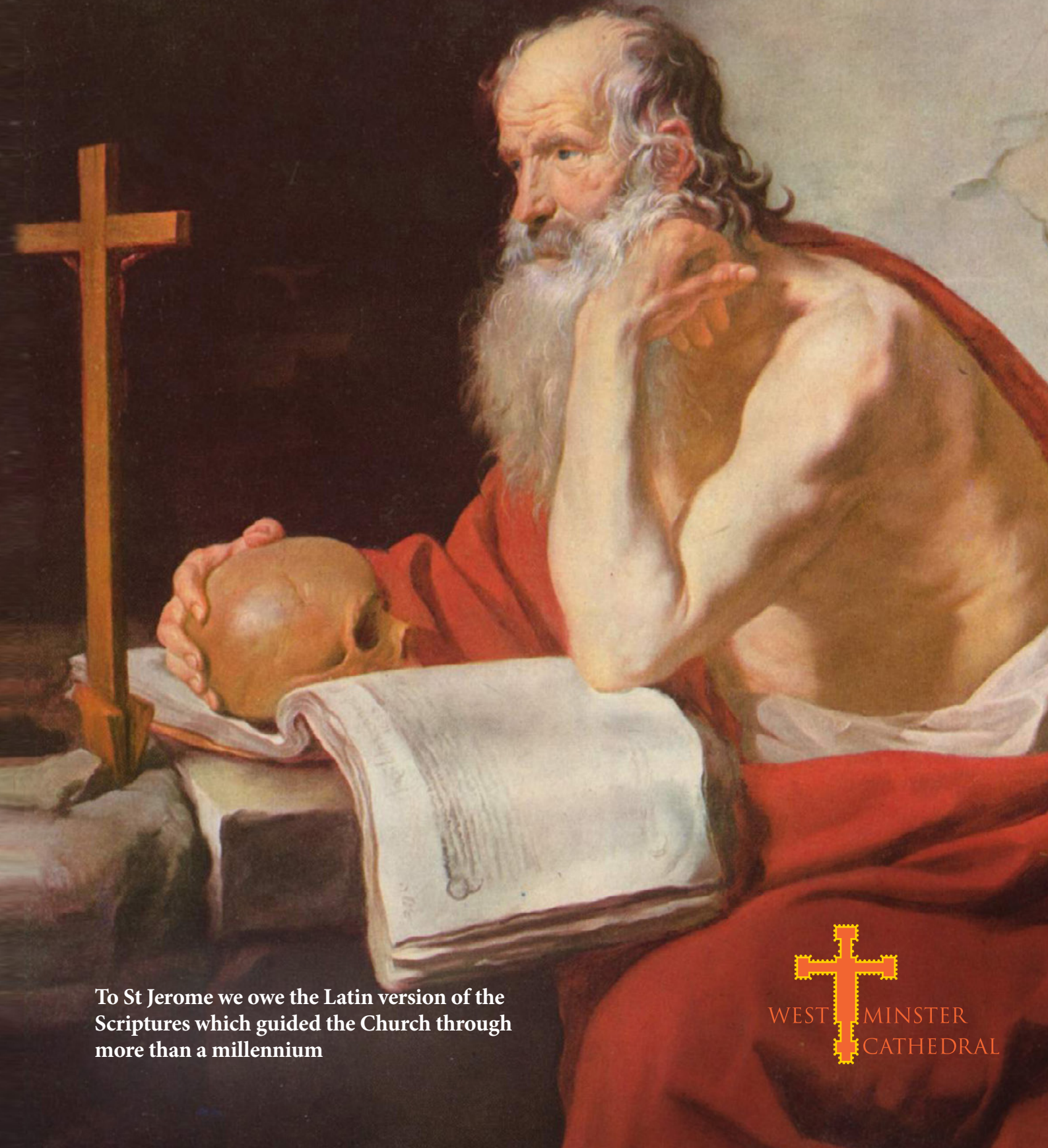


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Oremus

Westminster Cathedral Magazine



To St Jerome we owe the Latin version of the Scriptures which guided the Church through more than a millennium



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Cathedral Clergy House
42 Francis Street
London SW1P 1QW



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

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

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Tony Banks – Distribution
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Ellen Gomes – Archives
Zoe Goodway – Marketing & Finance
Paul Moynihan – Proofreading
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Design and Art Direction

Julian Game

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St Jerome, as depicted by Jacques Blanchard (1600 – 1638). The book open before him points to his biblical scholarship, whilst his being partly dressed may reference his time spent in the desert as a hermit. Other images of him dress him as a cardinal and the red cloak in this image may also refer to that. There is, however, no accompanying tame lion here.

© Museum of Fine Arts, Budapest

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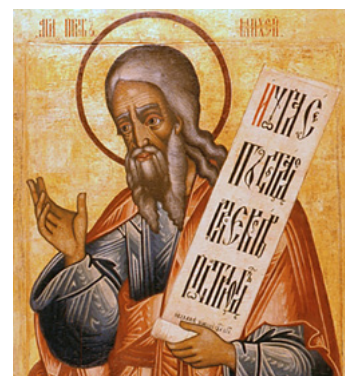
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Preventing and ending homelessness in Westminster



Prince William on a visit to The Passage

The Passage takes its values and ethos from the teachings of St Vincent De Paul and was founded by Cardinal Basil Hume and The Daughters of Charity over 40 years ago. We provide a holistic support service to those experiencing or at risk of homelessness in Westminster, helping to transform their lives. In the last year, The Passage supported over 2,300 people who were experiencing or at risk of homelessness, and we expect many more people to need our support in the coming months, as the housing crisis continues to force people out of their homes.

In recent months, we have seen a 17.5% increase in the number of referrals to our No Night Out scheme – which prevents people from ever spending a night on the streets. We have also seen a 23% increase in referrals to our Housing Solutions Service, which works to prevent people from losing their home wherever possible. If we cannot prevent it, we support the person to find sustainable housing and a place for them to call home. These services enable us to act with compassion and urgency, intervening before people reach crisis point; protecting them from the lasting impact that street homelessness can have on a person's mental and physical health.

We are dedicated to finding sustainable, realistic, and safe housing options, working towards our vision of a society where street homelessness no longer exists, and everyone has a place to call home. In February this year, our Royal Patron HRH Prince William visited The Passage to open two newly refurbished accommodation projects: Passage House and Bentley House; together, they will support around 225 people who have experienced homelessness, each year. Passage House has 37 en-suite units and offers a rapid-response service for those who are newly homeless, aiming to reduce the instances of people becoming stuck in a street-based lifestyle. Meanwhile, Bentley House provides homes for life for 20 people who have a long history of being street homeless. While residents here live independently, they are provided with on-site support from The Passage's team of experts and volunteers.

The projects are an important part of our long-term strategy to end homelessness in London.

Don't let this be goodbye!

In 21st century Britain, street homeless simply should not exist. Homelessness is a societal issue, and we believe that everyone has a role to play in ending it.

To learn more about the work that we are doing to support those who are most vulnerable in the local community and how you can get involved, please sign up to receive our email alerts.

Whether you choose to read our newsletter – sent every Autumn, Winter, and Spring – or our event invitations – you will be taking an active step towards helping those who are experiencing or at risk of homelessness in Westminster.

Go to www.passage.org.uk/email-communications to sign up, or follow us on social media: @PassageCharity

Help us to reach churches across London

We are proud to have long-lasting and productive relationships with churches across London.

The growth and success of The Passage is a testament to the kind support of the local community, including many places of worship.

However, to allow us to help even more people experiencing street homelessness, Max - Community Fundraising Manager at The Passage - is looking for support from volunteers to help take our church fundraising to the next level.

To find out more, scan the QR code below or go to: www.passage.org.uk/church-appeals-coordinator



Fr John writes



Dear Readers of *Oremus*

I apologise if the wet weather of the last two months has spoiled any summer break that you had planned, but it is something of a relief to the Cathedral Chaplains when the church stays rather cooler. Another cool place is often Lourdes, where Fr Mike took a group of parishioners to join the Diocesan Pilgrimage. He tells me that at Mass in

the 'Cathedral of the Trees' as soon as the opening hymn *Our God reigns* started, so did a downpour; well, pilgrimage is supposed to have its rigours.

As Cathedral life receives the customary autumnal impetus, I have looked around to see what might attract our attention. The ever-present day and night rough sleepers on the piazza and Victoria Street might obscure the work of The Passage (see page 4), which nonetheless brings shape and hope to many broken lives; our Cathedral support for it is a real expression of the corporal works of mercy. With the feast of the Transfiguration having fallen on a Sunday, more of us than usual will have met members of *Pax Christi*, who are on the steps annually to remind us of the atomic bombs of 1945 dropped on Hiroshima and later Nagasaki. Included in this edition is an account of the life of J Robert Oppenheimer and his involvement with the bombs' creation, to coincide with the release of the new film (see pages 8 & 9).

The beginning of the month sees the return of the Choir, refreshed, we hope, for the remaining parts of the mammoth performance of all William Byrd's choral works and I reproduce here Mgr Whitmore's homily from the Mass marking the composer's anniversary of death. One change has been made for the Grand Organ Festival this year (see page 13) instead of being spread out over a number of months, it has been concentrated into the weeks of September. As a consequence, the Wednesday lunchtime concerts are cancelled until October; moving them from a very sparsely-attended slot on Sunday afternoons to Wednesdays has significantly increased the audience which, in turn, encourages the performers who give of their time and talent. One of those performers in due course will be our new Organ Scholar, Chris Too, who introduces himself on page 13; we hope that he will enjoy his time both musically and as a member of the Clergy House community.

The summer in the Cathedral could hardly seem the same without the presence of Fr Chris Clohessy, escaping Rome's excessive heat. Each year he kindly offers a piece for *Oremus* and here continues to look at the often-neglected Minor Prophets of the Old Testament, reminding us that all of scripture fulfils some purpose in God's plan.

Fr John Scott

Westminster Cathedral

Cathedral Clergy House
42 Francis Street
London SW1P 1QW

Telephone 020 7798 9055
Email chreception@rcdow.org.uk
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Understanding our Human Dignity

Bishop John Sherrington, on behalf of the Catholic Bishops' Conference of England and Wales submitted evidence to the Parliamentary Health and Social Care Select Committee Inquiry into Assisted Dying / Assisted Suicide. In the first part of his submission, reproduced in the July / August Oremus he dealt with matters of principle. Here he considers how assisted suicide / euthanasia could affect us and how it has worked and widened in other jurisdictions.

The Disproportionate Impact on Vulnerable Groups

6.1 In addition to our principled opposition to assisted suicide on the grounds that it fundamentally undermines the dignity of human life in our society, we would like to highlight the disproportionate and detrimental effects of legalising assisted suicide/euthanasia on some of the most vulnerable members of society. Such pragmatic concerns for the welfare of our population are grounded both in concerns about the current condition of our health and care system and an awareness of the legacy of assisted suicide legislation in other jurisdictions. They reflect the research of many others who have examined this matter and recent debates in the Houses of Parliament.

Disability

6.2 In the first case, the legalisation of assisted suicide/euthanasia would likely result in the dangerous degradation of people living with disabilities. Although access to assisted suicide/euthanasia is often defended on the grounds of personal autonomy and medical freedom, we would argue that this practice effectively reduces the value of life to its physical or psychological capabilities such that those living with disabling, terminal or progressive conditions could easily become disillusioned with their lives and disenchanted with life itself to the extent that they see death as preferable. As Baroness Campbell of Surbiton argued during the Second Reading of the Assisted Dying Bill [HL] in October 2021, assisted suicide 'would alter society's view of those in vulnerable circumstances by signalling to the sick that an assisted suicide is something that they might or ought to consider.' The dehumanising effect of assisted suicide/euthanasia legislation on people living with disabilities has been highlighted by the United Nations, whose Special Rapporteur on the Rights of Persons with Disabilities in January 2012 expressed serious concern at a growing international trend in providing access to assisted suicide/euthanasia largely based on having a disability. Indeed, as the UN Special Rapporteur commented, 'disability should never be a ground or justification to end someone's life directly or indirectly' and 'disability is not a burden or deficit of the person.'

6.3 Given the difficulty of determining the prognosis for terminal illness (see 5.2), legalising assisted suicide/euthanasia would be fraught with danger for those living with disabling conditions of unreliable prognosis. The United Kingdom enjoys a proud history of opposing the denigration of people living with disabilities, such as through the ground-breaking Disability Discrimination Act 1995, and it would be a grave mistake and contradiction to legalise a practice that would place those with disabilities in harm's way. Moreover, it should be recognised that all major disability rights groups in the United Kingdom have opposed any change in the law on assisted suicide/euthanasia, including Disability Rights UK, Scope, and Not Dead Yet UK, especially for fear that such legislation might lead people with disabilities to experience pressure to consider ending their lives.

The Elderly

6.4 In the second case, the introduction of assisted suicide/euthanasia would pose a grave threat to the elderly members of our society, particularly those suffering from a terminal illness or progressive condition. The permitting of lethal drugs as a somehow acceptable form of medicine once one reaches a certain level of physical or psychological suffering would confront our elderly and infirm neighbours with the deeply unfair concern of whether their life remains worth living or is of equal value to younger, healthier members of society. Indeed, the evidence from countries where assisted suicide/euthanasia has been legalised demonstrates that those who seek it can and do report a fear of burdening their loved ones with their suffering. In the American state of Oregon, 48.3% of those who underwent an assisted suicide between 1998 and 2021 cited fear of being a burden on their family, friends, or caregivers as an end-of-life concern motivating their desire for an assisted suicide. Similarly, the latest available evidence from Canada reveals that 35.7% of those who received an assisted suicide in 2021 reported being a 'perceived burden on family, friends, or caregivers' as part of the nature of their suffering.

6.5 The fear of being burdensome to family and society would only be amplified by current crises in our health and social care systems alongside the financial pressures on the elderly from the raging cost-of-living crisis. Concerningly, Age UK reported last November that one in ten older people across the UK are reducing or stopping their social care, or expected to do so shortly, as a result of economic difficulties. Separately, the Care and Support Alliance has recently found that 2.6 million people over the age of 50 in England suffer from some form of unmet need for care. Given the heavy pressures on our health and social care systems, the danger of the introduction and later widening of access to assisted suicide/euthanasia as an apparently cost-effective and compassionate option for those who fear becoming a social or economic burden must be resisted to uphold the inherent dignity of our elderly and infirm. Their value extends beyond their physical condition or economic activity.

Experience shows, legalising assisted suicide/euthanasia is never just for very limited circumstances

7.1 The evidence from existing assisted suicide regimes is abundantly clear that there is no possibility of a safe assisted suicide/euthanasia law. Despite the best intentions of those arguing for an apparently restricted assisted suicide law, the experience of other jurisdictions illustrates how assisted suicide/euthanasia legislation expands from hard cases to a more comprehensive provision. This is again particularly clear in the case of Canada which, legally and culturally, offers a helpful comparison for how assisted suicide/euthanasia legislation introduced in England and Wales would develop over time. Worryingly, the example of Canada reveals the dangerous degradation of people living with disabilities through the availability of assisted suicide and the absence of community-based alternatives and palliative care.

7.2 Another example of the widening of the criteria for assisted suicide is also evidenced by Canada. In March 2021 the Canadian Government amended their 'medical assistance in dying' law to remove the requirement that death be 'reasonably foreseeable' in cases of assisted suicide, after a successful court challenge seeking access to assisted suicide in cases of non-terminal illnesses. Indeed, it seems very likely that any legalisation of assisted suicide/euthanasia for terminal illnesses in England and Wales would eventually be challenged in our courts on the grounds of discrimination and then most probably extended to allow for assisted suicide/euthanasia in cases of non-terminal illnesses.

7.3 Also of concern is that there is a corresponding lack of psychiatric evaluation for individuals seeking assisted suicide in Canada where only 6.7% of cases were referred to a psychiatrist in 2021. Even though expressions of suicidal ideation by any other group in society, such as young women suffering from eating disorders, would be treated as symptoms of psychological distress rather than as reasonable requests for lethal medication, the availability of assisted suicide/euthanasia in Canada has not been accompanied by any increased concern for the psychiatric condition and needs of those applying.

7.4 Prescribing lethal medication for individuals suffering from suicidal ideation would not only be a grave betrayal of the medical duty to save life but would further undermine the suicide prevention campaigns of our public health authorities. We would recommend that the Government seriously considers whether legalising the prescription of lethal medication for patients expressing suicidal ideation is, in any way, compatible with the staunch focus on suicide prevention as a public health concern shown, by example, by the ongoing updating of the Suicide Prevention Strategy for England, which we warmly welcome.

7.5 The slippery slope of assisted suicide legislation is clearly seen in other jurisdictions besides from Canada. Belgium and the Netherlands have expanded their provision of assisted suicide and euthanasia to include children. The American state of Oregon, often referenced as a model template for mild assisted suicide legislation, has expanded its list of applicable conditions to now include anorexia, arthritis, complications from a fall, and kidney failure, among other non-terminal conditions. It is abundantly clear from the international evidence that there can be no safe or limited assisted suicide/euthanasia law.

Conclusion

8.1 In conclusion, rather than legalising assisted suicide, the Catholic Bishops' Conference of England and Wales strongly supports greater Government investment in the availability and accessibility of specialist palliative care across the country. Care for human life should be best understood as a 'therapeutic art.' It integrates right relations for the patient with healthcare workers, spiritual and pastoral chaplains, relatives, and the wider community, in the context of care that, based on our recognition of the lasting love of God for all of us, protects and promotes human life until natural death. In this vein, we strongly welcome the Government's acceptance of Baroness Finlay's amendment to the Health and Care Act 2022, which requires integrated care boards across England to provide palliative care as a legal right for patients. We reiterate the Catholic Church's commitment to protecting and valuing life at all stages, no matter how physically or psychologically limited and our consequent opposition to assisted suicide/euthanasia as an attack on the principle of the value of human life.

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If you would like to become a Companion of Oremus, see page 2

The Power of the Bomb

Tim Segal

A great yet controversial scientist of the 20th century was Julius Robert Oppenheimer, a fascinating and capable man, known more controversially as ‘the father of the atomic bomb’ whose eventual horror at what he had helped to create, led him to lobby against further unfettered developments. Now a new movie directed by Christopher Nolan about Oppenheimer and his life has been produced, exploring the efforts he made in attempting to end World War 2 while setting a horrific nuclear precedent that has overshadowed the world ever since.

A brilliant scientist, he developed many notable theories in physics. Throughout his life, he focused on the theory of electrons and positrons: the theory of very small objects, and ‘subatomic particles’, that make up the ‘matter’ and much of the world around us. He developed the ‘Oppenheimer Phillips process’ in nuclear fusion. He predicted what is known as ‘quantum tunnelling’: the observation that objects, such as tiny electrons, can pass through potential energy barriers that, according to what is known as ‘classical mechanics’, the object doesn’t always have the amount of ‘energy’ to pass through. In addition, Oppenheimer and his students made contributions to the field of quantum mechanics and field theory, quantum mechanics being an explanation of the trends and behaviour of matter that is very small.

Notoriously, though, Oppenheimer was influential and instrumental in defeating the Japanese at the end of the Second World War through his development of the atomic bomb. The dropping of the bombs in Japan was a polarizing and devastating event that split world opinion. As prolific a scientist as he was, he faced radical moral and psychological challenges for the rest of his life.

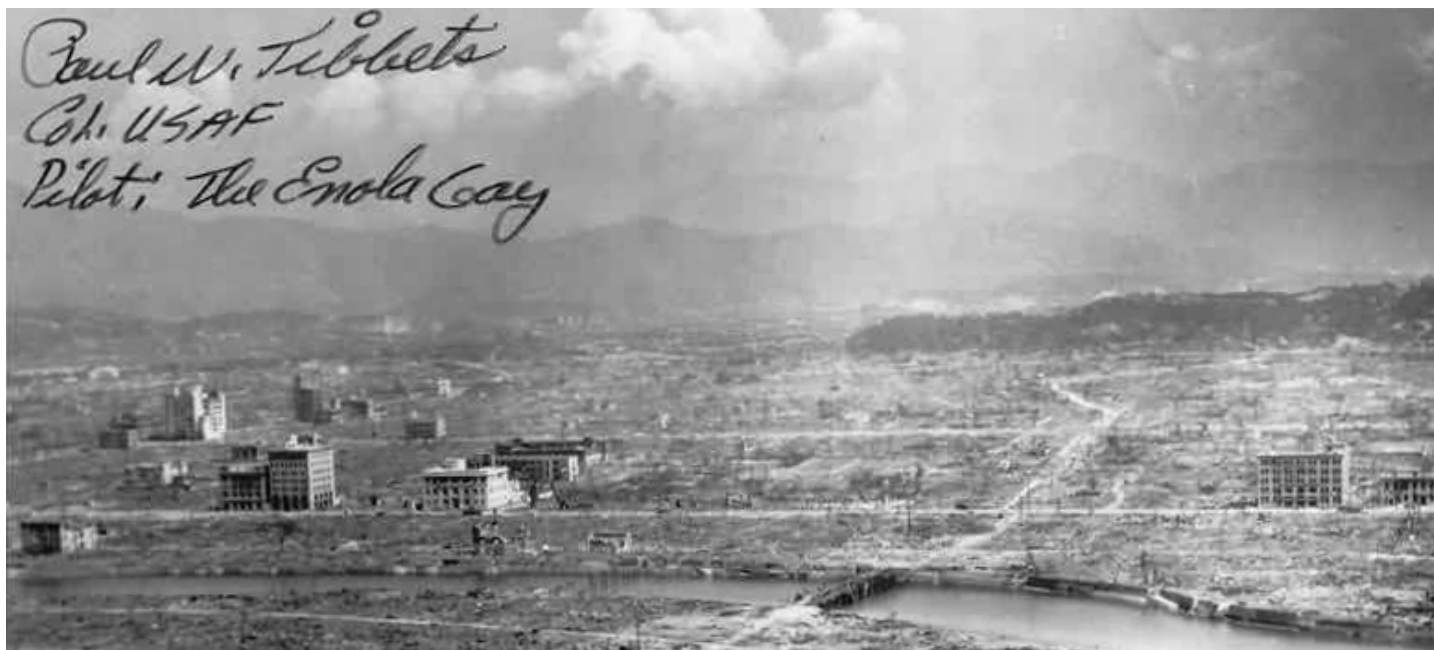
J Robert Oppenheimer was born to a nonobservant Jewish family in New York City in 1904. His father came to the USA as a teenager in 1888 from Germany, with no money and unable to speak English. He was hired by a textile company, and true to many immigrants’ experiences in the US, rose to being an executive at the company within ten years and a very wealthy man. By 1912 the family moved into a plush new apartment near West 88th street in Manhattan. Their art collection was extraordinary, including works by Pablo Picasso, and Vincent Van Gogh. Oppenheimer studied at the Ethical Culture Society School and according to Ray Monk, who wrote the definitive biography of his life, Oppenheimer ‘was a rather serious child’ who was also ‘intellectually precocious’. Monk describes how one girl remembered the young boy saying ‘Ask me a question in Latin, and I’ll answer you in Greek’. Monk observes that Oppenheimer ‘had a fairly isolated childhood, marked by intellectual distinction and ethical seriousness’. He was a talented all-rounder, initially interested in English and French literature, but then becoming absorbed by chemistry in his final year of school in 1921.

Locale was very important to Oppenheimer, who had enjoyed going to New Mexico with his school friend Francis Ferguson. Falling in love with the area, he considered it the ideal place on earth to live. When, much later in life, he was asked to become the director of the atomic bomb laboratory, Oppenheimer convinced General Groves, director of the project, that the work should be located in the upper Pecos Valley in New Mexico.

Illness forced him to start Harvard University at the age of 18 in 1922, after taking a year off. At the august Ivy league Institution, he struggled to find friends due to an institutional prejudice against Jews. The then President of Harvard wanted the university to have a quota as to how many Jews they took. He also was not allowed to join the best clubs due to his religious background. His circle of friends at Harvard was small and Monk concludes: ‘It wasn’t a great time for him socially, but a great time for him intellectually.’ He enrolled as a chemistry student, but once there became much more interested in physics. He started reading independently into what was then known as quantum physics and read about the work of Albert Einstein and Max Planck. As a first year undergraduate he asked to take classes at the graduate level, as he wanted to master the newly developed subject of ‘quantum physics’. His sheer talent and intellectual quickness impressed his professors who let him do so. He graduated from Harvard in 1925.

He went on to Christ’s College, Cambridge to study physics. He had previously had the unfortunate experience of being rejected by the Cavendish Laboratory there, where important research in experimental physics was happening. This was due to his Harvard professor telling the professors at the Cavendish that although Oppenheimer was extremely capable, he was not as good in a laboratory. Cambridge is what Ray Monk describes as being ‘the most unhappy period of Oppenheimer’s life.’ He describes how he could not ‘master’ experimental physics. This, combined with the disappointment of his previous rejection from the Cavendish, led him to have a breakdown toward the end of 1925. He is described as having gone through ‘psychotic episodes’; when asked to present some of his work to a class, he stood in front of a blackboard and just kept repeating the phrase ‘The point is ... The point is ... The point is ...’ until someone ushered him away. He had clearly become very disturbed.

There were several subsequent reports about upsetting incidents involving Oppenheimer. Monk notes that it is difficult to know how much credence to give these reports. Did he try to kill Francis Ferguson, his old friend, in a disagreement over a girlfriend, attempting to strangle him with a leather strap? Ferguson fought him off, and there is a letter of apology to Ferguson for his conduct. What is known is that the authorities became very worried about Oppenheimer’s behavior, deciding that he could continue at Cambridge so long as he received



Hiroshima, laid waste

psychiatric help. Within a few months his condition stabilized and his studies resumed, inspired by such physicists as Werner Karl Eisenberg, who proposed new thoughts and theories, such as his own 'Eisenberg uncertainty principle' in 1927, and Paul Dirac who was at Cambridge at the same time. Max Born suggested that he should finish his doctorate at the University of Göttingen. Oppenheimer duly went there, where he felt confident and happy in his studies, completing his PhD in 1927 at the age of 23.

Returning to the USA he was thrilled to accept a professorship at the University of California in Berkeley, building it up into one of the leading institutions for theoretical physics in the USA. In 1940, he married his wife Catherine Vissering Puening, a German American biologist, botanist and member of the Communist Party; his ties to many members of the communist party would have negative consequences in his later life. In 1941, two months before the USA entered WW2, President Roosevelt approved a programme to develop an atomic bomb. National Defense Research Committee Chairman James Conant, who had been one of Oppenheimer's lecturers at Harvard, invited him to take work on 'fast neutron calculations'. General Groves of the Army's 'Manhattan Project' placed Oppenheimer as head of the secret weapons laboratory.

So it was at Los Alamos that he would work on and develop the first atomic bomb. The 'Trinity test', as it was known, was the first nuclear explosion to take place on July 16, 1945, some 200 miles south of Los Alamos in the desert. Oppenheimer notoriously quoting verses from the Hindu Bhagavad Gita after the detonation: 'I am become Death, the destroyer of worlds.' J. Robert Oppenheimer would later be known as the 'father of the atomic bomb'. On the 6th and 9th of August 1945, President Truman approved the USA dropping two atomic bombs upon Japan, first Hiroshima, then Nagasaki, causing 105,000 deaths, and 94,000 casualties. The dropping of the 2 atomic bombs caused many different reactions around the world. Truman felt that in the long run dropping the bombs would not cost as many lives as a warfare on the ground. The act remains a tragedy

of human history and for human society. Oppenheimer was awarded the Medal for Merit by President Truman in 1946 but he was shaken by everything that had happened after the bombs were dropped and stated that he had 'blood on his hands'.

After the War, Oppenheimer started to become interested in politics. Hitherto he had been unaware of world affairs, and had only learnt about the Wall Street Crash of 1929 after hearing about it some years later. Horrified at the thought of nuclear war on an international scale he lobbied long and hard for regulation and the eradication of the arms race. He realized the terrible destruction that nuclear weapons could wreak on the earth and was bitterly opposed.

In 1947, he took up a position as the Director of The Institute of Advanced Study in Princeton, New Jersey where he brought together minds across many different disciplines. As time went on, though, the FBI's J Edgar Hoover followed Oppenheimer's activities, having scrutinized him even before the Second World War, compelling him to testify before the House Un-American Activities Committee that he had had interactions with the Communist Party in the 1930s. After the hearing in 1954, he lost his security clearance, which ended any role in government and policy, although his reputation was later reinstated in part by Presidents Kennedy and Johnson. Finally, after treatment for throat cancer, Oppenheimer died at the age of 62.

This sad end to his life should not be the last word. Rather, he should be remembered for all the original contributions he made to the field of physics whilst battling through and surviving mental illness as he sought alongside others to resolve the persistent horror of one of the worst most periods in human history: the Second World War. Although he felt deeply that he had 'blood on his hands', Oppenheimer's story is that of brilliance and wonder.

Oppenheimer the movie, starring Cillian Murphy, Robert Downey Jr and Emily Blunt is available to watch in cinemas across the UK. The film explores the intensity of his life during his time leading the Manhattan Project and is a memorial of J Robert Oppenheimer's contradictory, tragic yet awe-inspiring life.

William Byrd, English composer, RIP

As many readers will know, this year marks the 400th anniversary year of William Byrd's death and cathedrals, churches, and choirs across the country are commemorating his memory by performing his music this year. Byrd was Queen Elizabeth I's favourite composer and a Catholic, or at least more overtly so in a climate of suspicion where many Catholics had to keep their faith loyalty hidden. Here at Westminster Cathedral our choir has committed itself to performing all 109 pieces in his choir books entitled *Gradualia* at the Cathedral's liturgies throughout the course of the year.

The highlight of this year-long choral celebration was the Solemn Requiem Mass for the composer on the 400th anniversary of his death, which fell on 4 July. The event was the choir's final major performance before it departed for the summer break, but on 8 September the season returns with Byrd's music for the Solemn Mass of Our Lady's Nativity, and continues until December of this year. The Mass setting for the Requiem was that from the *Mass for five voices*, with the proper texts from his *Missa pro defunctis*. The offertory motet was his *Miserere mei Deus* and during communion we heard his celebrated motet *Ave verum corpus* – perhaps one of the composer's most recognisable pieces.

Immediately after Mass there was a drinks reception in the library of Cathedral Clergy House for Patrons of the Cathedral's new Choral Foundation. The Foundation exists not only to support financially not only the choir, but all the Cathedral's music provision. This includes paying for organ maintenance, paying the Organ Scholar's stipend, and paying for music and the salaries of the music staff. All these amount to a heavy burden on the Cathedral's finances, and the Choral Foundation has been founded to relieve the Cathedral of this burden and to recognize the importance of the Cathedral's musical tradition. We are very grateful, therefore, to the patrons of the Cathedral Foundation for pledging their financial support to this project. To find out more, please email cathedralgiving@rcdow.org.uk or call 020 7798 9058. You can also find information in the Choral Foundation brochure at the back of the Cathedral.

At the reception the Cardinal was in attendance and spoke, thanking all those who support the Choral Foundation and also Mgr Whitmore for his homily which situated Byrd in the religiously hazardous context of Tudor times. It is interesting to speculate what Byrd himself might have thought of the occasion; perhaps an expression of gratitude for Sir Richard Terry's early 20th century championing of this music and for the Cathedral's continuing commitment to it.

William Byrd – A Homily

Mgr Philip Whitmore

William Byrd would have been barely seven years old when Henry VIII died. His formative years saw great religious upheavals in England, from the stripping of altars under Edward VI, to the return of Catholicism under Mary Tudor, and finally the Elizabethan settlement, just as Byrd was reaching adulthood. Indeed, Byrd's first salaried post, as Organist and Master of the Choristers at Lincoln Cathedral, came in 1563, early in Elizabeth's reign. For a church musician, there was no getting away from the complex variations in the religious climate of the time. If his paymasters were Anglican, then it would be Anglican church music he wrote, even if his personal convictions were Catholic, as in Byrd's own case.

After not quite ten years in Lincoln, Byrd returned to London, as a Gentleman of the Chapel Royal. Here he had some opportunity to write Latin church music, as Queen Elizabeth was an accomplished Latinist and she was comfortable with Latin in the liturgy, at least in her private chapel. The last 30 years of Byrd's long life, though, were spent in retirement at Stondon Massey in Essex, where his friendship with Lord Petre of nearby Ingatestone Hall provided opportunities for writing a great deal of music for the clandestine Catholic liturgy.

Not every biographer is as interested in the religious profile of the subject as I expect we are, and much of the biographical literature about William Byrd seems to focus instead on his constant litigation, usually related to property. There is also plenty of material about his family. One of seven children himself, he married while living in Lincoln and had five or six children of his own. I am always fascinated to know what makes people become Catholic in incredibly difficult circumstances, such as those of Byrd's adult life, when Catholic worship was outlawed. Early influences are sure to have played an important part, and Byrd certainly worked alongside the older English composer Thomas Tallis, himself a Catholic. Be that as it may, there is no evidence that any of his siblings were Catholic, although his wife Juliana and their children certainly were: in fact, they were frequently fined for failure to attend worship in the established church.

One of their children, Thomas Byrd, spent some time as a seminarian at the English College in Valladolid, although he did not proceed to ordination. Another son married a great-granddaughter of St Thomas More. And Byrd was certainly connected to high-ranking Catholics, such as Lord Petre and Edward Somerset, Earl of Worcester. Queen Elizabeth seems to have been fairly relaxed about having Catholics in her entourage if she was confident of their loyalty to her. She certainly valued William Byrd and there is even some evidence that she provided him with an allowance to help defray the cost of the recusancy fines!



The church of Sts Peter and Paul, Stondon Massey, which William Byrd refused to attend and for which he was fined.

It is tantalizing that a lot of the evidence we would like to find of Byrd's Catholic life is hard to come by, as Catholics at that time had to be careful to cover their tracks. It is certainly likely that he met St Edmund Campion through his contacts with the Vaux family, who sheltered Campion. It is also likely that Campion's brutal execution in 1581 affected Byrd deeply. St Henry Walpole, a future martyr who was present at Campion's martyrdom, was moved by that experience to write a long poem, entitled 'Why do I use my paper, ink and pen?' – Byrd set this to music. The song was probably his most overt identification with the cause of the beleaguered Catholic community, although there are many more hidden references. His so-called 'Jerusalem motets' make constant reference to the desolation of Jerusalem as the people of God await their deliverance. It does not seem too fanciful to interpret these as coded messages for the Catholic community in England. The setting of Psalm 50 (51), *Miserere mei*, that we hear this evening, could be another coded message, inasmuch as some of the martyrs were known to have recited it during their final agony.

There was less need for coded references, though, once Byrd had retired to Stondon Massey, when he wrote specifically for the Catholic liturgies celebrated at the home of his aristocratic patron. The three Mass settings – one for three voices, one for four voices, and the one we hear at Mass today with five voices – all date from this period. Remarkably, Byrd published them, a bold step for those times, although admittedly there was no title-page on the publication. This was not long after the reform of the liturgy at the Council of Trent, and the three Mass settings were designed for the new liturgy, not for the Sarum liturgy that had been in use before; maybe that was why Byrd was bold enough to publish them. In 1605 and 1607, he published his two collections of *Gradualia*, polyphonic settings of the propers needed at Mass throughout the year, no doubt written for use at Ingatestone, but

offered to a wider public as well. The 1605 publication predated the Gunpowder Plot later that year. Not surprisingly, the religious climate changed somewhat in consequence of the plot, and there is at least one case of someone being arrested merely for possessing the *Gradualia*. Happily, though, Byrd felt bold enough to publish the second set just two years later. The *Ave verum corpus*, one of Byrd's best-loved motets, sung at Communion this evening, comes from this collection. So does the setting of crowd-parts from the Passion according to St John, often heard here at the Cathedral on Good Friday.

In the Preface to the first part of the *Gradualia*, Byrd wrote a particularly striking account of the process of composing these motets. He said this: 'There is a certain hidden power, as I learnt by experience, in the thoughts underlying the words themselves; so that, as one meditates on the sacred words and constantly and seriously considers them, the right notes, in some inexplicable manner, suggest themselves quite spontaneously'. Not every composer has been blessed with quite that level of fluency! But it does tell us that Byrd's music is the fruit of prayer, and it serves most effectively to nourish our own prayer as we listen to it.

After Byrd's death, his English church music continued to be performed by Anglican choirs. His considerable corpus of secular and instrumental music likewise continued to reach a wide audience. The Catholic music, though, fell into oblivion, until its revival in the early 20th century, largely through the pioneering work of Sir Richard Terry, the Cathedral's first Master of Music. At the time of Byrd's death, 400 years ago today, it would have been hard to imagine his music being performed so frequently at the principal Cathedral of the land. As we give thanks for his wonderful legacy and as we pray for the repose of his soul, we might well reflect what joy it would have brought to his heart to see and hear what is happening here this evening.

Micah: Hope for a world gone wrong

Fr Chris Clohessy

Fr Chris has come to the Cathedral as a summer supply priest for a number of years. Previously he has written on other 'Minor Prophets' of the Old Testament, whose words we hear occasionally, but who still reveal important aspects of God's dealings with his people.

Micah adds nothing new to what the prophets before him had said; what he does is vigorously to emphasize their prophecies. His words are directed to a society entombed by the bewilderment of violence, uncertainty, and economic disruption, in which ordinary citizens were being exploited, the courts and its legal experts were corrupt and easily bribed, the priests were often ringleaders in the exploitation, and a group of official prophets preached messages that were in accord with how much people paid them, reassuring sermons that satisfied their hearers: 'Is not the Lord in the midst of us? No evil shall come upon us!'

Micah condemned the popular preachers of his day, accusing them of corruption and decadence: 'As for the prophets who lead my people astray, they proclaim peace if they have something to eat, but prepare to wage war against anyone who refuses to feed them. Night will come over them, with no more visions.' However, Micah also offers hope, and an opportunity – people have made a mess of things, but they have a chance to repent. Should they choose not to, God will send them into exile, bringing them so low that they in turn become the marginalized persons, like those they have ill-treated.

Micah urges hope, promising that God will be faithful and will appear suddenly and in surprising ways, inviting his hearers to look for God's presence where they least expect it and to be attuned to the voices of the small and the vulnerable. The prophet insists, in contrast to those popular preachers whose self-ambition showed that they were false, that he is filled with genuine zeal for the oppressed, the sign that someone is filled with the Lord's Spirit. He is not merely an emotionless megaphone for the divine message: he is a human being who speaks words of judgment through tears and with earnest pleading. In Micah the invisible God becomes audible. However, he is rebuffed by his audience as he lifts his almost solitary voice from the highest peaks of ethical standards.

Alongside his anxiety over the gaps in social justice, Micah hammers away at a worship of God that has become so lazy that all it does is to idolize and mirror the culture of the day, led by preachers all too willing to say whatever people wanted to hear. For Micah, the chief sinners in all this are the establishment figures – rulers, priests, judges – people who have in their grasp the power to make good things happen, but who then go off and use that power unjustly and unequally.



Early 18th century icon of the prophet Micah on the iconostasis of Transfiguration church, Kizhi monastery, Karelia, Russia

Micah's preaching is divided into three cycles of doom and of hope, each cycle beginning with the command to 'hear' or 'listen'. In the first cycle (chapters 1-2) he challenges people to hear God's judgment about them: 'If a liar and deceiver comes and says, "I will prophesy for you plenty of wine and beer", that would be just the prophet for this people!'

In the second cycle (chapters 3-5) he challenges people to hear God's answer: here, Micah introduces his first great note of hope – in the last days people will stream again to God's house: schools and universities will no longer teach the art of war, and people will beat their weapons into something more useful. The ruler over this new era will come from the most insignificant place of all – Bethlehem. He will shepherd his flock.

In the third cycle (6-7) he challenges people to hear of their redemption. In a handful of verses in chapter 6 Micah offers the classic answer to all that has gone wrong with our world, so that all of our Christian lifestyle is wrapped into three simple commands, three things that God himself declares to be good: *To act justly and to love mercy and to walk humbly with your God.* A whole Christian life could be built on these three great commands of Micah.

The Old Testament overflows with promises for those who hope in God, but a number of features stand out: Micah assures us that when we watch in hope for the Lord, our God will hear us, while the psalmist promises that those who hope in God will never be put to shame; instead, God's eyes keep watch over them, his blessing rests on them, and they bring pleasure to his heart. It is their hope, says Isaiah, that renews people's strength: 'they will soar on wings like eagles; they will run and not grow weary, they will walk and not be faint. God will never disappoint them.'

Meeting Chris Too



Five years ago, I left Ampleforth College on a journey to become a Cathedral Organist. I am delighted to now return to my Catholic roots to learn from some of the finest musicians in the country.

Having grown up in Bridlington, East Yorkshire I began playing the organ a few years into my choristership at the Priory Church, funded by the then newly-founded Dr Martin Clarke Young Organ Scholars Trust. I then moved to Ampleforth with a music scholarship, where I learnt organ with William Dore, gaining

my ARCO. It was here that the seeds were sown for a love of the Catholic liturgy and plainsong. I subsequently spent a year as the Organ Scholar at Gloucester Cathedral, getting to grips with Anglican liturgy for the first time. Some highlights from that year included working with over 400 local children each term to produce a concert as part of the cathedral outreach project, and playing for part of the Three Choirs Festival in 2019.

The next stop on my journey was Cambridge, where I started as the Junior Organ Scholar at King's College whilst studying Music. I will always remember going on the 'North Tour' with the King's Men (the back row of the choir), driving hundreds of miles from Bakewell in the Peak District, to as far north as Penrith, performing concerts in venues as we went. I subsequently took up the Organ Scholarship at Jesus College, where we toured around the UK and Paris, and I played for my first BBC Radio 3 broadcast. Outside of term-time I took part in outreach around Cambridge, tutoring on the Oxford and Cambridge Singing School, and the newly established Cambridge Choral Academy for adults.

Having graduated from Cambridge, I became the Organ Scholar at Salisbury Cathedral, playing daily on their 'Father' Willis organ – built by the grandfather of our Grand Organ's builder! It was here I began solidifying what I had learnt in Cambridge, now with more time to focus solely on the organ, gaining my FRCO whilst working regularly with the two sets of boy and girl choristers.

I remember meeting Peter Stevens at Ampleforth 7 years ago when the Westminster Choir visited for a concert, where, as an entranced 15 year-old aspiring organist, I sat in the loft, occasionally turning the odd page – I still have that programme! We met again, this time properly, at the Edington Festival, where, in my first year, I ran the live-streaming so that the festival could go ahead despite COVID-19. The following year I became organist for the Schola, which made me realise that Westminster would be the ideal next stage of my journey. I am thoroughly looking forward to becoming part of the wider community, and a part of Clergy House.



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The Bartletts – a Cathedral Family

Patrick Rogers

Two mosaics near the Cathedral entrance portray St Francis of Assisi and St Anthony of Padua. They commemorate the lives of Francis and Anthony Bartlett and were donated by members and friends of the Bartlett family, a family intimately bound up with the life of the Cathedral since its opening 100 years ago. It has provided an Administrator, Sub-Administrator and Provost of the Cathedral Chapter, two ceremonial swordbearers to six Cardinal Archbishops, and an artist whose work on the marble and mosaics can be seen all around us.

Joseph Henry (Harry) Bartlett was born the son of a Bristol vintner and converted to the Catholic faith at the age of 17. He moved down to London as the representative of John Hardman, Church Furnishers, and started the Art and Book Company at 22 Paternoster Row. In 1902 the company occupied premises at 28 Ashley Place, then opposite the main entrance of Westminster Cathedral, which itself opened in 1903. Harry gradually formed a close friendship with the newly-appointed Cardinal Archbishop, Francis Bourne, and became his *Gentiluomo*, or ceremonial swordbearer. Marriage to Eleanor Mackie, from a longstanding Catholic family who lived next door to the Birmingham Oratory, was followed by the birth of 12 children.



The Art and Book Company at 28 Ashley Place

Francis Bartlett, the ninth child of the marriage, was born in 1912 in Kensington, and named Francis after his godfather,



The Bartlett family with Harry Bartlett at the top right and his wife seated in front of him

the Cardinal. Educated by the Jesuits at Wimbledon, at first he wanted to be a Dominican, but was dissuaded by Cardinal Bourne who sent him off first to Allen Hall, then based at Ware, and then to St Sulpice in Paris. He was ordained priest by Bourne's successor, Cardinal Hinsley, in 1935, and appointed curate at the Church of St Anthony of Padua, Edgware. At the end of the War, which he found galling 'with five brothers in uniform and me on a bicycle in the suburbs,' he returned to the Cathedral as a Chaplain in 1944 and then Sub-Administrator from 1954-64. It was then that he persuaded the Cathedral authorities to recommence the decoration of the Cathedral. Then, after a short break, he was appointed Cathedral Administrator from 1967-77. He died in 1992.

Anthony Bartlett, Francis' younger brother, was born in 1913 on the Feast of St Anthony of Padua and worked at the Art and Book Company in Ashley Place, taking over on the death of his father in 1936. He also took on his father's role as *Gentiluomo* and served five Cardinals in this capacity until the death of Cardinal Hume in 1999 – the last to do so, for the Second Vatican Council had decided to end the tradition of *Gentiluomo*. As Anthony put it: 'I am a sort of Dodo, I am officially extinct.' After returning from the War, Anthony continued as manager of the Art and



Anthony, not in Gentiluomo dress

Book Company. But in 1971-75 the area in front of the Cathedral was redeveloped, producing the Piazza and the view we have today from Victoria Street. The old Ashley Place buildings disappeared and the Art and Book Shop moved to new premises at 28 Buckingham Palace Road.

Anthony, who retired at the age of 80 and died in 2000, will probably be remembered best for his tireless work for the elderly, the unemployed and the homeless with the Society of St Vincent de Paul, the Passage Day Centre and

Providence Row night shelter – work for which he received the OBE in 1991. He was also a Eucharistic Minister, Reader and server at Mass. Working with his elder brother, Francis, he installed in the Cathedral both the medieval alabaster statue of Our Lady of Westminster and the 17th century wooden figure of St Anthony, hewn from a tree trunk. In the aftermath of Vatican II and the changes this instituted, sometimes together with his younger brother Aelred, and sometimes with the artist Douglas Purnell, he undertook the re-ordering and redecoration of sanctuaries in Catholic churches such as Our Lady of Victories in Kensington, St James in Spanish Place, Holy Redeemer in Chelsea and Our Lady of the Assumption in Warwick Street, together with chapels at Heythrop and Mayfield Colleges.



Anthony Bartlett as Gentiluomo to Cardinal Hume

Aelred, the youngest of the three brothers, was born in 1918 and grew up, like them, in the shadow of the Cathedral. He trained as an artist at the Slade but World War II interrupted his studies and he was sent off, first to Africa and then to Italy, as an interrogator in the Intelligence Corps. Fortunately he was based in L'Aquila in the Abruzzi and its many imposing Romanesque and Renaissance churches and palaces increased his interest in church architecture and decoration. On his return to England he obtained his Slade diploma and then worked as a restorer of paintings and designer of theatrical sets. In early 1956, on the advice of the Cathedral Art Committee, Cardinal Griffin decided that work should resume on the decoration of the Cathedral nave and Aelred was brought in. Both he and Francis, the Sub-



Aelred painting

Administrator, were determined that the work should be in accordance with the original designs of the architect, J F Bentley, despite opposition from some members of the Committee.

So it was that Aelred travelled to Italy, Greece and Ireland to find the marbles and mosaics of which Bentley would have approved. Together with marble merchants, John Whitehead & Sons, Aelred visited *Cipollino* marble quarries on the Greek Island of Evia and insisted on the opening of a new quarry face to produce the wavy, light green marble which clads the Cathedral nave piers today. It was Aelred who contacted the Geological Survey of Ireland through the Irish Embassy, and arranged for the reopening of the abandoned Cork Red marble quarry at Baneshane, previously used by the Cathedral before World War I. This mottled red marble is now combined with *Cipollino* throughout the nave. Finally it was Aelred who supervised the nave, pier, wall and balustrade decoration and the marble floor in the Lady Chapel in 1956-62.

Other examples of Aelred's work in the Cathedral consist of the vine and star mosaics in the soffits of the transept arches ('just practising,' as he put it), the Cosmatesque inlaid marble panel set into the floor below Our Lady of Westminster, and the Roman-style mosaic depiction of St Nicholas in the niche at the end of the north aisle – complete with a wren, since it commemorates the wartime head of the W.R.N.S. He also prepared mosaic designs for the decoration of St Paul's Chapel but, to his intense annoyance and at the insistence of Boris Anrep who had just finished the mosaic decoration of the Blessed Sacrament Chapel, it was Anrep's

assistant, Justin Vulliamy, who received the commission. Aelred's comment on Vulliamy's mosaic of St Christopher in the north aisle niche opposite his own St Nicholas was that it looked as if both the saint and Christ had been wearing bathing costumes! Aelred's last work for the Cathedral was to select marble panels for the front of the nave piers at gallery level. He chose deep red *Rosso Laguna* and pale blue *Azul Macaubas* and the panels went up in time for the 1995 Centenary.

So this is the family and these the three brothers who gave so much to the Cathedral, spiritually, practically and artistically. At the centre was Francis, to whom both Anthony and Aelred were very close. Francis combined a great love for humanity, the Catholic Faith and the Mass with a full appreciation for what life in London had to offer – opera, art galleries, good food and wine. He loved telling stories, not always strictly truthful. As his brother Aelred said of him: 'if Francis did not know something he simply made it up'; and many of the Cathedral legends originated with him. He was an accomplished photographer and enjoyed travelling, particularly in Greece, Turkey and Italy. As for Anthony, his life was one of service, of helping people he saw as less fortunate than himself. In the words of Aelred Bartlett, who died on Good Friday 2004, 'Francis combined a deep faith with a love of the world and its people, Anthony was a saint, and I am just an artist'.

On Sunday 9 July we were pleased to welcome 75 members from several generations of the extended family to visit the Cathedral and renew their acquaintance with the work of the brothers whose lives were so intimately connected with this place.



The portrait of Francis as Cathedral Administrator, painted by Michael Smee, hangs in the Long Corridor

Philip Learns to Play the Piano

Oremus begins here the serialisation of the Chorister Memoirs of Philip Hodges from the years 1916 – 1921. We begin with a short biography and account of his learning to play the piano at home in Sheffield

BIOGRAPHY

Philip Hodges was the fifth of seven children born to Thomas Walter and Kate Phoebe Hodges. He was born in Sheffield where his father was a pharmacist for Boots the Chemist. Not only were music and art prevalent right through the family, but there was also engineering and a love of gardening. Indeed, his great grandfather was the Wood Agent (Head Forester) at Castle Howard in Yorkshire. His first schooling was at Notre Dame High School in the prep department. He won a scholarship to Westminster Cathedral Choir School, which he attended from 1916-1921, during and after World War 1.

After his time at WCCS, he joined the Yorkshire Penny Bank as a clerk; a job he held until ill-health forced his early retirement in the early 1950s. In 1932 he married Margaret Crossland, whom he had met at the Sheffield Catholic Players, an amateur dramatic group. Together they performed in several short one-act plays to much success. Due to bank rules in those days, employees were not allowed to marry under a certain age, so their relationship had to be kept under wraps. He did not enjoy his job in banking, but as the family grew, he was obliged to provide for them and so endured an unhappy time banking. He served in the RAF as a radar controller during World War 2.

He suffered serious illnesses in 1956 which kept him in hospital for large chunks of the year. Disastrous surgery led to long-term ill health which he bore with resignation and fortitude. During the post-operative time and enforced retirement, he took on several jobs such as work in the GPO exchange, teaching English in night-school classes, accountancy work for small firms, and even 'doing the books'

at his first school - full circle! In among this, he still kept up his love of amateur dramatics.

But his true love was composing music. He joined a small choir, The Fossdale Singers (which has now grown into a much larger choir, the Escafeld Chorale). He set many poems to music he had composed and transcribed them for SATB, ready for future get-togethers at the house of the founder of the group, Ron Law. Philip was delighted to be among such a group of professional musicians. He always referred to them as 'Mus Bachs', and as in his early days at WCCS, they were able to pick up his music and sight-read immediately.

He had also been a member of the Huddersfield/Handel Choral Society as a young man, which again was significant, as in his early childhood, his uncle, Chas W Tozer, had a prestigious furniture shop beneath Handel's House/Museum in Brook Street, London (mentioned in his memoirs).

His music has been sung in both Sheffield Cathedrals, Greyfriars Church Edinburgh, University choirs, such as Vanderbilt Uni in Nashville, and various places and schools in the country. He wrote over 60 pieces, each of which he put into a folder with an illuminated cover of his own design. He died in Sheffield at the age of 81.

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"A MUSICAL POT-POURRI"

Some Memoirs in the Life of an Unconventional Boy-Chorister at Westminster Cathedral 1916-21

To John Michael East who, in a rash moment, suggested to me that I should write a memoir of life as a boy-chorister at Westminster Cathedral under Sir Richard Terry during the 1st World War of 1914-18.

FOREWORD

In 1948 Hilda Andrews published her 'Westminster Retrospect', a memoir of Sir Richard Terry (Oxford University Press). Miss Andrews, B. Mus., wife of G. Martin Lee, is a musicologist, editor of Byrd's 'Lady Nevells Booke', North's 'Musical Gramarian' and compiler of the catalogue of MSS in Buckingham Palace Library. Whilst Miss Andrews' book has all the hallmarks of lively narrative and very attractive prose, the biographer has relied, of necessity, on deep research and the recollections of her subject's numerous friends and acquaintances. In so far as it contains, in part, recollections of Terry by one of his choirboys during a brief part of his life (1916-1921), the following monograph may possibly show yet another side of the same coin.

Philip Hodges

.....

ONE - EARLY YEARS

In 1916 the London buses were open topped and had solid rubber tyres. When it rained the passengers on the top deck covered themselves with a tarpaulin sheet, one of which was attached to each wooden seat. The Hampstead 'tube' (now the Northern Line) ran from Golders Green to Charing Cross where it turned a complete circle under the Thames for its return journey. The bearded George V and his queen, Mary, occupied the throne – the last of a dying Victorian dynasty. Ten standard cigarettes were then six old pence and the Great Wat was at its height. Victoria Street, Westminster, was a canyon of Victorian buildings. From the Abbey to the Army and Navy Stores the premises were largely occupied by the London offices of provincial firms. Thereafter as far as Victoria Station the ground floors were given over to retail shops. On the south side behind

this façade of shops stood Westminster Cathedral in Ashley Place, landlocked by storied blocks of expensive flats. But its Campanile or tower of red brick rose 300 feet above the ground, an impressive sight when seen at close quarters. In 1975 a piazza was formed in front of the Cathedral thus bringing the noble frontage of this Byzantine building into the view of passers-by in Victoria Street.

In 1916 the choir of Westminster Cathedral under the direction of Richard Terry, Mus. Doc., had attained the reputation for a standard of performance at least equal to that of Westminster Abbey or St Paul's Cathedral. All three boasted of a Choir School for resident boy-choristers and admission to these schools was strictly governed by passing a searching test of musical ability both as to quality of voice and a general 'ear' for music. Scholarships were available in each foundation. I had much experience of choral singing from the age of 8 and was a very willing boy-chorister in St Marie's Catholic Church in Sheffield. It was during this time that I realised I had the itch to improvise at the piano, not so much the making of tunes but rather the basic principles of harmony which came to me by intuition after being exposed to so much four-part choral singing. About this time the choir master of St Marie's was attempting to 'pay attention' to my eldest sister. His visits to our house were made under the pretext of teaching me to play the piano. I suppose I had about two lessons but the arrangement was short lived and since then I have never had any formal instruction to play the piano. But I longed to play like my sisters did, and so I taught myself. They had schooled at Notre Dame High School for Girls in Sheffield and all subsequently trained as teachers at Mount Pleasant Training College in Liverpool.

During their vacations from college they would sing and play pieces for female voices which they had practised at college and thus I became aware of music other than the church music which, up till then, had been the only harmony with which I had been acquainted. One of them did her courting in our parlour at home where we had a piano and, in my innocence,



St Marie's Cathedral, Sheffield

I would go and play to my sister and her beau, thinking how lonely they must be sitting all alone in the gathering twilight. The films in those days were 'silent' and a small orchestra in each cinema played appropriate music to illustrate the drama flitting across the screen; it was truly 'programme' music. Over our piano there was a huge engraving in a massive gilt frame, and it was from this that I got my 'inspiration' and my 'programme' music.

The engraving was called 'The Pursuit of Pleasure' and was taken from the original oil painting by Sir Noel Paton, the eminent Scottish painter, some of whose works are on permanent exhibition at the Scottish National Gallery in Edinburgh. The subject of this Victorian work was an allegory showing the folly of mankind in the fatal pursuit of earthly happiness. On the extreme left was a cruel and angry sea with heavy rain clouds lowering over a forbidding shore about which were strewn bits of wreckage and the skeletons of former ages, who, presumably, had paid the price for their quest of unbridled pleasure. To the right, bathed in the false light of current sensuous pleasure were all forms of the human condition; the young mother with her brood of children

being trampled on by a pair of starry-eyed young lovers. There was the miser gloating over his crocks of gold, the young soldier proud in his panoply of war; the mighty king surrounded by his over-dressed and sycophant court; the High Priest in the vestments of his exalted position; the drunkard spilling the wine from an upturned goblet and attended by a wanton in diaphanous attire holding a bunch of grapes over his head. There were two female gossips, a group of card-sharpers and a murderer or two all marching with mindless abandon towards the inevitable end in the murky waters of death which lay ahead.

Floating over this melange of depravity was the Goddess of Pleasure, a very nubile figure in a see-through garment. With a saccharine 'Mona Lisa' smile she beckons the straggling line of petty thieves, fornicators and mischief-makers who follow, to their destruction. Finally the angry visage of St Michael, the Archangel, glowers from a convenient cumulus in the sky with a drawn sword ready to strike. All this was grist to my musical mill which I illustrated in sound on the piano like the orchestra of a cinema. The long-suffering swains behind me were singularly patient with this 'gooseberry' intrusion.



The Ex-Files Part II

During the diocesan pilgrimage to Lourdes there was a familiar face (slightly masked by a beard!) at the International Mass and Eucharistic Procession to pilgrims from the Cathedral. Freddie Sparke is an ex-chorister who was present at Cardinal Vincent's Installation and First Mass at Westminster. He was also part of the group of choristers who sang at the Shrine's 150th Anniversary celebrations on 11 February 2018. Freddie spent July as a Cantor with the Chantres of the Shrine of Lourdes, cantoring at all International Masses, and most Blessed Sacrament and Torchlight Processions (many of which he directed). He covered the singing in English and Italian (which he has just studied in his International Baccalaureate at Rugby School), with a lot of the French too and the occasional stab at German.

The Ex-Files, Part 1

The Second Sunday of July saw the end of the Choir School term, when the Choristers have the privilege of choosing their (and not always the Master of Music's) favourite music for the Solemn Mass and Vespers. It is also the occasion for bidding farewell to those moving on to new schools; this year, Lorcan, Lucius and Ntseyep, whom we thank for their share in the Cathedral's worship and to whom we offer our best wishes and prayers for the future.



Freddie, with Bishop John and Cardinal Vincent



Take your partners

It is one of the gifts that the Filipino community brings to the Cathedral that many of its members seem to have dancing shoes in their wardrobe. Tea dances are well-supported and whether it be slow waltz, tango or line dance (as it seems to be in this image, with a full floor) an enjoyable afternoon is had by all.

Graduation Days

The two summer days of graduations for St Mary's University, Twickenham which the Cathedral hosts are hard work for families and friends present, who must applaud individually each and every one of the new graduates receiving their degrees. It is also, of course, a dressing-up day and, as the image shows, perhaps a chance to try out a new hat.



A Revival

The Guild of the Blessed Sacrament meets for its devotions after the evening Mass on Mondays and, of recent times, has confined itself to the Blessed Sacrament Chapel. However, an older custom was for there to be a procession of the Sacrament once a month and this was revived to mark the last Guild meeting before the summer break. The Head Sacristan volunteered to shoulder the Guild Mace (a fine object of some weight) and the procession proceeded duly to honour the Lord in his sacramental presence.



© Sarah-the-Snapper

The Bread of the Poor

Once upon a time, the Guild of St Anthony met in St Joseph's Chapel, but now finds it more convenient to be at home in the Lady Chapel. As the image shows, there was a good turn out for Fr Brian leading the prayers in honour of St Anthony's feast and then blessing the flowers and bread that had been prepared as tokens of the charity to which we are all called.



The Watney Chalice

Richard Hawker, Head Sacristan

This month's object is a chalice, a little over 7 inches tall, with an unusual octafoil base, with four of the panels set with enamels of saints, and a coat of arms. The other panels (and the eight above them) are chased with scroll work, every single panel being different- a sign of some devoted craftsmanship.

The bowl is of silver gilt, and the rest of the chalice of copper gilt, inlaid with various enamels; some of these are missing or damaged, and some of the figures are more easily identifiable than others! They include the Virgin and Child, St John the Baptist (both of whom appear twice on the chalice), and possibly St Peter. A particularly lovely detail is the two octagonal pieces of the stem which are carved *Ave Maria* and *Gratia Plena*. It is consistent with other work coming out of Siena, though of course it is impossible to say with certainty. The base is carved with the date of 1534, and the initials 'BMf' in what appears to be the same hand as the date. To put this into context, 1534 is the year of Henry VIII's Act of Supremacy,

establishing himself as Supreme Head of the Church of England. Also on the base is a much later inscription, dating from 1920: *Orate pro animabus Claudi Watney et Adae M Hildae Coniugis quae hunc calicem Domino redemit MCMXX* or 'Pray for the souls of Claude Watney and Ada M Hilda his wife who returned this chalice to its Lord in 1920'.

Some will recognise the name Watney as the brewing company of 'Watney's Red Barrel' fame; indeed it is that family. Claude (1866-1919) was director of the company, but his real passion was for motor cars, and this is how he met his wife Ada, who was an avid motorist. The Watneys were not, it seems, a Catholic family (Claude had some admirable spinster sisters who went off and laboured as missionaries for the Anglican Church Mission Society in places such as India and China). Ada, it seems, was the Catholic, and quite a philanthropic one at that. During World War I she turned part of their Mayfair home over to a nursing home for officers. She also, in 1929, gave over one of their country seats, Mervil Hill,



to the Sisters of the Sacred Hearts of Jesus and Mary. They turned it into St Dominic's school, which it remains to this day.

It does not seem that the Watneys were great collectors of *objets d'art*, so it is entirely possible that the chalice was acquired and given to the Cathedral especially as a memorial to her husband who had died the previous year and possibly the many men she would have met who came through the doors of her home when it was turned over to nursing, who never returned. The chalice is sadly not useable at this time. This is a great pity, given its age, beauty, and provenance. However, if some kind readers were willing, our resident silversmiths, J. McCarthy, would be willing to restore it to working order for £350. If you would be interested in contributing to this project, please contact me: headsacristan@rcdow.org.uk.

Oremus is available for collection from the Cathedral, can be sent to you by post, read online at the Cathedral website or delivered direct to your inbox

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Oremus 09.23



Glorifying God in Art – Artists Invited

Fr Brian O'Mahony

Frequently, visitors to the Cathedral ask whether there has been a fire here, leaving its mark on the blackened domes over the huge, vaulted space of the Cathedral interior. Many seem surprised that the darkening on the exposed brickwork is the accretion of more than a century of candle and incense smoke and grime of the London air. They are often further intrigued to learn of the long-term vision that, one day, all the exposed masonry above them will be decorated in mosaic, which, when completed, will be the crowning glory of the decoration of this house of God and to his eternal glory.

The work of the first generation who created Westminster Cathedral, who oversaw its design and construction, remains uncompleted. Each successive generation has added to the story, as areas have been progressively decorated with marble and mosaic. Each intervention in the style and taste of each generation, and a wide variety of artists from around the world have contributed to the Cathedral's ornamentation; all adding to the unique beauty of this building which is beloved of so many.

The next project in this ongoing work is soon to commence - the design and installation of the mosaics to the Baptistry, which remains a prime lacuna in the overall decorative scheme of mosaics. Aside from the main Sanctuary, it is arguably the most important space in the entire Cathedral. As such, it deserves worthy ornamentation. The significance of this undertaking cannot be overestimated.

By ancient tradition, the Baptistry of a church is often found near the main entrance, as it is with our byzantine cathedral. The symbolism of physical entry into the church building, and the spiritual entry into the Church through the Sacrament of Baptism, is deliberately paralleled in our architecture. This provides a silent catechetical reminder to believers as they cross themselves with Holy Water at the doorway of the house of God, the common home of Christ's faithful.

Passing through the bronze gates to the Baptistry chapel, the visitor encounters the imposing octagonal font designed by Cathedral architect J F Bentley. With its wonderful inlaid marbles, it stands as the focal point at the centre of this chapel. This font, from which the saving waters of Baptism flow, is also central for those who come to the Sacraments. Here they enter the Church and receive the promise of eternal life. A weathered statue of St John the Baptist, cast in Cornish Tin, completes the scene, and is appropriately larger-than-life-sized, surrounded by the lower wall areas, graced with marble revetment of the mid- 20th century.

The cross-vaulted ceiling and apses of the Baptistry still stand whitewashed, awaiting the time when the will, the talent, the vision and the finance to create a decorative scheme worthy of it are brought together. The first and the third of these,



The Baptism of Christ on the vault of the Arian Baptistry in Ravenna

we are delighted to say, have now come to pass; the fourth is gaining momentum also. What remains is the search for the best artistic ability to bring this project to life.

We now seek expressions of interest from artists or artistic collaborations to create a work in this sculptural interior, to design and execute a scheme in mosaic which reflects and expresses the spiritual significance of this space. The successful applicant will have the opportunity to work with us in developing decoration in one of the most significant buildings and certainly the United Kingdom's most important Catholic place of worship.

At the wish of the Cardinal Archbishop, and with the able professional advice of the volunteer members of the Cathedral Art & Architecture Committee, prospective artists will be invited to visit the Baptistry and hear more of the project during Autumn this year.

The design for the decoration of the Baptistry is just about to begin; however, we hope to be able to share updates with parishioners, supporters, and readers of *Oremus* over the next few months. In due course we will have a mosaic setting fitting for the Baptistry, enhancing the dignity of this space and continuing the legacy of our forebears in giving glory to God through sacred art.

If you may be the person we are seeking to form and lead the design, please contact us by Friday 15 September, through Fr Witoń, the Cathedral Administrator, referencing work you have undertaken that reflects the requirements of this new significant creation.

Contact email: Elizabeth Arnot (PA to the Administrator)
elizabetha@rcdow.org.uk

In retrospect: from the *Cathedral Chronicle*

Book Review

A Planchette Problem and other Stories, Sr Mary Christopher, O.S.D.; Burns Oates and Washbourne, Ltd; 4s 6d.

'A Steep Track' is the best in this collection of short stories, each centring round one or other of London's most beautiful Catholic churches. Although there is a great depth of thought, and the supernatural world is occasionally brought very close to the reader, we cannot congratulate the author on her technique. Her dialogue is often stilted, and one cannot help feeling now and again that the slang is more forced than spontaneous in the mouths of her young people. The title-story is hardly readable, and is too obviously a tale with a moral. Such subjects had better be left alone unless they can be handled with the pen of a Benson. The chief value of this little book is that it contains illustrations of twelve Catholic churches.

Lourdes in China

Many of us look back upon our wonderful pilgrimages to Lourdes in France this year with happy memories; but Lourdes in China is a strange idea! There exists, however, at Kai-tcheou a grotto of Lourdes the exact size, with an excellent copy of the gracious statue of Our Lady of Lourdes; nor are miracles wanting, it is reported. 'But how about a miraculous spring?' you ask.

True enough; but instead of the stream, there is a well, with healing properties, only to those who have faith, and have invoked Our Lady of Lourdes. Numerous pilgrims come daily to the grotto: a deaf child recovered his hearing, it is reported; the paralysed walk, crutches are left there, and many almost at death's door have been restored to life; and many Christians, even more pagans, however, make a pilgrimage to the grotto.

Only two years ago, when Bishop Lechouart came on the festival of St. Joseph, 1921, the children of the Convent school surrounded his Lordship and begged shrilly for a grotto of Our Lady of Lourdes, for they already had a small Oratory of the Sacred Heart in their courtyard, and something like it for their 'Cheng-Mou' (Holy Mother). The Bishop's devotion to the Blessed Virgin is well known, so the grotto was at once designed, and the spot near the well chosen for it and

enclosed. But in this flat, alluvial district stone is a rarity, brought from the mountains over 60 miles distant. How could they get the stones?

But it was the year of the famine, and the proverb 'It is an ill wind,' etc., came true. The people were selling everything they could lay hands on for a sack of millet or rice, and, hearing that stones were wanted, they made a collection of all sorts of them, and sold them very cheaply to the architect. A heap was soon made of pieces of broken steps, decapitated lions, millstones; pieces of angels' statues; old steps of wells worn by many feet; flat stones, too, on which the women wash and beat out the linen; stones for grinding rice, and some of those big stones seen beside the houses of the rich to assist visitors to mount a horse; and one big stone, a sculptured devil, before which many generations had burned sticks of incense. Sold for a piastre, the poor devil may now be seen at the feet of the Blessed Virgin on the left side of the grotto.

By July, 1922, a small mountain of earth and stones had arisen from the soil, and a wide, deep grotto was seen, about 17 feet high, inside the arch, and above this stood a beautiful statue of Our Lady of Lourdes. Everything but the altar has been cut out from those poor old stones, and it all looks very fine indeed to the enraptured Chinese pilgrims. The altar was consecrated and the statue blessed on the 16th July, 1922, the feast of Our Lady of Mount Carmel, and, in spite of the season's great rains, Christians came from all parts to the ceremony.

The first pilgrimage, however, took place on 15 August, the Assumption of Our Lady, when one hundred Christian pilgrims came. But the news spread rapidly that 'Cheng-Mou' granted all prayers at Kai-tcheou, and the number of pilgrims increased next Sunday to 700. Since then there has been an average of 500 pilgrims a day, without counting the children under 15 years of age; while on Christmas Day there were 883, coming from a distance of 30 to 40 miles around. All classes are represented before the grotto, from mandarins and ladies of high degree to beggars, and at any hour of the day may be seen women carrying on their heads large jars called *toulous*, to fetch water from 'Cheng-Mou's' well for their sick at home.

from the September 1923 *Westminster Cathedral Chronicle*

The Unknown Citizen (1940)

W H Auden

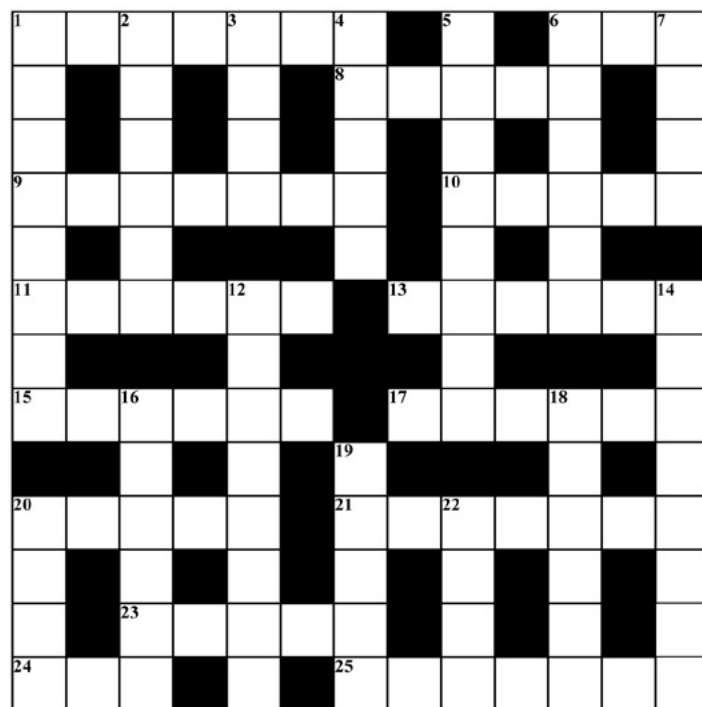
He was found by the Bureau of Statistics to be
One against whom there was no official complaint,
And all the reports on his conduct agree
That, in the modern sense of an old-fashioned word, he was a saint,
For in everything he did he served the Greater Community.
Except for the War till the day he retired
He worked in a factory and never got fired,
But satisfied his employers, Fudge Motors Inc.
Yet he wasn't a scab or odd in his views,
For his Union reports that he paid his dues,
(Our report on his Union shows it was sound)
And our Social Psychology workers found
That he was popular with his mates and liked a drink.
The Press are convinced that he bought a paper every day
And that his reactions to advertisements were normal in every way.
Policies taken out in his name prove that he was fully insured,
And his Health-card shows he was once in hospital but left it cured.
Both Producers Research and High-Grade Living declare
He was fully sensible to the advantages of the Instalment Plan
And had everything necessary to the Modern Man,
A phonograph, a radio, a car and a frigidaire.
Our researchers into Public Opinion are content
That he held the proper opinions for the time of year;
When there was peace, he was for peace: when there was war, he went.
He was married and added five children to the population,
Which our Eugenist says was the right number for a parent of his generation.
And our teachers report that he never interfered with their education.
Was he free? Was he happy? The question is absurd:
Had anything been wrong, we should certainly have heard.

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Auden's memorial stone in Christ Church Cathedral, Oxford

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



Alan Frost September 2023 – No. 113

Clues Across

- 1 Ireland's national Saint with chapel in the Cathedral (7)
- 6 Fish that must be paid for on receipt? (3)
- 8 '----- hath not anything to show more fair', Wordsworth On Westminster Bridge (5)
- 9 Cart used to carry victims, many Catholic, to the guillotine in the French Revolution (7)
- 10 Features of St Peter's in Rome and St Paul's in London (5)
- 11 Mary of -----, Catholic wife of King James II (6)
- 13 State of most northerly cathedral in USA, dedicated to Our Lady of Guadalupe (6)
- 15 Learning establishment attached to the Cathedral (6)
- 17 Site of ancient buildings near Luxor in Egypt (6)
- 20 Father of Methuselah in Genesis (5)
- 21 Person working for a train company (7)
- 23 Lord (and town in London) who said "power corrupts and absolute power corrupts absolutely" (5)
- 24 Cathedral in East Anglia (3)
- 25 Day in March fateful for Julius Caesar (3,4)

Clues Down

- 1 Leisure pursuits from earlier days? (8)
- 2 Source of Jewish law and theology (6)
- 3 ---- Stravinsky, composer of the choral Symphony of Psalms (4)
- 4 John ----, a leader of the Oxford Movement and name of a College of the University (5)
- 5 Strip of paintings on a raised shelf behind the altar or an altar step (8)
- 6 Sounds of 'Big Ben' (6)
- 7 & 22 Down: 'Day of Wrath....' Latin Sequence chanted at Mass of All Souls' Day (4,4)
- 12 New convert, especially in the early Church (8)
- 14 State of the USA whose capital is Little Rock (8)
- 16 Hip! Hip! (6)
- 18 Biblical hunter something of an enigma for Elgar! (6)
- 19 Give permission for USA president Ulysses? (5)
- 20 Old name for Ireland (4)
- 22 See 7 Down

ANSWERS

Across: 1 Patrick 6 Cod 8 Earth 9 Turnbrel 10 Domes 11 Modena 13 Alaska 15 School 17 Karnak 20 Enoch 21 Railman 23 Acton 24 Ely 25 The Ides
Down: 1 Pastimes 2 Talmud 3 Igor 4 Keble 5 Predella 6 Chinese 7 Dies 12 Neophyte 14 Arkansas 16 Hoorary 18 Nimrod 19 Grant 20 Erse 22 Irac

Tales of the English Martyrs

Edmund Bonner was Bishop of London under Henry VIII, deprived under Edward VI, reinstated under Queen Mary before being deprived again under Elizabeth I, and confined in the Marshalsea Prison, where he died in 1569. He was specially detested by the Protestants on account of his supposed severity to heretics, but Mr Gairdner expressly states that to the prisoners in his hands he was kind, gentle and considerate and always strove by gentle suasion to reconcile them to the Church before handing them over to the civil power. When ordered by the Council to remove the Mass and Divine Office from St Paul's, the one church where the Catholic rites still existed, he replied: 'I possess three things – soul, body and property. Of the two last you can dispose at your pleasure'.



The Month of September

The Holy Father's Prayer Intentions:

For people living on the margins

We pray for those persons living on the margins of society, in inhumane life conditions; may they not be overlooked by institutions and never considered of lesser importance.

Friday 1 September *Ps Week 1*

Feria *Friday abstinence*

* World Day of Prayer for the Care of Creation

* Anniversary of the death of Cardinal Cormac Murphy O'Connor, 10th Archbishop of Westminster

Saturday 2 September

Blessed Virgin Mary on Saturday

10.30am March for Life attends Mass

4pm Low Mass (Blessed Sacrament Chapel)

Sunday 3 September *Ps Week 2*

22nd SUNDAY IN ORDINARY TIME

Choral services resume

12pm Solemn Mass (Full Choir)

Lassus – Missa In te Domine speravi

Byrd – Venite exsultemus

Organ: J.S. Bach – Prelude and Fugue in E major (BWV 566)

4pm Solemn Vespers and Benediction

de Monte – Magnificat sexti toni

Lassus – Omnia tempus habent

Organ: Buxtehude – Passacaglia in D minor (BuxWV 161)

4.30pm Mass for the Deaf Service (Cathedral Hall)

Monday 4 September

Feria

Tuesday 5 September

Feria

Wednesday 6 September

Feria

5.30pm Cathedral Volunteers attend Mass

7.30pm Grand Organ Festival Recital – Simon Johnson (Westminster Cathedral)

Thursday 7 September

Feria

Friday 8 September *Friday abstinence*

THE NATIVITY OF THE BLESSED VIRGIN MARY

The Cathedral is open from 7.30am and closes in time for 7pm.

Monday to Friday: Morning Prayer 7.35am, Mass 8am, Mass (Latin, unless there is a Funeral) 10.30am, Confessions 11.30-12.30pm, Mass 12.30pm *, Exposition of the Blessed Sacrament 1.15-4.30pm, Benediction 4.30pm, Confessions 4.30-5.30pm, Sung Vespers 5pm (Latin, Choir, except Tuesday, English, Cantor), Solemn Mass 5.30pm (Choir, Tuesday: Boys' voices, Wednesday: Men's voices).

Saturday: Morning Prayer 7.35am, Mass 8am, Mass 10.30am (Latin, Choir), Confessions 11.30-12.30pm, Mass 12.30pm *, Confessions 5-6pm, Sung Vespers 5.30pm (English, Cantor), Sung Mass 6pm.

Sunday: Mass 8am, Sung Morning Prayer 9.30am, Sung Mass 10am, Confessions 10-12.30pm; Solemn Mass (Choir) 12noon *, Solemn Vespers and Benediction (Choir) 4pm, Confessions 5-6.45pm, Sung Mass 5.30pm, Mass 7pm.

For full opening and closure times of the Cathedral and for confession and service times, please consult the Cathedral diary on the website.

* Live streamed via the Cathedral website

Saturday 9 September

Blessed Virgin Mary on Saturday (St Peter Claver, Priest)



St Peter Claver in the Parish Church of St Nicholas, Strassburg

Sunday 10 September *Ps Week 3*

24th SUNDAY IN ORDINARY TIME

* Education Sunday

12pm Solemn Mass (Full Choir)

Mozart – Missa brevis in F major (K.192)

Palestrina – Quodcumque ligaveris

Organ: Elgar – Allegro maestoso (Sonata in G)

4pm Solemn Vespers and Benediction

Lassus – Magnificat primi toni

Dupré – O salutaris hostia

Organ: Elgar – Andante espressivo (Sonata in G)

Monday 11 September

Feria

Tuesday 12 September

Feria

(The Most Holy Name of Mary)

Wednesday 13 September

St John Chrysostom, Bishop & Doctor

7.30pm Grand Organ Festival Recital – Peter Stevens (Westminster Cathedral)



St John Chrysostom

Thursday 14 September

THE EXALTATION OF THE HOLY CROSS

Veneration of the Relics of the True Cross after all Masses

Friday 15 September *Friday abstinence*

Our Lady of Sorrows

Saturday 16 September

Ss Cornelius, Pope, and Cyprian, Bishop, Martyrs

Sunday 17 September *Ps Week 4*
24th SUNDAY IN ORDINARY TIME

* *Evangelii Gaudium* Day

Annual Mass Count – 1

12pm Solemn Mass (Full Choir)

Palestrina – Missa brevis

Croce – In spiritu humilitatis

Organ: *Franck* – Pièce héroïque

4pm Solemn Vespers and Benediction

Palestrina – Magnificat sexti toni

Tallis – O nata lux

Organ: *J.S. Bach* – Vater unser in

Himmelreich (BWV 682)

Monday 18 September

Feria

Tuesday 19 September

Feria

(St Januarius, Bishop & Martyr)

Wednesday 20 September

St Andrew Kim Tae-gon, Paul Chong

Ha-sang and Companions, Martyrs

7.30pm Grand Organ Festival Recital –

Martin Schmeding (Leipzig)

Thursday 21 September

ST MATTHEW, Apostle & Evangelist



St Matthew in the Peterskirche, Munich

Friday 22 September *Friday abstinence*

Feria

2.15pm Cardinal Vaughan Memorial School Foundation Day Mass

Saturday 23 September

St Pius of Pietrelcina, Priest

6pm Vigil Mass with Adult Confirmations

(Bishop Sherrington)

Visiting Choir – St Edmund's College, Ware

Sunday 24 September *Ps Week 1*

26th SUNDAY IN ORDINARY TIME

* The Harvest

Annual Mass Count – 2

12pm Solemn Mass (Full Choir)

Victoria – Missa Simile est regnum caelorum

Guerrero – Simile est regnum caelorum

Organ: *Widor* – Moderato (Symphonie VII)

4pm Solemn Vespers and Benediction

Bevan – Magnificat septimi toni

Harris – Faire is the heaven

Organ: *Howells* – Rhapsody No 1 in D flat

(Sonata in G)

5.30pm Migrants' and Refugees' Mass

(Bishop McAleenan)

Monday 25 September

Feria

Tuesday 26 September

Feria

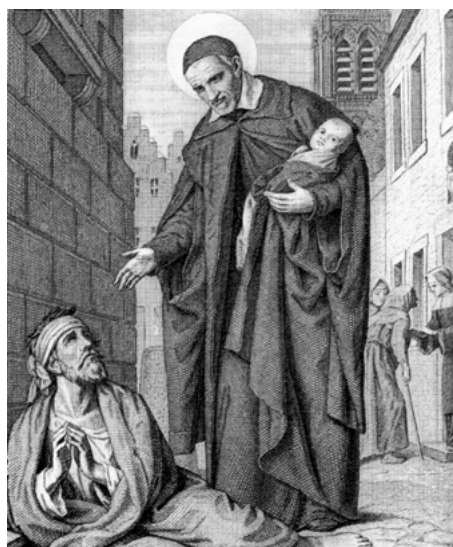
(Ss Cosmas and Damian, Martyrs)

Wednesday 27 September

St Vincent de Paul, Priest

7.30pm Grand Organ Festival Recital –

Johann Vexo (Notre-Dame de Paris)



St Vincent engaged in works of charity

Thursday 28 September

Feria

(St Wenceslaus, Martyr; St Lawrence Ruiz &

Companions, Martyrs)

Friday 29 September *Friday abstinence*

Ss MICHAEL, GABRIEL and RAPHAEL,

Archangels

2.15pm Sacred Heart, Hammersmith School

Mass

Saturday 30 September

St Jerome, Priest & Doctor

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

What Happens and When**Catholic Grandparents' Association**

Hinsley Room,

Second Sundays 12-3.30pm

Charismatic Prayer Group

Cathedral Hall,

Fridays 6.30-9pm

Divine Mercy Prayer Group

St Patrick's Chapel,

Sundays 1.30-2.30pm

Filipino Club

Hinsley Room,

First Sundays 1-5pm

Guild of the Blessed Sacrament

Blessed Sacrament Chapel, Mondays

6.15pm

Guild of St Anthony Lady Chapel,

Tuesdays 6.15pm

Interfaith Group Hinsley Room,

Third Wednesdays 2-3.30pm

Legion of Mary

Hinsley Room,

Monday 1.30-3.30pm

Nigerian Catholic Association

Hinsley Room,

Fourth Sundays – 1.30-2.30pm

Oblates of Westminster Cathedral

Hinsley Room,

Fourth Sundays 2.30-4pm

Padre Pio Prayer Group

Sacred Heart Church,

First Thursdays 1.30-3.30pm

RCIA Group

Vaughan House,

Tuesday 7-8.30pm

Rosary Group

Lady Chapel,

Saturday 10-10.25am

Walsingham Prayer Group

St George's Chapel,

First Tuesdays 2.30-4pm

Yoruba Association

Hinsley Room,

Third Sundays 1.30-3pm

The Enthronement of Archbishop John Carmel Heenan

Paul Tobin

1963 turned out to be an eventful year in the life of the Church in general, with the death of Pope St John XXIII and the election of Pope St Paul VI (Cardinal Giovanni Battista Montini, Archbishop of Milan) as his successor. The second session of the Vatican Council took place from September to December in that year.

In this country, 1963 saw the death of the seventh Archbishop of Westminster, Cardinal William Godfrey at the age of 73 in January, during the Great Freeze, which lasted some two and a half months. During the interregnum, the Apostolic Delegate to the United Kingdom, Archbishop Gerald O'Hara, who was responsible for submitting the three names to Rome to choose Cardinal Godfrey's successor, died in July shortly after returning from Rome for the coronation of the new Pope.

It was in early September that Archbishop John Carmel Heenan of Liverpool was announced as Godfrey's successor with the date of the enthronement set for 24 September, the day before he left to attend the Vatican Council. He had been given a rousing send-off from Liverpool Lime Street Station and on arrival at Westminster, he led a crowd of people to Archbishop's House where he appeared on the balcony, led them in prayer and gave a blessing. Heenan was seen as a dynamic figure who was well known as being an excellent performer in the media, particularly on television. He was seen by many as the ideal person to lead the Church in this country in the 60s.

The ceremony was televised live on ITV and the BBC showed recorded highlights later that evening. Excerpts can now be viewed on YouTube where the Provost can be heard singing one of the prayers before the actual Enthronement. After the Archbishop had been received solemnly by the Provost, Bishop George Craven,



along with the Metropolitan Chapter and College of Cathedral Chaplains, trumpeters from the Coldstream Guards sounded a fanfare from the Grand Organ Gallery before the choir sang two responsories in honour of the Blessed Trinity during the procession to the sanctuary, *Summae Trinitatis* and *Honor virtus et potestas*; these were composed at short notice by Colin Mawby, the Acting Master of Music. The Archbishop's Allocution from the throne attracted much comment; in particular his reference to a *pontifex* being a builder of bridges. Whilst acknowledging there being one Westminster Bridge he proposed to build several more of a spiritual nature. One of these bridges would: 'Span the Thames from Westminster to Lambeth where a dear friend resides'. He added that 'Westminster will also be linked with all other communities', thus demonstrating his ecumenical intentions.

The picture above shows the procession approaching the sanctuary with the canopy being carried by the Knights of the Holy Sepulchre and Knights of Malta. The figure holding the front of the canopy is Viscount William Furness, a generous benefactor to both Cathedral and Choir School, while on the Archbishop's right is Mgr Frederick Row, the Master of Ceremonies. The figure in cope and mitre is the Provost with Bishop David Cashman, Auxiliary Bishop of Westminster walking behind the Metropolitan Chapter.

In the picture overleaf, it will be seen there are no lights switched on in the Nave; this was due to the Cathedral being lit by TV arc lamps, except for the Sanctuary. Readers may note the absence of the canopy in the exit procession. Allegedly, the Archbishop wanted to be seen and not hidden under a canopy, whence its absence. The Archbishop's Train Bearer is Fr (later

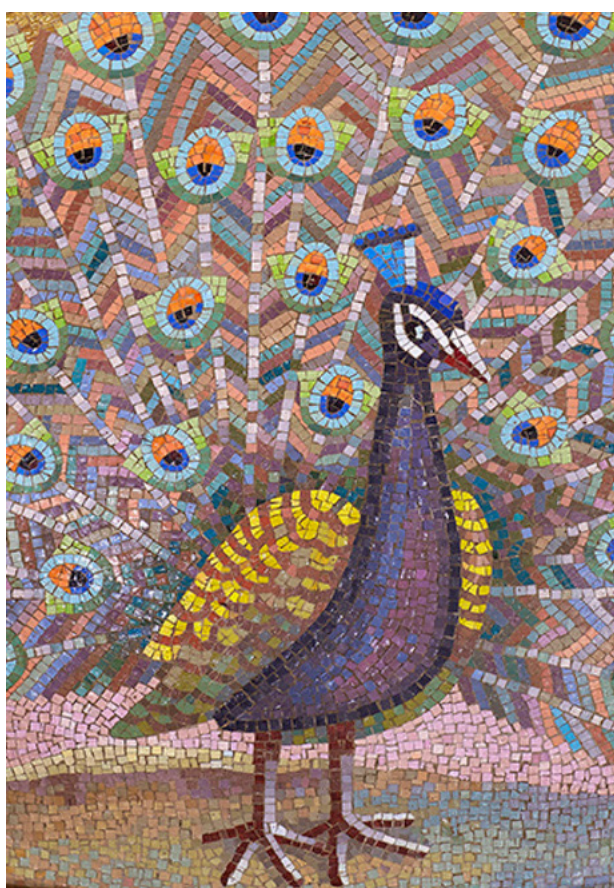


Canon) Herbert Veal, Headmaster of the Choir School, with Bishop George Craven to the right. Immediately behind him is the Vicar General, Mgr Canon Eustace Morragh-Bernard, while the tall figure to the left is a former Cathedral Administrator from 1947 to 1954, Mgr Canon Cuthbert Collingwood.

In the bottom right corner can be seen the bearded face of a well known Cathedral parishioner, Major Roche, who made a daily pilgrimage to Downing Street to pray on his knees outside No 10 for the Prime Minister of the day. This was many years before security gates were installed.

Sources

The Tablet 28/9/63 *A Builder of Bridges*
- Archbishop Heenan's Enthronement
Address Westminster Cathedral
Chronicle October 1963



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The Guild of St Stephen

Noah



As a Cathedral altar server, I recently had the true honour and privilege of receiving my Guild of St Stephen bronze medal. I felt extremely proud and brought my medal into school the next day to show the teachers and other children. After a first year of service and devotion, you receive a bronze medal which represents that full year of service.

There is a ten-year silver medal, a 20-year silver medal of merit and finally a 50-year golden medal. I hope that one day I will receive my silver and gold medals!

The Guild of St Stephen started at Westminster Cathedral. It is an international Catholic organisation that helps altar servers improve their skills and knowledge. It promotes the virtues of humility, obedience and service among its members. Our motto is *CVI SERVIRE REGNARE EST*, to serve is to reign. It reminds us that if we are faithful to Christ at his altar and in our daily lives, then we are assured of reigning with him in Heaven.



The Bronze Medal of the Guild of St Stephen

Once you join the altar servers, there are different types of jobs you can try, such as carrying the cross, incense boat, or consecration and communion torches, ringing the bell, being thurifer or bringing up the gifts, holding the missal and some other more minor jobs.

Founded in the early 20th century, the Guild of St Stephen's mission is to help altar servers to become more

proficient in their duties, which include setting up the altar, carrying the cross, lighting candles and assisting the priest

during Mass. The organisation provides training and support to its members, helping them to develop their skills and deepen their faith.

As an altar server, I find it interesting to do it, I have already learnt so much; and it is a privilege to do so as not many people get to do it. Receiving my first medal was an honour as it felt very special and it was a moment of success as people now know that I have been serving for one year at church. When you start serving, it is a little nerve-racking but you definitely get used to it and you can choose which jobs to do. However, certain tasks require an age rating or an adult to help you.

In conclusion, the Guild helps servers deepen their commitment to enhance their faith. By following these virtues, members of the Guild of St Stephen learn to appreciate the importance of service, discipline, and selflessness and to live their lives as true followers of our Lord Jesus Christ. I hope that this article may have inspired you to think about how you or someone in your family may be able to serve God in this very special way.



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www.afrance.co.uk

info@afrance.co.uk