility** to choose the funeral you want

Chelsea Funeral Directors

91 Rochester Row, Pimlico SW1P 1LJ.

020 7834 3281

Golden Charter
Funeral Plans 

The UK's largest independent funeral plan provider

www.chelseafunerals.co.uk

GC-UFT 7018

The Road to Calvary The Path Less Taken

Stan Metheny

The American Baptist preacher and motivational speaker, Tony Campolo, has a favourite story that he tells so often it's become his trademark.

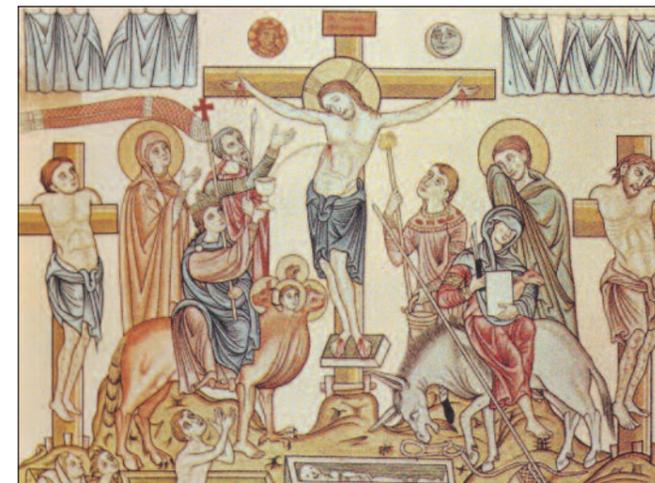
At a revival meeting in Campolo's West Philadelphia church, which has a mainly African-American congregation, Campolo and the lead pastor were having a friendly 'preach-off' competition. Campolo really gave it his all. He was sure his effort would rival anyone's preaching. But then the older man rose, patted him on the shoulder, and then quietly stepped up to the pulpit and began. His words slowly but surely painted a dark and dreary picture of the increasingly tragic events of Jesus's passion on Good Friday. He ended his description of each scene with the same words: 'It was Friday, but Sunday's a comin'. The tension mounted in the congregation each time the words were repeated until the sermon's climax, when the entire congregation leapt to their feet to a choral burst of joyous 'Amen!' That sermon is now legendary, as the number of YouTube versions and views can confirm.

This year the Fifth Week of Lent, Holy Week, the Sacred Triduum, and the Easter Octave dominate the month of April. During these days, we celebrate in the liturgy the final stages of Jesus' journey to Jerusalem for what he knows will be the end of his earthly public ministry, culminating in his arrest and death at the hands of the authorities. His 'hour' has come; and once He has 'set his face to Jerusalem,' there is no turning back from the road ahead.

St John's Gospel reaches its climax with the final word of Jesus on the cross. In the original Greek, that word is *tetelestai*, which in Latin is translated as *Consumatum est*, and in English is usually translated as 'It is finished.' In that one word, we have a summary of all of John's Gospel and the whole of Scripture. Jesus, the eternal Word of the Father, became flesh by the work of the Holy Spirit in the Virgin Mary to suffer and die for our sins. That is the central event of human history; everything else in the history of our salvation depends on it. Once the work of our redemption is accomplished, the passover from death to life prefigured in the liberation of Israel from Egypt, is complete. In those events, we have a pledge of our own promise of eternal life, if we too embrace the cross prepared for us.

Contemplating these 'mysteries' or events in the life of Our Lord during these solemn days can provide an opportunity for us to examine our lives and ask whether indeed we are doing our bit to 'make up what is lacking in the sufferings of Christ,' as St Paul admonishes us to do. The small sacrifices and penances we undertake during Lent are simply reminders that we have a higher destiny and ultimately there is a greater joy than our lives here and now can give us. The long experience of the Christian community has shown the three traditional Lenten practices of prayer, fasting, and almsgiving are valuable beyond measure in re-directing our awareness of who we are and what we are about.

Suffering is never popular. In a culture that prizes instant gratification and ever more acquisition, even the idea of



deferring pleasure is considered absurd. Laws are being enacted today that offer death as the preferred choice over discomfort or deprivation or even inconvenience. But the Scriptures, the liturgy, and the teaching of the Church continually remind us of the ineffable power of suffering embraced in love. Consider St Venantius Fortunatus's magnificent hymn (the original *Pange Lingua*) that we sing during Holy Week:

Sing my tongue, the Saviour's glory; tell His triumph far and wide;

tell aloud the famous story of His body crucified; how upon the cross a victim, vanquishing in death, He died.

The understanding of the cross here reflects a deep appreciation that Christians have, from the earliest years of the Church, of the cross as a symbol of triumph and joy. Crosses were made from precious metals, and frequently adorned with priceless jewels. Many were so stunning that a custom of covering these beautiful crosses during the more sombre days of celebrating the Lord's passion developed, a practice later extended to all crucifixes and other sacred images. Over the centuries, particularly since the late middle ages, the emphasis has shifted in various times and places to a view of the cross as representative primarily of the human suffering of Jesus. Instead of jewels and precious metals, more 'realistic' crucifixes of wood bearing images of the crucified body of Jesus became the norm.

The liturgy places before us both of these complementary views of the import of the cross. The climax of the year is surely the burst of Easter Sunday joy, a joy so great we spend 50 days of Eastertide savouring it. We meditate then on the triumphant cross, the source of our salvation and a pledge of future joy for those who embrace it. To prepare for that, during the final days of Lent and in the Sacred Triduum, the liturgy asks us to contemplate the dark moments of the Passion. On Palm Sunday we hear the solemn proclamation of the passion from one of the synoptic gospels, this year from St Matthew. These accounts give many details about the difficult and painful moments of human suffering that Jesus endured. On Good Friday, after a stark and dramatic prostration in silence, we hear the passion account of St John, which offers a more triumphant view of these events, the *tetelestai* described above. And then, even this most sombre of liturgies shifts. The cross is uncovered and held high in triumphant procession. As we venerate it, we sing the Reproaches and St Venantius's great *Pange Lingua* is sung in full. The import of the Paschal Mystery is clear: our salvation is accomplished. It's Friday, but Sunday's a comin'!

Catholic Poets: Alexander Pope



Mgr Mark Langham

I have a personal reason for writing about this month's author – his biographer, Howard Erskine-Hill, was a notable figure in Catholic Cambridge (from where I write), and died last month. It is in honour to Howard to write this short piece on his poetic hero.

Alexander Pope was born in London in 1688 to Catholic parents, and as such was banned from attending University, so he was taught to read by his aunt. This was a time of strong anti-Catholic sentiment, the Glorious Revolution having recently institutionalised the Protestant ascendancy. Catholics were not allowed to live within ten miles of London, so the young Alexander and his family moved to Berkshire, where he educated himself by reading the classical authors, and became proficient in French, Italian, Latin and Greek. However, his health was poor, and a form of tuberculosis gave him respiratory problems and stunted his growth. Nevertheless, in 1709, his *Pastorals* were published to considerable acclaim, and brought him the friendship of established writers like John Gay and Jonathan Swift. His second volume of poetry, *Windsor Forest*, was published in 1713 and further cemented his reputation. He began a painstaking translation of the *Iliad*, and began writing for the *Guardian* (not that *Guardian*) and the *Spectator*. Nevertheless, as a Catholic, Pope could never enter the highest circles of society, and with the Jacobite rebellion of 1715 retreated to Twickenham, where in 1719 he created his now famous Grotto and Gardens attached to a house later owned by the Sisters of Mercy. He died in 1744, and is buried in Twickenham churchyard, while a plaque records him at Westminster Abbey. If not a prominent Catholic, he was faithful, and was visited by a priest on his deathbed.

Pope's most famous work is the *Rape of the Lock*, a mock-epic satirising the world of manners of eighteenth century London. However, a further attempt at satire, the *Dunciad*, brought him the implacable hostility of those it lampooned, and Pope (now christened the 'wasp of Twickenham') lost many friends thereafter. Pope's style was too decadent for nineteenth century tastes, and it was only more recently that he began seriously to be appreciated once more. His lyrical poetry, his translations of Homer, and his editions of Shakespeare, are now seen to be – if not works of genius – examples of the finest of eighteenth century poetry.

Questioned on his religious views, Pope wrote *The Universal Prayer* (it is disputed whether this is an early or a late work). While not his finest work, it surprises many who would not attribute to him such deeply held sentiments:

*If I am right, thy grace impart
Still in the right to stay:
If I am wrong, oh, teach my heart
To find that better way.*

*Save me alike from foolish pride,
Or impious discontent,
At aught thy wisdom has denied,
Or aught thy goodness lent.*

*Teach me to feel another's woe,
To hide the fault I see;
That mercy I to others show,
That mercy show to me.*

Notice: Advertising

We would like to encourage our readers to support our advertisers and sponsors, who have made it possible for *Oremus* to become a free publication. We would also be most grateful if you were to mention *Oremus* to our sponsors and advertisers.

Would you like to advertise in *Oremus*?

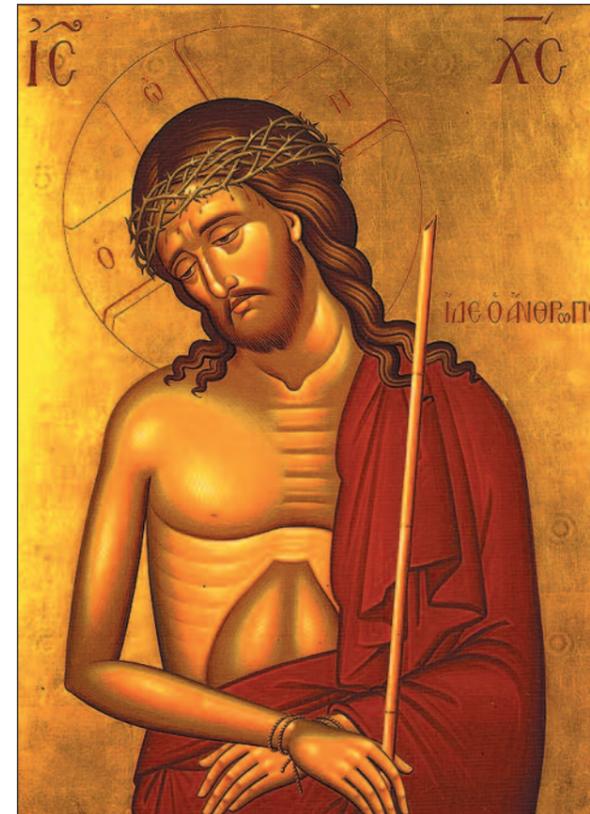
Perhaps you yourself have a business which could be advertised in *Oremus*? Our rates are very reasonable, our circulation wider than many other Catholic publications. Our advertising profile is also greatly respected – take the word of one of our advertisers:

"I am absolutely delighted with the response we have received from our adverts placed in Oremus and I have no hesitation in recommending the publication."

Michael Langan, Proprietor, Leisure Time Travel

Behold the Bridegroom Come and meet him!

Sharon Jennings



and sin that he has been brought to the state prophesied by Isaiah: '...despised and rejected by men; a man of sorrows and acquainted with grief.'

Yet the title of this icon is not 'Man of Sorrows'. It is *Ho Nymphios* – Christ the Bridegroom. And we realise that, with our very human responses, we are missing the deeper truth that is being shown to us.

In the Orthodox tradition, this icon is carried to the front of the church during the first service of Palm Sunday evening, and it remains there until Holy Thursday, the image of Christ the Bridegroom focusing the prayers and liturgy of the first days of Holy Week.

The name refers, of course, to the parable of the Ten Virgins (Matthew 25), in which five maidens waiting for the coming of the bridegroom were foolish enough to neglect oil for their lamps, and five were wise enough to have their lamps ready. When the cry goes up: 'Behold, the Bridegroom! Come and meet him!' the foolish virgins were obliged to rush out and buy oil, returning too late to be admitted to the marriage feast. This is a parable of the Kingdom, traditionally interpreted as referring to the Church as the bride of Christ. With this in mind, we see that the man we are beholding, rather than reproaching us, is offering love and salvation. The symbol of his authority is a reed. His crown is one of suffering. Royal purple has become the red of martyrdom. His hands are bound not in imprisonment, but in allegiance.

Yet how unlike a bridegroom he appears! As Isaiah says: 'He had no form or comeliness that we should look at him, and no beauty that we should desire him.' We are obliged to look with different eyes and understand with a different wisdom.

'What is truth?' asked Pontius Pilate during his conversation with Jesus, possibly suspecting that it was standing in front of him: the true power of love so great that it gives us itself. Although their intention was to mock, the soldiers presented the people – and us – with an accurate image of our King.

I see thy bridal chamber adorned, O my Saviour, but have no wedding garment that I may enter. O giver of light, enlighten the vesture of my soul, and save me!

(From the Byzantine Liturgy for Holy Week)

In this icon we are faced with Christ as he was presented to the people of Jerusalem outside the praetorium on the evening of Holy Thursday. He has been questioned at length by Pontius Pilate about the nature of his kingship, and the Roman governor – left in an unsettled state of 'wondering' – has handed him over to his soldiers. As related by all the gospels in varying degrees of detail, they mocked him about his claims, plaiting a crown of thorns for his head, laying over his shoulders a purple robe, and giving him a reed for a sceptre. Then they scourged him, striking him with their hands and with the reed. Pilate took him outside and with the now famous cry: *ecce homo*; behold, the man, showed him to the chief priests and people gathered there. As we see in the icon, Jesus' hands are tied and his demeanour is one of utter powerlessness. His face reflects almost more sorrow than is bearable to gaze at.

With Pilate, believing in his innocence and fearing his strange authority, our initial response is perhaps one of anger at the crowd who allow themselves to be manipulated into calling out 'Crucify him!' But on a deeper level, the look on his face reminds us of the words of the Reproaches from the Book of Micah which we hear during the Good Friday liturgy: 'My people, what have I done to you? How have I offended you?' And we are aware that it is through our own weakness

Westminster Cathedral – Social Media

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

Downside Abbey Mass

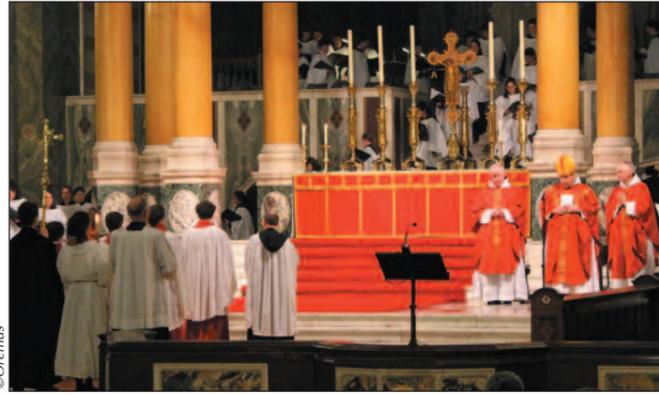
The Rt Revd Dom Aiden Bellenger, Abbot of Downside Abbey, celebrated a Mass at Westminster Cathedral on Thursday 27 February to inaugurate the 200th Anniversary Year of the arrival of the Downside monastic community at Stratton-on-the-Fosse. A large number of staff and pupils from Downside School were present at the Mass and the congregation included many members of the Society of St Gregory (Old Gregorians). Many other events are planned throughout the coming year to celebrate this 200th Anniversary. See www.downside.co.uk for more information. More photos on the Cathedral's Facebook page.



©Oremus

Jesuit Ordinations

On Saturday 1 March, Cardinal Nichols ordained nine members of the Society of Jesus (Jesuits) to the diaconate during a Mass at Westminster Cathedral. The new deacons come from four continents and eight different Jesuit provinces, including: Sri Lanka, Brazil, the Eastern African Jesuit Province, Germany, and the four Indian Jesuit provinces of Andhra, Karnataka, Kerala and Madurai. Please pray for them. More images on the Cathedral's Facebook page: www.facebook.com/westminstercath



©Oremus



©Mazur/catholicnews.org.uk

The Cardinal's Homecoming

On Friday 28 February, Cardinal Vincent celebrated Mass at Westminster Cathedral – his first public act after returning to London following his elevation to the College of Cardinals on Saturday 22 February.

The Mass began with a Solemn Rite of Welcome, during which the Cardinal was formally greeted by Bishop John Arnold. He was then presented with a crucifix to venerate by the Provost of the Cathedral Chapter, Canon Michael Brockie, and holy water by which to bless himself and the people by the Cathedral Administrator, Canon Christopher Tuckwell. Cardinal Nichols then venerated items belonging to three Reformation Cardinals – see pages 6-9 for more details.

During his homily, Cardinal Nichols praised the Cathedral Choir, which accompanied him to Rome for the public

consistory. After referring to the call of service to the Holy See and the universal Church that comes with belonging to the Cardinalate, the Cardinal spoke of the example of Christ the Good Shepherd: 'We are surrounded by the example of so many outstanding shepherds, including Pope Francis, who stands as first among all earthly shepherds. He certainly inspires me, with his inner peace, with his directness of speech, with his eloquent actions and ability to touch our hearts. But there are many shepherds present here this evening, also to be inspired. Parents, be inspired to be good shepherds of your families. Teachers, be good shepherds of your pupils. Employers, look after your workforce. Priests, be true shepherds of your parishes; and may this Cardinal be always true to his new-found role.'

The Cardinal's homily may be found on the Diocesan website: www.rcdow.org.uk – More images on Facebook.

Mass of Thanksgiving

On Sunday 2 March, Cardinal Nichols celebrated the 10.30am Mass at Westminster Cathedral, offering it in thanksgiving for the events surrounding the Consistory at which he and 18 other men were elevated to the College of Cardinals. He was joined by the Apostolic Nuncio, HE Archbishop Mennini, and other members of the episcopacy in England and Wales. The congregation included many dignitaries and representatives from Catholic organisations and the state. Music included Dvorak's *Mass in D* and Vaughan Williams' *Te Deum in G*. More images on the Cathedral's Facebook page. See also pages 6-9.



©Mazur/catholicnews.org.uk

Ash Wednesday

This photo was taken during the 5.30pm Solemn Mass at Westminster Cathedral on Ash Wednesday (5 March), which was celebrated by Bishop John Arnold, an Auxiliary Bishop of Westminster. During the imposition of ashes and the offertory, the Choir sang Allegri's *Miserere* – an annual tradition. In his homily, Bishop Arnold reflected on the awesome responsibility and privilege of being 'ambassadors for Christ'. He asked all present to allow themselves to be challenged by this ambassadorial commission and to become better representatives of Christ to all whom they meet. More images on the Cathedral's Facebook page.



©Picture-u.net



©Mazur/catholicnews.org.uk

Rite of Election

Over 700 catechumens and candidates for reception into the full communion of the Catholic Church attended a special ceremony at Westminster Cathedral over the weekend of 8/9 March (First Sunday of Lent).

They had travelled from all over the Diocese of Westminster to take part in the Rite of Election, at which they were formally 'elected' by the Cardinal Archbishop to receive the Sacraments of Initiation (Baptism, Confirmation, and first Communion) at Easter. Most of those who came to have their names inscribed in the Book of the Elect were accompanied to the ceremony by their parish priests, sponsors, families and friends.

Due to the large number of candidates and catechumens in the Diocese of Westminster, the Rite of Election takes place over two days, with half the deaneries represented on the Saturday and the other half represented on the Sunday. They were welcomed on both occasions by the Cardinal, the auxiliary bishops of Westminster, and other members of the Diocesan Curia. More images on the Cathedral's Facebook page.



Guild of St Stephen Gold Medal

On Saturday 8 March, William McGovern received the Gold Medal from the Guild of St Stephen for 50 years' service. William came to Westminster Cathedral in 1974 and is currently MC at the 12.00pm Sunday Mass. Fr Keith Stoakes, who was joined by Canon Tuckwell and Mgr Vincent Brady, Private Secretary to the Apostolic Nuncio, presented William with his medal. Michael Chute attended on behalf of the Guild of St Stephen. William's children Niamh (19) and Darragh (15) also serve at the 12.00pm Mass with their father. (Text: Niamh McGovern)

Cathedral Marbles: Exploring the Quarries

Patrick Rogers



The Iona Green marble quarry, Isle of Iona, Scotland, showing the rusting cutting frame with scattered blocks and fragments of the marble.

The study and identification of the Westminster Cathedral marbles, which took place between 1995 and 2008 and was described in the February 2014 edition of *Oremus*, included field trips to some thirty of the most ancient and interesting quarries from which they came.

The first such trip was in 1997 to a tiny medieval quarry on the island of Iona in the Hebrides. The journey lasted well over twelve hours – by train to Glasgow and then to Oban, by ferry to the Island of Mull and then across it by bus, by ferry again to Iona and finally by foot across the island to a cleft in the rock east of St Columba's Bay. So there was a real sense of achievement in finally standing in the Iona Green marble quarry last used in 1914, when the twelve quarrymen abandoned their tools and machinery (much of which still lies rusting there) and went off to the War. Iona Green marble, inlaid with marine creatures, can be seen in the Cathedral on the floor of St Andrew's Chapel.

The next expedition was to the area of Greece known as the Mani – the remote and mountainous central spur of the Greek mainland which reaches out southward into the Mediterranean Sea. There are several quarries of Rosso Antico there – the dark red marble which forms the sanctuary screen in the Cathedral and can also be seen on the walls and floors of several chapels. Carved blocks of the marble decorated the Treasury of Atreus in thirteenth century BC Mycenae, and it was used under the Roman Emperor Hadrian in the second century AD. The main quarry is at Profitis Ilias, a protected site, but outcrops can be found in several other areas of the Mani and the Cathedral marble came from several quarries.

The first field trip there was in the year 2000, but two more followed, in 2005 and then again in 2008 accompanied by Professor Peter Warren, a Greek-speaking archaeologist, which located several new sites connected with the marble.

Another of the main marbles used in the Cathedral, Verde Antico, was also widely used in Byzantine churches (some now mosques) such as Santa Sophia, Ss Sergius and Bacchus and St John of Studios in Istanbul (Constantinople). Columns and slabs of the same variegated green breccia marble can be found throughout the Cathedral – notably in the nave where the main columns are of this marble. The ancient Greek quarries which were the source were located in 1886 by a



The main quarry face for Rosso Antico marble, with a sheer drop below. Profitis Ilias, the Mani, Greece.



A white statuary marble quarry in the mist. Monte Altissimo, Tuscany, Italy.

marble merchant, William Brindley, and were reopened in 1896 to supply the Cathedral. They lie on the side of Mount Ossa, seven miles north-east of Larissa in Thessaly. Two field trips to them were made, in 2003 and 2004, and numerous photographs and samples were taken. I was accompanied throughout the second trip by a friendly and helpful little dog who seemed to be in charge of the quarries and associated church, and barked to point out anything interesting.

The grinning dog!

A rather less welcoming dog was encountered approaching the Cork Red quarry at Baneshane near Middleton in Ireland. This quarry, now disused and overgrown with trees and gorse, was reopened in 1956 to supply the mottled, light red marble which decorates the Cathedral nave and narthex. It can also be found in St Patrick's Chapel. I visited the quarry in 2002, the only access being by a small side road on which a family of travellers were established. On the way to the quarry the family dog, perhaps annoyed at being ignored, bit me with surgical precision between jeans and walking boot. Returning, after exploring the quarry and talking with a delightful old lady with a face as lined as a walnut, who lived nearby and remembered the marble leaving in 1956 (on its way to the Cathedral), the dog had been chained up, but I looked back and it was gazing after me and grinning.

In many Mediterranean countries, carrying enough water to avoid dehydration can be a real problem, for public transport is usually sparse in the countryside and a lengthy two-way walk to ancient quarries normally necessary. But in Connemara in Ireland in 2002 the problem was too much, rather than too little, water. Connemara Green marble is produced at three quarries at Streamstown, Barnanoraun and Lissoughter, all near Clifden, capital of Connemara. Two visits were made to the quarries, in 2002 and 2007, and it rained, not heavily but persistently all day. The advantage of rain, however, is that it brings out all the colours and patterning of the marble, and the wet quarry faces and marble blocks looked spectacular. Another spectacular but wet place was Monte Altissimo in Tuscany, where Michelangelo obtained much of the marble for his sculptures, and which I visited in 2004. The mist was eddying and swirling all around me,

frustrating any attempt to relate the map to a landmark. It was only when it finally cleared that I knew where I was.

Other hazards include flooded quarries, unstable mounds of marble rubble, lengths of discarded steel wire used to cut the marble (and trip the unwary), and fatigue leading to loss of concentration. After travelling twelve miles by bus from Athens in 2003, I reached Mount Pentelicon, source of the white Pentelic marble used by Pericles to build the Parthenon in fifth century BC Athens. The aim was to find the ancient workings. However, after several exhausting and frustrating hours on the mountain, the mound of marble rubble I was negotiating (one of many resulting from illegal quarrying over the last century which now conceal the ancient site) gave way under me. Coming to after the fall I found I couldn't breathe and believed I had broken my ribs. Only slowly did my breath come back and I realized I had landed first on my staff, then on my leg (which took three months to recover) and only finally on my chest. Back in England the next day, my doctor pointed out that I was both very foolhardy and very fortunate, and should be in a Greek hospital.

My most memorable experience in exploring ancient quarries must have been at Gebel Dokhan, Mons Porphyrites, the Mountain of Smoke, in the Egyptian Eastern Desert – where the Roman Emperors obtained their purple Imperial Porphyry. In the Cathedral it can be seen on the wall of St Patrick's Chapel and on the floor of St Paul's Chapel. Accessible until the 1990s, the Islamic terrorist threat has now virtually closed the Eastern Desert to Westerners. After several unsuccessful attempts I finally got there in 2006 with a group of academics who were studying desert rock art. After exploring another Roman quarry, Mons Claudianus that day, the sun was low in the sky as we drove our two four-wheel-drive vehicles past an ancient Roman settlement and up the ravine towards Gebel Dokhan between towering purple mountains. By the time we got there it was late afternoon and after a brief exploration of the Roman quarries, fort and shrines we had to leave - only to get jammed in the rocks. I was fervently hoping that we would have to spend the night there and I could explore the site properly, but the Bedouin drivers jacked us out and then drove at breakneck speed down the wadis and ravines and across the desert under the stars. Several times during that surreal, night-time desert journey of several hours I said to myself, 'You must always remember this'.



Approaching Mons Porphyrites, the Mountain of Smoke, and the Roman Imperial Porphyry quarries at Gebel Dokhan. Egyptian Eastern Desert.

Supporting those with Autism

How the Cathedral tries to help

Jane Asher



I first became involved with autism when I went to a children's tea party in 1985. Children representing various different charities had been invited, and I remember the room being full of the noise and excited laughter that one would expect. One table, though, was oddly different: at first I couldn't quite think why it stood out from the other three – the children had no obvious disability and looked

quite 'normal' – but after a few seconds of watching I could clearly see that not only were the children unusually quiet, but that there was no interaction between them: no shouting or joking – no squabbling or arguing. They didn't even look at each other – indeed they seemed completely unaware of each others' presence. The difference from the behaviour of the other children was so marked that I asked one of their helpers where they were from. They were, of course, autistic, and that was when my association – and, in some ways, fascination – with autism began.

Autism strikes those affected in three vital areas: social communication, social interaction and imagination. On first hearing this one might well assume that the effects were fairly minor – perhaps involving a child having problems with a speech impediment, being shy and awkward and less creative or inventive than his peers. But it means far more than this: difficulties in these three areas hit at the very heart of the way we function in the world around us – a child with autism, if given no help, may well never be able to speak and can be effectively shut in a sad, terrifying and lonely world where everything outside is mysterious and incomprehensible. The everyday social signals that we take for granted are meaningless and confusing: why do people smile when they greet each other? What do they mean when they say 'hello'? The nuances, exaggerations and pretences of conversation can be taken literally – why do people say it's raining cats and dogs when it patently isn't? No simple assumptions can be made: going for a walk may be terrifying – supposing the pavement isn't solid and you fall through it? The noise of the person breathing next to you may be unbearable: a hissing, sawing gasp that threatens unmentionable horror.

The problem with imagination is perhaps the most devastating. We all use imagination every moment of every day: the only way I know there is a tomorrow is by using my imagination – it is equally the only way I know I have a past. I can only speak to another person by imagining the way they will receive my words, and I can only interpret their expressions and tone of voice by a complex process of

projecting onto them the way I would feel if I looked and sounded like that – what we call empathy. All these computations – made at lightning speed and without demonstrating to those around me the procedure I am following – are made thousands of times a day by all of us without thinking. For a person with autism none of this can be taken for granted.

But the spectrum of autism covers a broad range of ability, and for those with conditions such as high functioning autism or Asperger syndrome, the problems will be more due to the attitude of the rest of society than to any intellectual or intuitive deficit on the part of those affected. Indeed, many of the traits exhibited by this group can prove invaluable in the world of work: a reliability and lack of guile, a dogged persistence and tendency to follow instructions and complete tasks to perfection, and a preference for order, hard work and logic over the *ad hoc* freewheeling that we 'neuro-typicals' indulge in while taking breaks or chatting at lunchtime. A large number of talented and brilliant young people with autism are being denied the opportunity to work, when, with a small amount of help and guidance to both them and prospective employers, they can be given the chance to contribute to society and fulfil their potential. According to NAS research, just 15% of adults with autism are in full-time employment, when the vast majority want to work but experience great difficulty due to inadequate support and misunderstandings related to their condition. Simple adjustments like making job interviews more accessible and providing support so that those in employment understand the 'unwritten rules' of the workplace, can unlock their potential.

This is where the National Autistic Society's programme Prospects comes in, which successfully trains young people with autism to cope with the social side of work with which they may struggle, and helps to place them in situations where both they and their employers can benefit from their considerable skills.

Tony Banks – an *Oremus* volunteer

Tony Banks (pictured, right), who as a volunteer at the Cathedral has been assisting the Editor of *Oremus* these past four years, is supported by a volunteer from Prospects: the Cathedral has been extremely supportive in offering such work placements to people with Asperger syndrome. Because of this connection, we asked Archbishop (now Cardinal) Nichols if he would consider attending our Christmas Carol concert at St Clement Danes' Church, and I was especially pleased when he agreed – there's nothing like an Archbishop for adding authority to these kind of things – and we had a very enjoyable meeting with him and the delightful Father John O'Leary to talk through the programme. I think my favourite moment was when Father



O'Leary asked what the Archbishop should wear: it hadn't struck me that there would be a choice. When I told him I was planning gold sequins he started talking about purple cloaks...

We had a wonderful programme: for the second time EC4 music, the well-known city-based choir conducted by Wimbledon-based lawyer Tim Crosley, sang for us and we were sold out on the evening. I persuaded two good friends, Richard Stilgoe and Martin Jarvis, to read for us and the evening concluded with a blessing from the Archbishop. The atmosphere in St Clement Dane's was extraordinary during some of the beautiful, uplifting songs – if ever I was to be converted out of my atheism it would be at moments like that: churches and holy music combined are powerful emotional tools.

Thank you, Cardinal Nichols

We raised £11,000, which is a great achievement in these very difficult economic times, and the money raised will go the NAS Employee Mentoring Scheme. I'm so grateful to all those who helped us make the evening such a success, and particularly to Cardinal Vincent Nichols. The week after our concert I was lucky enough to be asked to read at a service in Westminster Cathedral, and I feel very privileged to have 'performed' twice alongside such a gentle, charismatic and clearly good man: I'm delighted he's been chosen to be a Cardinal and send him all my congratulations and good wishes for the future.

Jane Asher is President of the National Autistic Society. She is also an acclaimed actress, author and entrepreneur.

Just for Today...

John XXIII's Decalogue



Dylan Parry

Those familiar with 12-Step programmes of recovery may have come across a helpful little card called 'Just for Today'. It is a masterful piece of spiritual wisdom, all the more so for its simplicity and humanity. In it, ten easy points are presented as steps on a daily walk towards abandonment to God's will and individual human progress.

This simple set of rules helped me a great deal when I was in my late 20s. At the time I believed they'd been written by an American politician. So, imagine my delight when I recently discovered that the real author behind them was the soon-to-be Saint John XXIII – 'Good Pope John'!

Originally called *The Daily Decalogue of Pope John XXIII*, this little 'rule' was slightly adapted by Al-Anon (a group for relatives and friends of alcoholics) into what is now called the 'Just for Today' card. Here is Pope John's original decalogue for daily living, which begins with the words 'Only for today...':

- 1) Only for today, I will seek to live the lifelong day positively without wishing to solve the problems of my life all at once.
- 2) Only for today, I will take the greatest care of my appearance: I will dress modestly; I will not raise my voice; I will be courteous in my behaviour; I will not criticise anyone; I will not claim to improve or to discipline anyone except myself.
- 3) Only for today, I will be happy in the certainty that I was created to be happy, not only in the other world but also in this one.
- 4) Only for today, I will adapt to circumstances, without requiring all circumstances to be adapted to my own wishes.
- 5) Only for today, I will devote 10 minutes of my time to some good reading, remembering that just as food is necessary to the life of the body, so good reading is necessary to the life of the soul.
- 6) Only for today, I will do one good deed and not tell anyone about it.
- 7) Only for today, I will do at least one thing I do not like doing; and if my feelings are hurt, I will make sure that no one notices.
- 8) Only for today, I will make a plan for myself: I may not follow it to the letter, but I will make it. And I will be on guard against two evils: hastiness and indecision.
- 9) Only for today, I will firmly believe, despite appearances, that the good Providence of God cares for me as no one else who exists in this world.
- 10) Only for today, I will have no fears. In particular, I will not be afraid to enjoy what is beautiful and to believe in goodness. Indeed, for 12 hours I can certainly do what might cause me consternation were I to believe I had to do it all my life.

Following the Lord's pattern and the Church's wisdom, John XXIII's life was rooted in reality – in the 'present moment', in 'today'; not a far gone 'yesterday' or a non-existent 'tomorrow'. We're not expected to solve all life's problems or be healed of every weakness all at once; God only asks that we cooperate with Him in progressing a little bit along the path of life and holiness *today*.

Bl John XXIII will be canonised together with Bl John Paul II at a special ceremony in Rome later on this month.

Where should the King lie?



©Picture-u.net

Andrew Cusack

The eerie subterraneity of Westminster Cathedral's Crypt proved a fitting stage for Sharon Jennings's most recent play *The King Must Lie*. Few long-dead monarchs have caused such division amongst historians and intellectuals and the ghost of England's last Plantagenet monarch was revived when it was confirmed that remains until then resting beneath the car park of Leicester City Council's Social Services building were indeed those of Richard III. A lowly resting place for a much-maligned monarch, but Richard has also found his fierce defenders who cite, amongst other weapons in their intellectual armoury, his Catholic piety as an indication of his better nature and the groundlessness of complaints against him.

The King Must Lie, like most of Jennings's plays, is ever old but ever new. The lampooning of modern-day personalities – provincial alderman Len, local academic Ambrose, and Ricardian enthusiast Barbara – is both topical and witty. Our three living breathing citizens of today are but foils however for the main character, Richard himself.

At first confusedly jostled from his burial plot, our monarch soon discerns his post-mortals state and settles in to provide bemused commentary upon the thoughts, arguments, and turns as the Councillor, the Professor, and the Ricardian jostle their various self-centred ambitions to manipulate the discovery of Richard's remains towards their own ends. Toby Osmond admittedly stole the stage as Councillor Len Brown, a strangely convincing character who is a twenty-first century contrast to Peter Simple's imagined '25-stone, crag-visaged, grim-booted' Alderman Foodbotham ('perpetual chairman of the Bradford City Tramways & Fine Arts Committee').

Osmond was amply supported by Kathy Trevelyan's performance as the Ricardian and Steve Blacker as the Academic. It was impressive acting indeed that managed to conjure up a dreary municipal meeting room amidst the mosaic'd splendour of the Cathedral Crypt. The retelling of the Battle of Bosworth employing mops, chairs, and each other was a humorous high note.

While the bulk of the dialogue was amongst these three the play is, ultimately, about Richard, played straight down the line by John Gregor. His amusing asides were well conveyed, but Gregor very capably delivered the profundities of Richard's meditation on his own purgatorial state as well.

This light-hearted satire ends up as a profound meditation upon the after-life and the translation of the soul from the everyday to the eternal, as well as a much-needed instruction to the present.

We Kiss the Holy Cross

Every month in the St Vincent de Paul School we have a prayer focus reflection. In April, our prayer focus theme is the Holy Cross.

April's Prayer

Behold the wood of the cross on which hung the Saviour of the world.

Come let us worship.

We adore you O Christ and we praise you because by your holy cross you have saved the world.

Amen



A Reflection on the Holy Cross

Dylan Pugh, aged 11

In our school, during the month of April each year, we think about the Holy Cross. This is because we are in the season of Lent. During Lent we reflect on the Stations of the Cross, which represent what happened on Jesus' journey to Calvary. Holy Week is the culmination of our Lenten reflections on the Holy Cross when Jesus was arrested, put on trial and crucified. On the road to Calvary, Jesus was helped by Simon of Cyrene to carry his cross. Every year the children in year 5 from our school enact a Passion Play in the Cathedral dramatizing the Stations of the Cross. I was given the honour of playing Simon of Cyrene last year and helping to hold the cross – I was so nervous and could only just hold the cross, but it did feel amazing that I was able to portray one of the most well-known participants from the Stations of the Cross. I would like to invite you all to come to our Passion Play this year on Thursday 10 April at 2.00pm in the Cathedral.

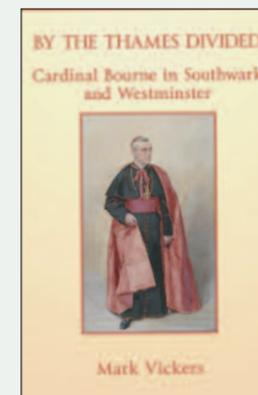


What does the Holy Cross mean for us? The Holy Cross is a symbol of hope, because Jesus died for our sins. For Christians the cross is always around us – when we bless ourselves with Holy Water we use the sign of the cross, touching our forehead to remember God the Father, our chest to remember Jesus His son and each shoulder for the Holy Spirit. When we enter a church, one of the first things we see is a crucifix that reminds us that Jesus died for us – but the empty cross, the Holy Cross, reminds us that Jesus rose from the dead after his crucifixion.

During Holy Week one of the most well-known chants is used – 'Behold the wood of the cross on which hung the Saviour of the World. Come let us worship'. Then we remember how much we love Jesus and are grateful to him, we kiss the Holy Cross.

I now hope that the next time you enter the church you remember the sacrifice that Jesus made for us and kneel down before the cross to say a prayer of thanks.

Cardinal Francis Bourne 'From first to last a man of God'



By The Thames Divided

Mark Vickers

Gracewing

£25.00 520 pp

Gill Ingham-Rowe

Fr Mark Vickers traces the kindling of his interest in Francis, Cardinal Bourne (1861-1935) back to his time as a student at The Venerable English College, Rome. As he tells us in the introduction to his scholarly biography, he and his contemporaries came up with the possibility of writing a collection of brief biographies of all the Cardinal Archbishops of Westminster, and Bourne fell to him.

The project had a long gestation – the original idea was mooted immediately after the death of Cardinal Hume in 1999 – and the 'brief biography' has transmogrified into almost 600 pages of detailed study.

Bourne's upbringing, to which Vickers devotes his first three chapters, is described as 'very Victorian': urbane, genteel, ordered, and peopled noisily with family and acquaintance beyond the small nucleus of his parents, Henry and Ellen, and him and his younger brother Harry. Yet family life was inspired and driven by the firm Catholic faith of both parents.

The inspiration seems to derive mainly from Henry Bourne, who comes over as a very sweet man who took a child-like delight in his sons. His early death when Francis was only thirteen, and away at school at Ushaw, put out a shining light in the young man's life; and it becomes clear as his life unfolds in the subsequent chapters, that beneath a very reserved and austere exterior – reactions to this and the further sorrow of his brother's death in 1874 – smiled this gentle paternal influence. The dichotomy is brought out time and time again. For instance, one Diocesan priest, Mgr Poyer, finding himself in the grip of doubts arising from the spread of the Modernist heresy, eventually threw himself on Bourne's mercy, expecting a chilly reception. After their interview, Poyer wrote: 'A thousand thanks for your sweetness and goodness yesterday. I shall never forget it and how I wish I had come to you before!'

The drive which propelled Bourne from his late teens – he was appointed Bishop of Southwark at the young age of thirty-five and Archbishop of Westminster seven years later – undoubtedly came from his mother, whom one can only describe as a woman of grit. We might also ascribe to her

his reserve (she has left us no portrait, nor writings), often frustratingly mistaken as coldness. Both qualities are demonstrated graphically in the accounts of Bourne's dispute with fellow bishops, particularly over his conviction that it was vital to create new dioceses and re-organise existing ones. His view was firm, but he communicated it to the other bishops so poorly, and with such little awareness of the autocratic figure he cut, that their Low Week meeting in 1917 ended in long-standing open warfare between them.

This situation, which makes deplorable reading, cannot solely be laid at Bourne's door, as Fr Vickers makes abundantly clear. Indeed, in every chapter, he gives one the opportunity to read and consider primary sources – letters, quotes, diaries – and then make up one's own mind. This is not only refreshing in a biography, but also renders the whole book enormously readable.

Bourne's troubled relationship with Archbishop Amigo, who succeeded him at Southwark, dominates the first half of this biography – indeed, it is what gave it its title. Here again, Fr Vickers is very fair, showing his subject 'warts and all'. His detailing of events seems to point to three main areas of weakness: an inability to loosen ties of loyalty (Amigo would have said he interfered in his new diocese); an unreturned sense of the obedience proper to his office; and a somewhat naïve grasp of the machinations his erstwhile friend was capable of. Whatever the truth of things, no-one – including the Vatican – comes out smelling of roses; and this part of the book makes for very depressing reading.

More uplifting and engaging are the chapters concerned with Bourne's interaction with the laypeople of his Church, particularly set against the backdrop of national and international events and movements: Modernism, the development of state education, the First World War, the General Strike, weakening class barriers, and the onset of the Second World War. Fr Vickers shows us an Archbishop whose primary concern was to be not only a shepherd of his flock, but also to involve the laity – with a firm emphasis upon the unique contribution of women – in a richer way than ever before. There is much evidence that this respect was reciprocated: hundreds knelt for a blessing as he stood on the balcony of Archbishop's House at his Golden Jubilee.

The series of photographs in the middle of the book all show a subject awkward in front of the camera. This perhaps blighted much of his efficacy. Fr Vickers constantly reveals a man wrong-footed by social intricacies. But it is a minor and somewhat endearing fault. We are left after all with a highly principled, single minded, and inspired Cardinal, 'from first to last a man of God.'

Fr Vickers deserves much congratulation and gratitude for the painstaking work and dedication which have led to this masterful re-evaluation of a largely misunderstood Prince of the Church.

Solvitur ambulando



Dawn at the East Wall at Calleva Atrebatum ©John Mavin / www.geograph.org.uk

Christina White

The Friends page for April should have been my account of our trip to Cambridge for a long-awaited catch-up with Mgr Mark Langham and a mooch around St John's College. Alas, I spent the day with paracetamol, a temperature and a blinding headache and was forced to stay home.

It was odd to pass the hours in the footsteps of the Friends, *in absentia*. I found myself thinking, about now they 'will now be celebrating Mass'; and 'now they will be on the tour – strolling along the 'backs' and 'now they will be enjoying a cream tea' (not in truth something I missed, feeling dreadful). There was the awful possibility that 'now' they might have been stuck on the motorway but I hoped not.

Late in the afternoon I rallied and, bored, dug out something to read. I wasn't up to a novel and complex characterisations, so settled on Charlotte

Higgins's book about Roman Britain *Under Another Sky*. Higgins, helpfully, has dissected her book into chapters that cover various locations: Kent and Essex, Norfolk, London *et al*. A chapter was 'just enough': read, make more tea, re-fill hot water bottle.

Silchester got a chapter all to itself – a Roman site buried, as she writes, 'for the most part beneath soil and an ocean of tall grass through which the wind sings'. I loved it – maybe it was early on in the trek around Roman Britain and her enthusiasm was undiminished. (Her journey along the Antonine Wall seemed positively reckless at times.) But at Silchester, Hampshire's Pompeii, Higgins revelled in the secrets of *Calleva Atrebatum* – once one of the most important towns in Roman Britain. 'To be here in Midsummer is to witness the actual triumph of nature over street and stone,' she writes.

My interest lay also because of a pending trip to Stratfield Saye in 2015, not 2014 as reported in last month's *Oremus*. The Friends will be visiting Wellington's house next year to mark the anniversary of the Battle of Waterloo. In 1817, a grateful nation gave the Duke of Wellington Stratfield Saye in recognition of his mighty victory over Old Boney. In 1828, the parish of Silchester was added to his lands and so it was that in the 1860s when the Revd James Joyce found some splendid mosaics under the turf they were deemed fit for removal and relaid in the entrance hall at Stratfield.

It seemed too good an opportunity to miss and so our visit to Stratfield will include Silchester. 14 May 2015 holds out the prospect of a fine day (May is a 'merrie month') so it will be fitting to tread where gladiators trod before heading over to Wellington's country pile. Reading the chapter lifted me out of the fog. Not quite '*solvitur ambulando*' but almost.

A reminder that next month on 14 May (that date again) the Friends will be hosting a 'Red Hat' party for our new Cardinal. Tickets are just £10 available from the Friends' Office and from reception in Clergy House.

Forthcoming Events

14 May: Red Hat Party. 6.30pm
Westminster Cathedral Hall. Tickets £10.

22 May: Cottesbrooke House. Coach trip with afternoon tea.
Keep the Date - details online.

How to contact us

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

Registered Charity number 272899

I will go up to the Altar of God Saying 'Thank You' to our Priests

Joanna Bogle, DSG

One of the most impressive and moving events of the year at Westminster Cathedral is the Chrism Mass, celebrated during Holy Week. This is the Mass at which priests from across the Diocese of Westminster gather to be given the sacred oils which will be used for anointing the sick, and for Baptismal and Confirmation anointing throughout the coming year (see this month's *Oremus Treasure*).

The Mass is always packed – people sitting in side chapels and crammed, standing-room-only at the back of the Cathedral. This is remarkable as the Chrism Mass is always on a weekday morning, and is also not particularly widely advertised: it is just announced in the usual way at the Cathedral and on the website etc. Information simply seems to spread by word of mouth, and year after the year the people come. They come to support their parish priest, to share in a moving and impressive occasion, to share in the great events of Holy Week. They pour in from across London and its suburbs, old and young, gatherings of friends, people alone, little groups of nuns.

It is moving for all sorts of reasons. Firstly, because the priests gather in a procession which forms in Ambrosden Avenue and moves at a measured pace alongside the Cathedral and into the piazza, and thence into the Cathedral. Passers-by gawp and people stare out of bus windows as the long procession of white-clad priests makes its way into the great building. It is a glimpse of a great gathering that shows the Church is alive in our great city, and that something important is happening.

The second – and much more important – reason for this Mass being so moving is the beauty and power of the prayers. The blessing of the oils is rather impressive – the Archbishop breathes over them, and the prayers recall the reality of the olive branch that the dove, sent out by Noah, brought back in its beak after the great flood subsided and God once again renewed his covenant with man. Olive oil – we think of the Mount of Olives, and we think of oil in its healing and strengthening properties. The oil and wine that the Good Samaritan used to heal the wounded man, and Christ, the great healer.

Thirdly, at Westminster Cathedral the Mass is enhanced, of course, by glorious music in the great tradition established by the Cathedral and its choir over many decades. To hear this on Sunday is glorious. To hear it on a weekday – on what could be just an ordinary working day in busy London – is a glorious extra bonus, and it lifts the mind and heart. We get a glimpse into great and eternal things.

In recent years, priests arriving for the Chrism Mass have been greeted by people with a placard saying 'Thank you to our priests'. We started doing this partly because campaigners had been trying to use the day to call for female ordination, and many of us knew that this was all wrong – announcing dissent from the Church's teaching, and choosing to do so on a day when the great realities of priesthood and sacrament are being honoured in the deepest way and at the start of the most sacred time of the Church's year, was just so tragic. But far more importantly, we wanted to show our priests that we are grateful for their dedication and service, and that we want to honour them – especially in a Britain where too often they are subjected to insults or sneers.

Standing outside the Cathedral with a placard can feel slightly absurd, and is certainly rather chilly. But once the procession arrives, the mood changes and there is a great outbreak of good cheer and goodwill, and a great sense of a community that is united. And it is a fine sight and sound – the Archbishop with mitre and crozier, auxiliary bishops, altar servers, the great doors of the Cathedral flung open, music soaring, a scent of incense.

All of Holy Week at our Cathedral is splendid – and also powerfully touching in its message. The great events of the Last Supper, of Christ's Passion, death and Resurrection become part of the 'now' of London. Year after year, it never loses its drama.



©Mazur/catholicnews.org.uk

Approaching God through Music

A Pathway to Salvation

Colin Mawby, KSG



© Jorge Royan/Wikimedia Commons

One of the extraordinary aspects of Bach's music is its massive architecture. It reflects in human terms the structure of creation. Pope Benedict, during his homily in 2010 at the Consecration of *La Sagrada Familia* said: 'Gaudi, by opening his spirit to God, was capable of creating ... a space of beauty, faith and hope which leads man to an encounter with Him who is truth and beauty itself'. Pope John Paul in his letter to artists written in 1999 stated: 'The church needs musicians. How many sacred works have been composed through the ages by people deeply imbued with the sense of mystery! The faith of countless believers has been nourished by melodies flowing from the hearts of other believers, either introduced into the liturgy or used as an aid to dignified worship. In song, faith is experienced as vibrant joy, love and confident expectation of the saving intervention of God.'

These two statements aptly describe the theology of sacred music. Who can hear the *Sanctus* of Bach's *B minor Mass* without being overwhelmed by its glorious majesty and magnificent structure? Music can transcend human limitations and command us to stand in awe of something that is beyond understanding. It is a pathway to God and salvation.

I never cease to be amazed at the economy of Creation. A small acorn becomes a huge oak, a cell divides and results in a Beethoven or an Einstein. This also applies to music whose tonality nearly always grows from seven white notes and five black, twelve semitones in all. This apparently limited template has given human kind sounds that express the very essence of its emotional and intellectual being. Again, a box with four strings or a tube with a few valves can produce music of ineffable beauty: this brings us face to face with the magnificence and creative power of Almighty God. How can

we thank Him for giving us such an overpowering and wonderful gift? Victor Hugo wrote: 'Music expresses that which cannot be said and on which it is impossible to remain silent'. This is undoubtedly the core of music: it transcends speech and guides us into the realms of the inexpressible. It leads us into a world far removed from our normal everyday experience and causes us to contemplate the sublime mystery of Divine love.

The sensuality and divinity of music

I have no doubt that music can lead us to God but a distinction needs to be drawn between its sensuality and divinity. The sensual is usually most enjoyable; the best pop music is an obvious example. It appeals to our baser instincts through rhythm, simple repetitive phrases and lyrics that connect with its fans. It speaks and gives pleasure to many millions. The huge numbers that attend pop festivals are irrefutable evidence of its universal attraction. How extraordinary it is that a mere twelve semitones can lead to U2 and also Beethoven's *Missa Solemnis*! Martin Luther wrote that, 'Next to the Word of God, the noble art of music is the greatest treasure in the world'. In this context, music undoubtedly enables us to approach God and glimpse, however well hidden, the wonders and joys of heaven.

Is it possible to pray through music? Ruth Burrows OCD in her visionary book *Essence of Prayer* (Burns & Oates, 2006) writes: 'Almost always when we talk about prayer, we are thinking of something that we do ... Our Christian knowledge assures us that prayer is essentially what God does, how God addresses us, looks at us. It is not primarily something we are doing to God but what God is doing for us. And what God is doing for us is giving us the Divine Self in love'. There are many similarities between this view on prayer and enjoying

music. In prayer we aim to immerse ourselves in Divine love, when hearing music we can be overcome by its emotional power and intellectual rigour. In both cases it is God giving and revealing Himself. This convinces me that praying through music is an essential part of most people's spiritual development. However, it throws into sharp relief the manner in which we participate both in prayer and liturgical worship.

A deeper 'active participation'

After the liturgical reforms that followed Vatican II, participation tended to be seen in terms of vocal response, declaiming acclamations and singing hymns and psalms; but surely it is much more than this? Internal participation is of far



greater importance and this has been largely ignored. It is humanity contemplating and listening to God, hearing and acting on what He says. Listening is often thought of as something passive but this is a very one-sided view. It is difficult, needs an open mind stripped of selfishness but full of understanding tempered with acute sensitivity – listening has to be worked at. How many of us can claim to be good listeners? Internal participation is much more demanding than its opposite. Listening and absorbing music is a superb example. Our minds are concentrated and do not tolerate distraction. This is the ideal mental state for prayer but with music it is much easier to achieve!

I now write subjectively as a composer and musician. God has given us extraordinary gifts: we are flare paths that lead to Him and it involves great responsibility. Christ's teaching that it is 'easier for a camel to pass through the eye of a needle than for a rich man to enter the kingdom of heaven' must apply not only to those of material wealth but also to those who have been given great gifts or even genius. With regular and systematic practice it is fairly easy to perform at some level, to play with soul or feeling is much more difficult. Without emotional and profound spiritual depth (not necessarily Christian) it is well nigh impossible. One must once again distinguish between the serious and the light. I love light music and surely the joy to be found in the best reflects that to be found in heaven. I relish the remark of the Swiss theologian Karl Barth: 'It may be that when the angels go about their task of praising God they only play Bach. I am sure, however, that when they are together *en famille* they play Mozart'. These two sentences encapsulate the huge and amazing variety of expression to be found in music.

Music: an aid to prayer

Prayer is an essential aid to belief and church musicians inspire people to pray. When I hear plainchant I know that I am in the presence of a mystery that speaks from beyond this world. In Ruth Burrows' words: 'God is giving us the Divine Self in love'. Canon Ronald Pilkington, for many years a Cathedral chaplain, used to describe the chant as a 'Sacramental'. If I omitted any during Mass he would come into my office at its conclusion and insist (very gently) that I sang him the missing chant. It is now obvious to me that he perceived chant as prayer and if it wasn't sung he felt it a denigration of one of God's greatest gifts. He was totally right and his views have shaped my attitude towards music and prayer. Musicians must have the greatest respect for music. It is an essential part of liturgical worship and should reach the

highest artistic and inspirational levels: their achievement is the vocation of the musician. Unfortunately much contemporary liturgical music is very poor: tedious ditties, unsatisfactory texts aimed to titillate congregations rather than raise their minds to God: it is man-centred rather than God-centred. Consider the immensity of Creation, the unlimited love that God has for man, the extraordinary astronomical discoveries: how can we repay all these things? We should approach the Almighty on our knees; the 'happy clappy' has little to do with genuine worship. The church musician must always be aware of the spirituality of music and the manner in which it inspires people to approach God. It transcends the limitations of speech and leads us to the foothills of heaven.

There is a wonderful prayer written by the theologian Hans Urs von Balthasar: 'What you are is God's gift to you, what you become is your gift to God'. May I paraphrase this for liturgical musicians: 'The inspiration of music is God's gift to you, what you make of it is your gift to God'. As musicians we must always be conscious of the place of music in the salvation of souls.

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

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.

GRAND ORGAN FESTIVAL 2014

Recitals take place on Wednesdays at 7.30pm. Admission free, donations welcome.

30 April: Philippe Lefebvre (Notre-Dame de Paris)

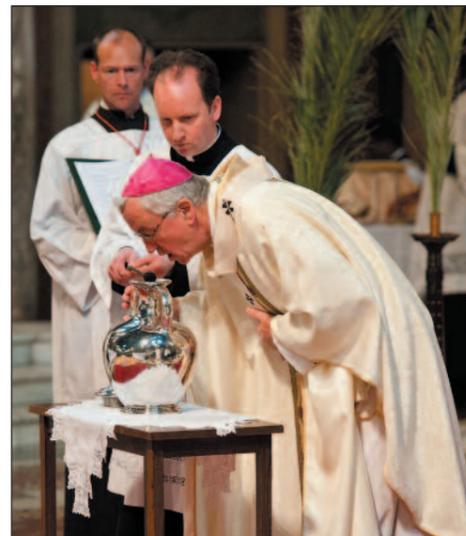
The Rosary is prayed each weekday in the Lady Chapel after the 5.30pm Mass. The Chaplet of Divine Mercy is said in the St Patrick's Chapel every Sunday at 1.00pm. Other groups that meet regularly include the SVP, the Interfaith Group, the Nigerian Catholic Association, Oblates of the Cathedral, the Filipino Club, RCIA, and the Calix Society. Times and dates are prone to change – please check the newsletter for details or contact Clergy House Reception.

The Ampullae that contain the Holy Oils



Photos – Oremus

The images show the ampullae, which contain the sacred oils consecrated by the Cardinal Archbishop during the Chrism Mass. Once filled, the ampullae, which from their hallmarks can be dated to 1930, are kept in a special aumbrey, behind a copper door with a central panel of repousse brass, in the Blessed Sacrament Chapel. The vessels are marked with letters corresponding to the oil contained inside: 'I' for the Oil of the Sick (*Infirmorum*), 'C' for the Oil of Chrism and 'B' for the Oil of Baptism – also known as the Oil of Catechumens. During the annual consecration of the Holy Oils, the Cardinal breathes on the Oil of Chrism to invoke the blessing of the Holy Spirit.



Cathedral History

A Photographic Record

The First Pulpit – June 1903



The photograph is of the first pulpit which was installed in the Cathedral in June 1903. It was ordered from Rome by Cardinal Herbert Vaughan, founder of the Cathedral, designed by Cavaliere Aristide Leonori, an artist employed by the Vatican, and made by the firm of Ditta Paolo Medici & Figlio. It is in the Byzantine style, copied by the Cosmati craftsmen of Rome in the twelfth and thirteenth centuries, and consists of white Carrara marble inlaid with panels of purple and green porphyry and glass mosaic tesserae. The pulpit was paid for by Ernest Kennedy, an important benefactor of the Cathedral.

Although appropriate in style for the Cathedral, the pulpit faced growing criticism because of its position, inconvenient steps and small size. Two replacements were designed but rejected and in 1914 a wooden pulpit was built alongside. This was used until 1934 when Cardinal Francis Bourne had the original pulpit completely reconstructed to increase its size and height, by adding eight new colonettes to bear the weight of the structure, while retaining the original porphyry and mosaic decoration. *PR*

I wish to receive *Oremus* by post

PLEASE COMPLETE IN BLOCK CAPITALS

I enclose a cheque for £_____ payable to *Oremus*

I enclose a donation of £_____

Name _____

Address _____

Postcode: _____

For further information please call Oremus: 020 7798 9052 or go to Gift Shop On Line: www.westminstercathedralshop.co.uk and click on "Subscriptions".

We would like to thank our readers for their continued support and all those who send donations.

Annual postal rates: UK £15; Europe £30; Rest of the world £40. Send to: Oremus, 42 Francis Street, London SW1P 1QW United Kingdom





“Preach by example, and practice before the eyes of the young what you wish them to accept.”

St John Baptist de la Salle (Feast: 7 April)



The Month of April

The Opening of New Life

The name of this month is thought to derive from the Latin *aperire* – to open: appropriate not only in relation to the natural world but also the spiritual one. The uncertainty and timidity with which we perceive signs of spring in the earth are perhaps also mirrored as we make our way through Lent; but in each case we are certainly greeted at the end with new life.

2.00pm-5.00pm in the Hinsley Room
Fr Uwe Michael Lang, parish priest of the London Oratory, will give a spiritual introduction to the celebrations of Holy Week, the climax of the Church's liturgical year where we are invited to relive the drama of salvation, our Lord's Passion, Cross and Resurrection. Two talks, time for prayer, opportunity for confession. Hosted by the Young Friends of Westminster Cathedral. Admission free.

4.30pm: Latin Mass Society monthly Low Mass in the Lady Chapel

SUNDAY 13 APRIL PALM SUNDAY

Palms will be distributed at all Masses
10.00am Procession and Solemn Mass
Full choir (This starts in the Cathedral Hall)
Ingrediente Domino *Malcolm*
Christus factus est *Anerio*
Passion according to Matthew
Victoria
Mass *F. Martin*
Tribulationes civitatum *Palestrina*
Peccavimus cum patribus nostris
Palestrina

3.30pm: Solemn Vespers and Benediction
Full choir
Magnificat octavi toni *Lassus*
Hosanna to the Son of David
Gibbons

4.45pm: Organ Recital
Martin Baker *Westminster Cathedral*

MONDAY 14 APRIL (HOLY WEEK)

Confessions: **10.30am-6.00pm**
TUESDAY 15 APRIL (HOLY WEEK)
Confessions: **10.30am-11.30am, 1.30pm-6.00pm**
12.00pm: Chrism Mass *Full Choir*
St Anne's Mass *Macmillan (K, S)*
Missa Papæ Marcelli *Palestrina (G, A)*
O vos omnes *Vaughan Williams*
Adoramus te *Handl*
Organ: Grand Choeur in D *Guilmant*
NB: Due to the Chrism Mass there will be no Masses at 10.30am, 12.30am, 1.05pm.

WEDNESDAY 16 APRIL (HOLY WEEK)

Confessions: **10.30am-6.00pm**
**THURSDAY 17 APRIL
MAUNDY THURSDAY**
Confessions: **10.30am-5.00pm**
10.00am: Morning Prayer
6.00pm: Solemn Mass of the Lord's Supper *Full Choir*
Mass in G *Vaughan Williams*
Ubi caritas *Durullé*
Panis angelicus *Rebello*
Celebrated by the Cardinal

Following this Mass, all are invited to watch with the Lord at the Altar of Repose (Lady Chapel).

11.45pm: Compline

**FRIDAY 18 APRIL (Fast & Abstinence)
GOOD FRIDAY**
Confessions: **10.30am-2.00pm, 5.00-6.00pm**

10.00am: Office of Readings *Full Choir*

Tenebræ responsories *Victoria*
Christus factus est *Anerio*
Celebrated by the Cardinal
3.00pm: The Passion of the Lord *Full Choir*
Christus factus est *Bruckner*
Crux fidelis *King John IV of Portugal*
Passion according to John *Victoria*
Civitas sancti tui *Byrd*
Improperia *Victoria*
O vos omnes *Casals*
Lamentationms of Jeremiah *Tallis*
Celebrated by the Cardinal
6.15pm: Stations of the Cross

SATURDAY 19 APRIL HOLY SATURDAY

Confessions: **10.30am-5.00pm**
10.00am: Office of Readings *Full Choir*
Tenebræ Responsories *Victoria*
Christus factus est *Anerio*
Celebrated by the Cardinal
THE EASTER SEASON
8.30pm: Easter Vigil *Full Choir*
Exodus canticle *Reid*
Sicut cervus *Palestrina*
Messe solennelle *Vierne*
Dic nobis Maria *Victoria*
Iubilate Deo *Lassus*
Organ: Final (Symphonie VI) *Vierne*
Celebrated by the Cardinal

SUNDAY 20 APRIL EASTER SUNDAY

10.00am: Morning Prayer
Celebrated by the Cardinal
10.30am: Solemn Mass *Full Choir*
Messe solennelle *Langlais*
Surrexit a mortuis *Widor*
Dic nobis Maria *Bassano*
Organ: Prelude and Fugue in B major
Dupré
Celebrated by the Cardinal
3.30pm: Solemn Vespers and Benediction
Full Choir
Magnificat primi toni *Bevan*
Dum transisset *Taverner*
Organ: Final (Symphonie VI) *Widor*
Celebrated by the Cardinal

NB: The 12.00pm Mass will begin at 12.15pm

4.45pm: Organ Recital
Peter Stevens *Westminster Cathedral*

MONDAY 21 APRIL (EASTER OCTAVE)

Confessions: **11.00am-1.00pm**
Masses: **10.30am, 12.30pm, 5.00pm**

TUESDAY 22 APRIL (EASTER OCTAVE)
Confessions: **11.00am-1.00pm**
Masses: **10.30am, 12.30pm, 5.00pm**

WEDNESDAY 23 APRIL (EASTER OCTAVE)
Confessions: **11.00am-1.00pm**
Masses: **10.30am, 12.30pm, 5.00pm**

THURSDAY 24 APRIL (EASTER OCTAVE)
Confessions: **11.00am-1.00pm**
Masses: **10.30am, 12.30pm, 5.00pm**

FRIDAY 25 APRIL (EASTER OCTAVE)
Confessions: **11.00am-1.00pm**

Masses: **10.30am, 12.30pm, 5.00pm**
NB: The Friday abstinence is not observed today.

SATURDAY 26 APRIL (EASTER OCTAVE)
The normal timetable for Masses and confessions resumes today.

**SUNDAY 27 APRIL
SECOND SUNDAY OF EASTER
or DIVINE MERCY SUNDAY**
The Canonisation of John Paul II and John XXIII, Popes, takes place in Rome today.

**MONDAY 28 APRIL
ST GEORGE, MARTYR, PATRON OF ENGLAND**
Transferred from 23 April
The **7.00am, 8.00am, and 10.30am**
Masses will be celebrated in St George's Chapel

**TUESDAY 29 APRIL
ST CATHERINE OF SIENA, Virgin & Doctor, Patron of Europe**
This wonderful fourteenth century saint has much to teach our busy, short-sighted society. 'You are rewarded,' she says in her *Dialogue* 165: 'not according to your work or your time but according to the measure of your love.'

**WEDNESDAY 30 APRIL
Easter Feria or St Pius V, Pope**
7.30pm: Grand Organ Festival Recital:
Philippe Lefebvre (*Notre-Dame de Paris*)
Admission is free, but donations are very welcome.

Registered Nurses and Care Assistants needed for small private nursing home in Pimlico.
Please call **0207 821 9001** to arrange an interview. Please ask for **Caroline** or **Yvonne**.

A.U.S.S.I.

(*Alumnarum Ursulae Societe Sanctas Internationalis*) International Association of Ursuline Past Pupils

A.U.S.S.I. meets in the UK four times a year at Westminster Cathedral with lunchtime Masses in January, June and November, followed by an optional Lunch. An Annual General Meeting also takes place in October in the Hinsley Room. All past pupils of Ursuline schools in Europe are members and are most welcome. There are no subscriptions. A.U.S.S.I. is governed by the General Assembly of The Ursuline Order under the Mother General in Rome.

For more information, please contact the President-secretary Mrs Therese Havery – Tel: 020 8203 3167 or visit: <http://www.aussigb.com/>

If you would like to contact fellow past Ursuline pupils in a social way, this could be for you!

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.

Sacraments
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.

Confessions may be heard in some European languages by arrangement. Enquiries to Cathedral Clergy House Reception.

The sacraments of **Baptism, Confirmation and Marriage** are by arrangement and the preparation required takes the form of courses.

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.

From the Registers

Baptisms
Joanna Oliver-Sharratt
Jeshmi Jeyaseelan
Erica Palattao
Jemima Blackburn

Funeral
Michael St Aubyn

Wedding
Timothy Ayles and Philippa Neal

Westminster Cathedral
Cathedral Clergy House
42 Francis Street
London SW1P 1QW

Telephone 020 7798 9055
Service times 020 7798 9097
www.westminstercathedral.org.uk

Cathedral Chaplains
Canon Christopher Tuckwell
Administrator
Fr Alexander Master
Sub-Administrator & Precentor
Fr Antony Brunning, *Registrar*
Fr John Ablewhite
Fr Michael Archer
Fr Paulo Bagini
Fr Michael Quaicoe

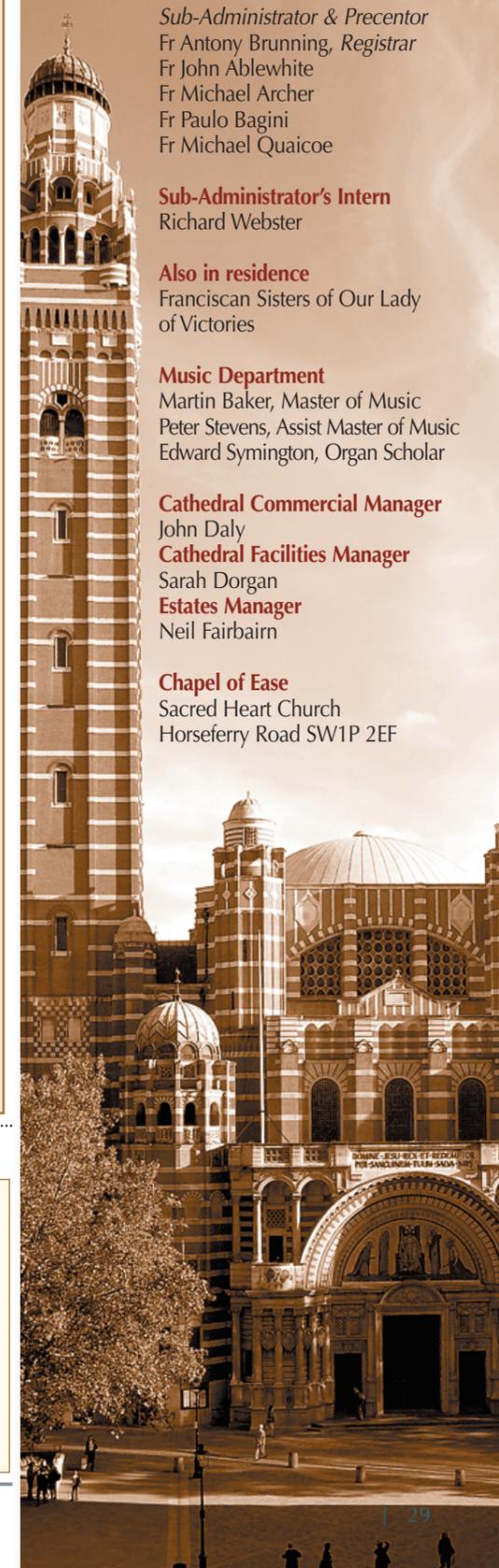
Sub-Administrator's Intern
Richard Webster

Also in residence
Franciscan Sisters of Our Lady of Victories

Music Department
Martin Baker, Master of Music
Peter Stevens, Assist Master of Music
Edward Symington, Organ Scholar

Cathedral Commercial Manager
John Daly
Cathedral Facilities Manager
Sarah Dorgan
Estates Manager
Neil Fairbairn

Chapel of Ease
Sacred Heart Church
Horseferry Road SW1P 2EF



Stabat Mater Dolorosa Composing a Mother's Grief

Alan Frost

The *Stabat Mater* is a mournful poem reflecting upon the sorrows of Mary as her Son hung on the Cross, which has been prayed since mediaeval times. It has also been set to music by a wide range of composers going back to the 1400s. The opening verse, which sets the tone, begins 'Stabat mater dolorosa', 'the sorrowful mother stood'. Translated into English it begins:

'At the Cross her station keeping
Stood the mournful mother weeping
Close to Jesus to the last.'

The three-line structure of each verse and the metre closely resembles the funeral *Dies Irae*. The *Stabat Mater* has one extra stanza. The whole of the text graphically describes the mother of Christ at the foot of the Cross, a favourite theme of mediaeval piety. It was probably written by a Franciscan monk, Jacopone deTodi (1228-1306).

Though this devotional poem has only been used as a sequence in Catholic liturgy, set to plainchant melody since 1727, composers had been setting the Blessed Virgin's sorrow at the foot of the Cross to music much earlier, most notably Palestrina, the sixteenth century inspirer of so much polyphonic singing. A chorister himself in the major choirs of Rome, including the Pope's own choir, the Capella Giulia, he wrote much sacred music, as did his Flemish contemporary (both died in 1594), Orlando Lassus, who also composed a *Stabat Mater*. As did Josquin des Pres, writing in the fifteenth century, an acknowledged master of polyphony before its development by the likes of Palestrina.

Moving into the Baroque musical period, several settings of the *Stabat Mater* were made by the prolific opera composer Alessandro Scarlatti who died in 1725, and one by his son Domenico, specifically for ten voices. Around this time another Italian, Giovanni Battista Pergolesi, who died tragically young at 26, composed perhaps one of the most stunning settings of the work. In 1735, a year before his death, he moved to the Franciscan monastery at Pozzuoli, where he wrote his powerful interpretation of the poem. In 1767, the great Haydn composed his famous and lengthy setting, though only for a small orchestra and choir. Of the work he himself wrote, 'I set to music with all my power the highly esteemed hymn called *Stabat Mater*'.

If with Haydn's work we are seeing that as well as a devotional composition there is the beginning of performance-for-audience, this is clearly developed by Rossini who by the age of 37 (1829) had composed almost all his great works including his last opera, *William Tell*. But he had one great work left, his *Stabat Mater*. Its first performance (1842) was at the Paris Theatre and was an immediate success. Similar huge approval was witnessed two months later in its Italian debut conducted by Donizetti in Bologna. Set for four voices and choir it would not claim to probe the depths of human suffering, but surely conveys the joy of the



believer at the prospect of redemption. As the last verse 'Quando corpus morietur' says, 'when my body perishes, grant my soul the glory of Heaven'.

Another nineteenth century composer whose reputation increased from his setting of the poem (1877) was Dvorak, the first Bohemian composer to achieve world-wide recognition. Around this time another central European, the Hungarian, Liszt, who took minor orders, set the *Stabat Mater* to music, as did a later Hungarian, Kodaly. Towards the end of the century, and towards the end of his life, the great opera composer Verdi wrote *Four Sacred Pieces*, the final being the *Stabat Mater*, in 1896-7. Elsewhere in Europe, the Irish composer Charles Stanford (1852-1924) included the *Stabat Mater* among his numerous choral settings.

The coming of the twentieth century did not diminish the appeal of the Virgin's sorrows to the composer. Arvo Part (born 1935) put Estonia on the musical map, and his religious compositions, notably his *Stabat Mater*, were critiques of the atheistic yoke his country was under for so long. His Polish contemporary, Penderecki, made a setting of the work and of the *Dies Irae*, dedicated to the memory of the victims of Auschwitz. Another Pole, less avant-garde than Penderecki, Szymanowski, made a setting of the *Stabat Mater* sung in his native tongue, first performed in Warsaw in 1929. Seventeen years later the English composer Lennox Berkeley won much acclaim for his setting of the religious work. In France, a composer who made his name in the 1920s in association with 'Les Six', Poulenc, set the work to music in 1950, following the death of a close friend. And as recently as 2008, Karl Jenkins premiered his *Stabat Mater*, a composition about grief, in Liverpool.

For over seven hundred years, in a variety of tongues and settings the *Stabat Mater* reminds us through Mary of the grief of mothers everywhere, whenever death strikes a beloved son or daughter. Particularly one who is an innocent victim. As the opening of the seventh verse, one of the most moving passages, asks: *Quis est homo qui non fleret?* Is there anyone who would not weep?

Westminster Cathedral – An Illustrated History

The story of Westminster Cathedral in words and pictures, from the history of the site on which it stands and the prison which it replaced, through the conception, construction and decoration of this magnificent building.

Westminster Cathedral
An Illustrated History

Patrick Rogers

With over 200 illustrations comprising maps, plans, drawings and photographs, many of them never before published. Essential reading for all with an interest in this outstanding and unforgettable place of worship in the heart of London.

For enquiries please contact the Cathedral Gift Shop.
Open 9.30am - 5.15pm
Telephone: 020 7798 9028 (during office hours).
Email: giftshop@rcdow.org.uk

On sale now

For Sale
Village House in Central France

3 bedrooms, 2 reception rooms, kitchen, 2 bathrooms.
South-facing sun terrace.
Lots of storage space. Garage, barn.
Large garden with cherry, peach, plum, apple and pear trees.
2 minutes walk to village square with shops.
Small Saturday market in village square.
Sunday Mass in village church

£68,000

Please phone 0208 670 3564

WESTMINSTER CATHEDRAL CHOIR

J.S. BACH
ST MATTHEW
PASSION

James Gilchrist Evangelist
David Soar Christus

Wednesday 2 April 6.30 pm
Westminster Cathedral

Westminster Cathedral Choir & Westminster Baroque Orchestra
Master of Music – Martin Baker

Tickets: £50, £40, £30, £20 and £10 from www.ticketmaster.co.uk
or, in person, from the Westminster Cathedral Gift Shop

A. France & Son Ltd
Catholic Funeral Directors

We have been entrusted with funeral arrangements by Westminster Cathedral for many years

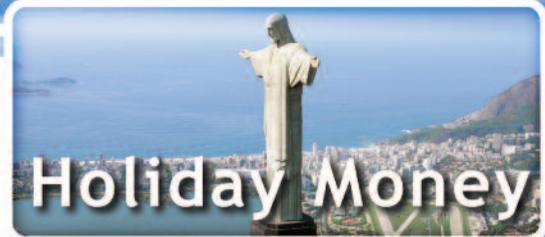
All Funeral Arrangements for London, Country and Abroad Golden Charter Pre-arranged Funeral Plans

45 Lamb's Conduit Street, London WC1N 3NH and branches
Tel: (24 hours) 020 7405 4901/405 2094

Get the best foreign exchange rates for your next pilgrimage

bestforeign
exchange.com
CURRENCY SPECIALISTS

- Over 120 currencies
- Best exchange rates
- 0% commission
- Order online or buy over the counter



- Unbeatable exchange rates
- Over 55 designated currencies, 200 countries & 5 continents
- Charge of £12.50 & no charge over £10,000



- Collection at 6 branches
- Order online to guarantee the best rates
- Guaranteed next delivery for a charge of £3.90



International Money Transfers (Bank to Bank)

0% Commission - No Service Charges

For the best rates visit our website www.thomasexchangeglobal.co.uk

Next to the
Westminster Cathedral

141 Victoria St
London
SW1E 6RA
0207 828 1880

402 The Strand
London
WC2R 0NE
0207 240 1214

Unit 17 The Arcade
Liverpool St
London EC2M 7PN
0207 183 8370

Unit 3 Broadway Shopping Centre
Hammersmith Broadway
London W6 9YD
0207 183 9265

131-133 Cannon St
London
EC4N 5AX
020 3475 4070

22-24 Wormwood St
London
EC2M 1RQ
020 3725 5740