

Oremus

Westminster Cathedral Magazine

The city of Naples has more than fifty official patron saints, although its principal patron is St Januarius.

If you can, please
make a donation for
your copy to cover its
production cost.
Thank you.

WESTMINSTER
CATHEDRAL

Join the Companions



... and help us to keep publishing Oremus free of charge

Although we earn income from the advertising which we carry, Oremus relies on donations from readers to cover its production costs.

The Companions of Oremus was established to recognise those who give generously to support us. Open exclusively to individuals, Companions' names are published in the magazine each month (see page 7). All members are invited to one or more social events during the year and Mass is offered for their intentions from time to time.

If you would like to support us by joining the Companions, please write to Oremus, Cathedral Clergy House, 42 Francis Street, London SW1P 1QW or email oremuscomps@rcdow.org.uk with your contact details, including postcode. Members are asked to give a minimum of £100 annually. Please mention how you would like your name to appear in our membership list and if you are eligible to Gift Aid your donation. Postal subscriptions to Oremus may be purchased by completing and sending to the office the coupon printed in the magazine. Subscriptions to receive Oremus either by email (free) or as hard copy by post (p & p payable) can also be entered by visiting <https://westminstercathedral.org.uk/the-cathedral-community/about-oremus/> and completing the form there.

Thank you for your support.



CHELSEA

INDEPENDENT FAMILY FUNERAL DIRECTORS

One of London's independently owned funeral directors,
run by Alex Jones and family.

- 24 HOURS A DAY, 365 DAYS OF THE YEAR
- PRE-PAID FUNERAL PLANS
- WORLD-WIDE REPATRIATION SERVICE
- MEMORIAL MASONRY SERVICE
- CARING ADVICE, NO OBLIGATION
- HOME ARRANGEMENTS AVAILABLE
- PROUDLY INDEPENDENTLY OWNED



CHELSEA

260b Fulham Road, London, SW10 9EL
Tel: 020 7352 0008

WESTMINSTER

91 Rochester Row, London, SW1P 1LJ
Tel: 020 7834 3281

FULHAM

235 Munster Road, London, SW6 6BT
Tel: 020 7385 0866

Golden Charter 
Smart Planning for Later Life



Oremus

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.

Patron
The Cardinal Archbishop of Westminster

Chairman
Fr Slawomir Witor

Editor
Fr John Scott

Oremus Team
Tony Banks – Distribution
Marie Carne – Content Compilation
Ellen Gomes – Archives
Zoe Goodway – Marketing & Finance
Paul Moynihan – Proofreading
Manel Silva – Subscriptions

Design and Art Direction
Julian Game

Registered Charity Number 233699
ISSN 1366-7203

Opinions expressed by contributors do not necessarily represent the views of the Editor or the Oremus Team. Neither are they the official views of Westminster Cathedral. The Editor reserves the right to edit all contributions. Publication of advertisements does not imply any form of recommendation or endorsement. Unless otherwise stated, photographs are published under a creative commons or similar licence. Every effort is made to credit all images. No part of this publication may be reproduced without permission.



A richly decorated crypt, the *Succorpo*, beneath the Cathedral houses the reunited body and head of the martyr saint. The *Succorpo* was finished in 1506 and is considered one of the prominent monuments of the High Renaissance in the city. Thousands of people assemble to witness the liquefaction of the saint's blood in Naples Cathedral three times a year: on 19 September (St Januarius' Day, commemorating his martyrdom), on 16 December (celebrating his patronage of Naples and its archdiocese), and on the Saturday before the first Sunday of May (commemorating the reunification of his relics).

© José Luiz Bernardes Ribeiro / CC BY-SA 4.0 license, John Samuel

Printed by Premier Print Group 020 7987 0604

Inside Oremus

Cathedral Life: Past & Present

Members of the Cathedral Chapter – Canon Gerard King	4
Our New Precentor – Fr Patrick van der Vorst	10
A Liverpudlian Organ Scholar – Daniel Greenway	11
The Grand Organ Festival September 2024	12
Cathedral History: Our More Recent Mosaics by Patrick Rogers	14 & 15
Memoirs of a Cathedral Chorister 1916 – 1921 by Philip Hodges (continued)	16 & 17
Edward Kendall in conversation with Simon Johnson	20 & 21
Cathedral History in Pictures: The Canonisation of Pope St Pius X by Paul Tobin	22
A Collage of Midsummer Maintenance Images	26 & 27

Features

A Sermon at Westminster Abbey by Fr Christopher Colven	6 & 7
<i>Royal Portraits: A Century of Photography</i> at the King's Gallery by Genevieve Muinzer	8 & 9
'Assisted Dying' – a New Attempt in a New Parliament	9
Reading the Minor Prophets – Micah by Fr Chris Clohessy	13

Regulars

From the Editor	5
Monthly Album	18 & 19
Poem and Crossword	23
Diary and Notices	24 & 25
SVP Catholic Primary School	28

9



10



18



20



28



Canon Gerard King

Canon Gerard King

On the 21st of July just gone, I celebrated 40 years as a priest. I had a wonderful celebration with my parish community, family and priest-friends the Saturday before. Big anniversaries like this are opportunities to give thanks to God for all his blessings over the years and to take stock of where one has been and to think about what the future might hold. I am very grateful, that throughout these past 40 years, I have always been part of wonderful parish communities.

Initially, I was ordained for the Archdiocese of Los Angeles in California and spent two curacies there, firstly at St Joseph the Worker in Canoga Park and secondly at St Jerome's near the Los Angeles International Airport. I am often asked if ministry there is very different to here. My response is that people are the same all over the world – they get born, they get married, they have children and eventually go home to God. A priest's work is essentially the same the world over, trying little by little to build up God's Kingdom through small acts of love and service to God's people. One of my favourite memories of working in Los Angeles was working as a volunteer chaplain for four years at the Los Angeles County Gaol. The gaol was basically a huge remand facility for prisoners awaiting trial. It had a daily population of up to 5,000 and some of the men could wait up to three years to know their fate. It was a tough place but God's grace was very active there. I returned to England in 1993 to be close to my ageing parents who needed a lot of support. I am so grateful for the welcome I received here in the Diocese of Westminster and in 1996 I was incardinated into the Diocese by Cardinal Basil Hume. In the 31 years I have been working in the Diocese I have served in the parishes of Our Lady of Victories, Kensington, Our Lady of Sorrows & St Bridget of Sweden, Isleworth, Marychurch in Hatfield and for the last 18 years St Joan of Arc, Highbury, home of our beloved Gunners! In fact, I have lived longer in Highbury than anywhere else as I left home for the seminary when I was 17. In addition to my duties as Parish Priest, Cardinal Vincent asked me to take on the chair of the Sick & Retired Priests' Committee here in the diocese in 2016 overseeing, along with Sr Clement Doran, the care of our sick and retired priests. This has been a great privilege and as I get older myself I see very much the importance of this work. I am very grateful for the fact that working with our older priests has allowed me to benefit from their wealth of experience and wisdom.

In 2018 Cardinal Vincent appointed me to the Chapter of Westminster Cathedral. I felt very honoured by this, but also humbled. Growing up in Luton my parish priest had been a canon as had my first parish priest here in Westminster, Canon Adrian Arrowsmith. I remember Canon Adrian regularly heading off to meetings at the Cathedral and I didn't really know much about the important role that he, and the other canons, were playing in the life of the Cathedral and the diocese. Since



becoming a canon, I have enjoyed the role very much, and as a very junior member of the Chapter, I am learning all the time from my brother canons. I never cease to be hugely impressed by the wonderful work of the Cathedral Chaplains. When one considers how reduced they are in number compared to times past what they achieve is hugely impressive. First and foremost, what impresses me about our Cathedral is that it is truly a *'house of prayer'* rather than a museum or a tourist attraction. At any time of the day you will find large numbers of people praying devoutly on their own, participating in the many Masses offered each day and often patiently waiting their turn to receive, and celebrate God's mercy, in the Sacrament of Reconciliation. In addition, the beautiful music and singing produced under the leadership of the Master of Music never fails to transport one to the heavenly realm. I have also noticed that many tourists, entering the Cathedral with their mobile phones at the ready to take pictures, seem to change track when they see so many people at prayer. Personally, I enjoy very much supporting the life of the Cathedral, and the hard work of the Chaplains, helping out when I can with offering Masses and hearing Confessions. God is so very good and we are so blessed to have such a beautiful Cathedral, our Mother Church, dedicated to the life-giving Blood of our Saviour, Jesus Christ.

Fr John writes



Ironically, September at the Cathedral has a spring-like feel to it, with strong anticipation of new things. Enquiries have already started to arrive about forthcoming sacramental programmes and in Clergy House, after several stable years we look forward to welcoming and working with Fr Patrick, our new Precentor. He and Daniel, this year's Organ Scholar,

introduce themselves to you in this edition. I hope that the summer supply priests have added salutary variety to the Cathedral's preaching diet; Fr Chris Clohessy has kindly provided another *Oremus* page on the Old Testament's Minor Prophets, continuing the series he began a few years ago.

As you will see from the images on pages 26 and 27, whilst it may have been relatively quiet in the Cathedral, the rest of the complex has been a veritable hive of summer building work. Over a century of London wear and tear has taken its toll on bricks, windows and paintwork; our buildings are of architectural significance and have not only to be maintained, but maintained according to best modern practice and insight. The temporary loss of lift service in Clergy House has been frustrating for those of us on higher floors, but service resumes with the return of the Sisters from their summer retreat and break with their community in Portugal. Their cheerful service and commitment to prayer are another spring-like gift to Cathedral life.

May I draw your attention to the news story on page 9? With a new government and renewed House of Commons, Parliamentary plans are already afoot for legislation to allow 'assisted dying' (i.e., enabling suicide). Previous attempts at such legislation have already been rejected multiple times, but suicide's advocates will not be satisfied until a culture of death is established. Please be ready, once again, to let our legislators know that we proclaim clearly the value of every human life, whatever the circumstances.

On Saturday 14 September, the Feast of the Exaltation of the Holy Cross, the Bishops' Conference is organising a National Eucharistic Congress at Oscott College, Birmingham, with representatives from all the dioceses present. To mark the event and join in prayer with it, there will be an afternoon of Eucharistic devotion here in the Cathedral. Please note the date and join us if you can.

Fr John Scott

Westminster Cathedral

Cathedral Clergy House
42 Francis Street
London SW1P 1QW

Telephone 020 7798 9055
Email chreception@rcdow.org.uk
www.westminstercathedral.org.uk

Cathedral Chaplains

Fr Sławomir Witon, *Dean*
Fr Brian O'Mahony, *Sub-Dean*
Fr Hugh MacKenzie
Fr Vincent Mbu'i SVD
Fr John Scott, *Registrar*
Fr Patrick van der Vorst, *Precentor*

Also in residence

Franciscan Sisters of Our Lady of Victories:
Sr Angelina, Sr Fatima and Sr Jesuina

Music Department

Simon Johnson, *Master of Music*
Peter Stevens Obl. OSB, *Assistant Master of Music*
Daniel Greenway, *Organ Scholar*

Cathedral Manager

Peter McNulty

Estates Manager

Stuart Doxey

Finance Manager

Awaiting appointment

Fundraising Manager

Awaiting appointment

Chapel of Ease

Sacred Heart Church
Horseferry Road SW1P 2EF





The Lord Mayor, Councillor Robert Rigby, reads a Lesson

Sermon at the Westminster Civic Service

Fr Christopher Colven

One cannot enter this great building without being awed by its incredible history – so much of the story of what has made our country what it is, has been played out within these walls, from the funeral of St Edward the Confessor down to the coronation of King Charles III. As its name suggests, this was originally a monastic foundation, an abbey, rooted firmly in the rule and traditions established by St Benedict. This Benedictine heritage is maintained in the daily rhythm of prayer and worship which we find so beautifully thriving in this building, and it provides a fitting context for the City of Westminster’s Civic Service this year, as its current Lord Mayor is himself a devoted son of st Benedict, educated, as he was, by the monks of Ampleforth Abbey.

Another son of this great tradition was Joseph Ratzinger who, on being elected to the papacy in 2005, took the title Benedict XVI. He did so, as he explained on many subsequent occasions, because he saw the Benedictine enterprise as being central to the formation of European civilisation. He wanted people to understand the sources of their shared values and to re-find

and embrace their common heritage. The Christianity we have received, particularly in these islands of ours, is deeply indebted to Benedictine monasticism with its love of beauty, its pattern of order, and its commitment to intellectual rigour. St Benedict’s Rule, ‘a school in the Lord’s service,’ as its author described it, is essentially balanced, and moderate, allowing room for the individual to grow and to flower within a human community where sanctification is sought, and found, through a profound interaction with neighbour.

In 2010, Pope Benedict XVI paid a state visit to the United Kingdom. One of the highlights of that visit was the address that the then Pope delivered to Members of both Houses of Parliament gathered in Westminster Hall – not 100 yards away from where we are now worshipping this morning. He began by praising the Christian humanism, exemplified by Thomas More, which underpins the pluralist democracy we have inherited, and went on to challenge his audience: ‘the central question: “Where is the ethical foundation for political choices to be found?”’ Benedict provided his answer: ‘I would suggest that the world of reason

and the world of faith – the world of secular rationality and the world of religious belief – need one another and should not be afraid to enter into a profound and ongoing dialogue for the good of our civilisation. In other words, religion (he continued) is not a problem for legislators to solve, but a vital contribution to the national conversation.'

This most gentle of pastors then took on a more personal tone. *'I cannot but voice my concern at the increasing marginalization of religion, particularly Christianity, which is taking place in some quarters, even in nations which place a great emphasis on tolerance. There are those who would advocate that the voice of religion be silenced, or at least relegated to the purely private sphere. There are worrying signs of a failure to appreciate not only the rights of believers to freedom of conscience and freedom of religion, but also the legitimate role of religion in the public square.'* Benedict's concern is echoed by Sir Larry Siedentop, the political philosopher who died a few days ago, when he asks: *'If we in the West do not understand the depths of our own tradition, how can we hope to take our place in shaping the conversation of mankind?'*

The growing secularisation of Europe is something which the faith communities need to take seriously: there are many questions – some of them very painful – which we need to ask of ourselves, but this is a civic service for the City of Westminster, which is situated at the heart of the great metropolis of London. The last census in 2021 asked a question about religious affiliation. Not, it should be noted about whether individuals believe in the existence of God, but about their self-identification with a particular form of religion. Sixty-seven per cent of those living in this capital city do so identify themselves. Two thirds of our neighbours see themselves as following a faith tradition. That figure should give us all cause

for much thought. London is not the secular place that it is often assumed to be. The majority of its citizens are people of faith, and that needs to be taken into consideration as, together, we seek to establish a matrix for the common good.

For the faith communities there is a real challenge to find levels of genuine dialogue which address shared problems and help us better serve all our brothers of sisters, non-believers, and believers alike. Inter-faith converse and co-operation is no longer a luxury, rather a dramatic necessity in these fractious times. But the challenge is also to government, in its national and local forms, to take more seriously the potential contribution of the wide and varied constituency represented by the faith communities. We are here in large numbers, willing to help in building a humane and diverse environment, valuing the unique dignity of every person whom, we believe, to have been created in the image and likeness of God.

I stand here in this privileged position as a Christian, and as a Catholic, and all that I have tried to say is summed up in that passage which the Lord Mayor read earlier from the Letter to the Romans. They are words of one of Christ's greatest servants, but they also convey sentiments which, hopefully, set out a shared agenda and give us a blueprint for working together as faith communities, within civil society, for the greater good. *'Do not let your love be a pretence but sincerely prefer good to evil. Rejoice with those who rejoice and be sad with those in sorrow. Treat everyone with equal kindness, never be condescending but make real friends with the poor. Do all you can to live at peace with everyone.'*

Fr Colven is the Catholic Chaplain to Parliament and to the Lord Mayor of the City of Westminster

Companions of Oremus

We are very grateful for the support of the following:

Leticia Dominguez Abada
Lally Ambatali
Mrs Mary Barsh *in memoriam*
Dr Stuart Blackie
Anne Veronica Bond
Lolita Botanes
Richard Bremer
Lorenzo Cabrelli
Ms Virginia Pinto Cassama
Mrs Erlinda Chin
Francis George Clark
R & L Collyer-Hamlin
Daniel Crowley
Angelita Caronan Duran
Cora Emflorgo
Ms Georgina Enang
Fr Joseph Farrell K.H.S. Golden Jubilee
Wendy Felstead
Fred Gardiner
William Gardner-Hunter
Connie Gibbes
Zoe & Nick Goodway
Rosalinda Grimaldo

Agnes Haein Kim
Mrs Valerie Hamblen
Bernadette Hau
Mrs Cliona Howell
Carl Stephen Patrick Hunter OBE
Alice M Jones & Jacob F Jones
Poppy K
Rosanne Kay
Mary Thérèse Kelly
John Langan
David Lawton
Raymund Livesey
Alan Lloyd *in memoriam*
Clare and John Lusby
Pamela McGrath
Linda McHugh
Christiana Thérèse Macarthy-Woods
Ms Ludivina Mangmang
James Maple
Paul Marsden
Mary Maxwell
Abundia Toledo Munar
Euphrasie Mundele Kilolo
Chris Stewart Munro

Mrs Brigid Murphy
Kate Nealon
Cordelia Onodu
Cris Ragonton
Alan Rainer
Emel Rochat
Berenice Roetheli *in memoriam*
Clementina Rokosu
Precy Salvador
John Scanlan
Veronica Scrope
Sonja Soper
Tessa and Ben Strickland
Yollie Sumayod
Julia Sutherland
Eileen Terry
Robin Michael Tinsley
Lucila Torrefiel
Mr Alex Walker
Peter W Wilson
and of our anonymous Companions

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

Royal Portraits: A Century of Photography at the King's Gallery

Genevieve Muinzer

Photographs can be the bane of any public figure's life; one off-guard moment can smear a reputation or ruin an important occasion. However, a good photograph of a public figure is powerful enough to raise the optimism of the nation and change its mood. Think of the exuberant photograph that the Princess of Wales took of her son Prince Louis during the Covid crisis, his outstretched hand covered in rainbow colours thanking the NHS. At such a dire moment in history this image brought smiles to people's faces around the world.

The Royal Collection's fascinating exhibition at The King's Gallery, *Royal Portraits: A Century of Photography*, illustrates the delicate balance between private and public Royal photography since the 1920s. Showing many hitherto unpublished images, it charts the evolution in Royal photographic style, showing photographs that echo the fairytale nature of the Royal subject to their gritty but often smiling forbearance during national crises such as war, constitutional change, and national tragedies.

Alessandro Nasini, curator of the show, says, 'The Royal Collection holds some of the most enduring photographs ever taken of the Royal Family, captured by the most celebrated portrait photographers of the past hundred years – from Dorothy Wilding and Cecil Beaton to Annie Leibovitz, David Bailey, and Rankin. Alongside these beautiful vintage prints, which cannot be on permanent display for conservation reasons, we are excited to share archival correspondence and never-before-seen proofs that will give visitors a behind-the-scenes insight into the process of creating such unforgettable royal portraits.'

There has never been one single Court photographer who was officially assigned to take Royal photographs, but rather a succession of established photographers who were employed over the years to capture Royal images. Some, like Lord Snowdon, Lord Lichfield, were members of the family; others, like Beaton and Norman Parkinson, became friends, while others like Leibovitz and Bailey reflected the hip culture of their times.

George VI and Queen Elizabeth, The Queen Mother were well aware of the power of the lens. After the trauma of the Abdication crisis, when some questioned the suitability of the shy and stammering Duke of York to be King, the Royal couple commissioned photographs of The Queen to convey an image of strength and beauty, but also someone worthy of admiration. Cecil Beaton was initially only given 20 minutes for the shoot but ended up taking five hours and also using the grounds of the Palace, which was very unusual in Royal photography. As well as capturing stunning romantic images, the pictures also conveyed a strong sense of stability and hope. Two months later World War II broke out. The exhibition shows



Cecil Beaton, *King George VI and Queen Elizabeth, 1940.*

the subsequent photographs of the King throughout the war, impressive in his naval uniform and standing steadfast and with great dignity; The Queen, dressed in her beautiful clothes and pearls, standing beside him amid the debris of the bomb-damaged Buckingham Palace. Through these images, the King and Queen's show of solidarity and resilience amidst the national bombing campaign by the Nazis brought hope and fortitude to the people of the UK.

Pictures followed throughout the war of The Royal Family depicting a family that people could relate to, not dressed in crowns and ermine but standing together as a unit. The King seated authoritatively at his desk, his eldest daughter dutifully beside him, The Queen and Princess Margaret on the other side of the desk looking on intently. The feeling is loving but prepared and resolute.

In the 1950s and with the accession of a very young Queen Elizabeth II, Cecil Beaton continued to create images of real beauty with his iconic coronation pictures. However, a new generation of photographers were snapping at his heels, such as Dorothy Wilding and Norman Parkinson, bringing more modern and even amusing sittings. Throughout the 1960s and subsequent decades, up to the beginning of the millennium,

Lords Snowden and Lichfield, family members who were professional photographers, brought an intimacy to Royal photographs, their close family connection relaxing their subjects and bringing out the best in them.

One previously unpublished photograph by Lord Snowden taken in 1964 shows Queen Elizabeth, Princess Margaret, The Duchess of Kent and Princess Alexandra all holding their new babies in a group. It is an elegant but delightfully human photo given as a thank you to Sir John Peel, the royal obstetrician, who had delivered all these babies within two months of each other.



Cecil Beaton, *Princess Margaret, 1949*

The earliest surviving Royal colour photo print on exhibition is of The Duchess of Gloucester on her wedding day in 1935, taken by Madame Yevonde. Yevonde was a pioneer of colour photography, and The Duchess was keen on promoting the careers of female photographers. Yevonde laid the ground for photographers such as the iconic Annie Leibovitz, who followed in the tradition of formal pictures but was also able to capture the grandmotherly side of Queen Elizabeth II with her great grandchildren.

Recent sittings charting important moments in British history have been taken by photographers such as Hugo Burnand, who took William and Kate's wedding photos, and King Charles's coronation pictures. These pictures echo the past but have a sharp, contemporary feel.

This exhibition is both majestic and human, showing the Royal fairytale but also the tougher side of royal life that still seems to retain the special magic we have come to expect.

Care Not Killing responds to the Lord Falconer's plan to introduce an assisted dying bill



© Open Government Licence v3.0

Dr Gordon Macdonald, Chief Executive of Care Not Killing described the plan to legalise assisted suicide or euthanasia as a 'missed opportunity to fix palliative care.'

He comments: 'Yet again, Lord Falconer and few fanatical supporters of assisted suicide and euthanasia will push a bill that sends a dog whistle message to the terminally ill, vulnerable, elderly and disabled people, that their lives are worth less than others. This is why we see in places like Oregon the model previously advanced by supporters of changing the law, a majority cite fear of being a burden on the families, carers of finances as a reason why they are ending their lives.'

'But it's not just in Oregon that we see a problem. In Canada, which has a euthanasia system, 1,400 of those whose lives were ended in 2022 cited loneliness as a reason, while we have seen cases of military veterans, a Paralympian and multiple disabled people being offered "an assisted death" rather than the support and care they need to live with dignity and this is before the plans extend their law to allow those with mental health problems to be killed.'

'All this is before we get to the worrying data from the US and Europe that shows legalising euthanasia and assisted suicide, far from reducing the number of suicides seems to be associated with an increase in the numbers taking their own lives in the general population, perhaps because it normalises the idea and practice of suicide.'

Dr Macdonald concludes: 'This is another missed opportunity of gigantic proportions to try and fix the UK's broken palliative care system, which has been underfunded for decades and fails around one in four Brits. Indeed, the recent Health and Social Care Committee recommend Parliament look at how to close the gaps in palliative care, not how to help people end their lives – this should be the priority not a dangerous ideological policy that will fundamentally alter health care and lead to many premature deaths.'

Care Not Killing is a UK-based alliance bringing together over 40 organisations – human rights and disability rights organisations, health care and palliative care groups, faith-based organisations groups – and thousands of concerned individuals.

We have three key aims:

- to promote more and better palliative care;
- to ensure that existing laws against euthanasia and assisted suicide are not weakened or repealed;
- to inform public opinion further against any weakening of the law.

Our new Precentor

Fr Patrick van der Vorst

‘It is never too late to become a priest! is a sentence I have heard countless times over the years, and it is indeed true. The path to fulfilling our purpose in life is not defined by our age, but by our willingness to listen to God’s voice, which can happen at any stage in life. As I recently told a friend, it’s not about how old you are, but how you are old!’

I was ordained to the priesthood here in Westminster Cathedral last year, on 24 June 2024, at the age of 52. It was the most beautiful day of my life, a day when I realised that God simply invites, and an invitation requires an answer. I took a long time to give God my answer, but on that day, I finally said a resounding YES to serve Him for the rest of my life as a priest.

The seed of my vocation to the priesthood I think was planted early in my life. I was born and raised in Bruges, Belgium, and attended a Benedictine school near Ghent. The quiet witness of the monks already inspired and fascinated me. At the age of 23, I moved to London (almost exactly 30 years ago now) to pursue my other great passion, the art world. I worked as an auctioneer for over 20 years and then set up my own business, receiving investment from two dragons on *Dragon’s Den*. During this period, the small seed, this whisper, this quiet calling from the depths of my soul, grew louder and clearer. I felt increasingly happier whenever I thought of putting myself forward to train for the priesthood in our Diocese. It was a clear sign.

A seed must shed its shell and expose itself to the transformative powers of the soil, where it can build strong roots beneath the surface. Only then can it break through the soil. My four years in seminary in Rome from 2019-2023 helped me shed my protective shell and build those roots. When I was ordained last year, I felt like a small shoot, emerging from the soil to see the



beautiful skies of the priesthood. This past year, I have been blessed to work in Enfield as an Assistant Priest. It has been a truly wonderful, transformative year, during which I have learned and grown some more. Now I look forward to starting my work at the Cathedral in September, serving you, your parish, as your Precentor.

The words ‘Do not be afraid’ appear 365 times in the Bible, once for each day of the year. That is no mere coincidence. It is God clearly telling us not to be full of fear, but instead to be full of passion, drive, and enthusiasm—to do something beautiful for God, all of us together here at the Cathedral.

Daniel Greenway



Originally hailing from Liverpool, my formative musical training was as a chorister in its Anglican Cathedral. While singing in its cavernous surroundings I heard the 10,268 pipes of the mighty Willis III organ (the sister instrument of Westminster Cathedral) thundering away. Soon I was hooked. During my time in the choir, I began organ lessons and was later the cathedral's organ scholar in the 2020-21 year under the tutelage of the Cathedral organist, Ian Tracey. As well as taking a keen interest in the organ, I trained as a pianist and took up a scholarship to be a junior exhibitor at the Royal Northern College of Music. This was integral training for my next steps: embarking upon a Music degree at Keble College, Oxford. There, I combined the Music degree with the responsibility of being a chapel organ scholar, playing and conducting regularly for the chapel services.

At Oxford, I was immersed in the musical culture of the University and the city, playing frequently for recitals around the various colleges. I was also much in demand as a piano accompanist. In addition to this, I held the position of organist at Campion Hall (a permanent private hall in Oxford run by Jesuits) and was the principal accompanist to the Oxford Bach Choir. In this latter position, I was given the opportunity to play with some of Britain's best and well-known orchestras, which I greatly enjoyed. Furthermore, last year I was awarded the Fellowship of the Royal College of Organists diploma winning multiple prizes for my performance in both the recital and music theory components of the examination.

I look forward to joining a vibrant music department with two immensely talented musicians at the helm in Simon and Peter. Moreover, the cathedral music department has such an important history in the landscape of Catholic music; it is an exceptional opportunity for me to learn more about music in the Catholic liturgy. I am excited to take part in the Cathedral's ongoing tradition, being in the midst of its dynamic community.

Outside of music, I take a keen interest in urban history, and have a healthy appreciation of nature, often enjoying listening to podcasts on long country walks. When back in my home city, I can be found on the Kop at Anfield watching my beloved Reds. I look forward to taking up my new position in September.



Keble College Chapel interior

© DAVID JILFF. License: CC BY-SA 3.0



GRAND ORGAN FESTIVAL 2024

A series of recitals given on the world-famous Henry Willis III Grand Organ

WEDNESDAYS in SEPTEMBER at 7.30PM

4th **THOMAS OSPITAL** | St Eustache, Paris
Bach, Franck, Guilmant, Liszt, Saint-Saëns & Improvisation

11th **PETER STEVENS** | Westminster Cathedral
Bach, Franck, Lully, Mendelssohn, Toumémire & Whitlock

18th **PETER HOLDER** | Westminster Abbey
Christ Church, Oxford
Alain & Widor

25th **SIMON JOHNSON** | Westminster Cathedral
Bach, Holst, Langlais, Reubke & Stanford

Tickets £15

(£12 concessions) available on the door

westminstercathedral.org.uk/music/grand-organ-festival



Serving Westminster Cathedral for Many Generations

WESTMINSTER 020 7834 4624

74 Rochester Row SW1P 1JU
westminster@jhkenyon.co.uk

KENSINGTON 020 3667 8664

279 Kensington High Street W8 6NA
kensington@jhkenyon.co.uk

BAYSWATER 020 7229 3810

83 Westbourne Grove W2 4UL
bayswater@jhkenyon.co.uk

FULHAM 020 7385 7625

601 Fulham Road SW6 5UA
fulham@jhkenyon.co.uk

HAMPSTEAD 020 7794 3535

9 Pond Street NW3 2PN
hampstead@jhkenyon.co.uk

Special Rates for Cathedral Parishioners

24 Hour Service

Private Chapels of Rest

Floral Tributes

Printing of Service Stationery

Memorial Consultants

Funeral Plans

EXPERIENCED CATHOLIC FUNERAL DIRECTORS

www.jhkenyon.co.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

<https://westminstercathedral.org.uk/the-cathedral-community/about-oremus/>

Email: oremus@westminstercathedral.org.uk

I wish to receive *Oremus* by post (Please fill out this coupon)

PLEASE COMPLETE IN BLOCK CAPITALS

I enclose a cheque for £ payable to *Westminster Cathedral Administration*

I enclose a donation of £

Name:

Address:

Postcode:

For further information please call 020 7798 9052 or email oremus@westminstercathedral.org.uk.

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

Increased postal costs for overseas mean that annual subscription rates are UK £28; Europe £58; Rest of the world £75.

Send to: *Oremus*, 42 Francis Street, London SW1P 1QW United Kingdom



Oremus 09.24

Hoping with Micah in a world gone wrong

Fr Chris Clohessy

Fr Chris, one of our regular summer supply priests, has been studying the Old Testament's minor prophets and here takes a look at the message of Micah.

Micah adds little new to what previous prophets had said. What he does is vigorously to underscore their words. His prophecies are directed to Jerusalem, a society that was bewildered by violence, uncertainty, and economic disruption, in which ordinary citizens were being exploited, the courts were corrupt and its officials easily bribed, the priests were often ringleaders in the exploitation and the institutional prophets preached messages according to how much people paid them (*Is not the Lord in the midst of us?*), reassuring sermons that satisfied their hearers (*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*).

Micah accuses the popular preachers of corruption and decadence, wrapped in darkness rather than serving any useful or helpful purpose (*night will come over you, without visions, and darkness, without divination*). So distressed is Micah by the corruption of the legal system that in one section he sets it out as if he were in a law court – *state your case to the mountains, let the hills hear your voice! Listen, you mountains, to the case the Lord puts, for the Lord has a case against his people and will contend with Israel*. Israel has then to defend itself, but it has no defence. The text offers an opportunity a chance to repent. Should they choose not to, God will exile them, bringing them low so that they themselves become the marginalized person, like those they ill-treat.

These dynamics are not dissimilar to those we experience. Fragility, bewilderment, disappointment in institutions and leaders, the hope that maybe this year will be different, the same aching for security and for a lasting peace.

Micah preaches in a new and radical style, urging hope, promising that God



The prophet Micah in the main dome of Gracanica Monastery

will be faithful and will appear suddenly 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. Micah insists, in contrast to those popular prophets whose self-ambition showed that they were false, that he is filled with zeal for the oppressed, and *that sort of zeal is the tell-tale sign that someone is filled with the Lord's Spirit*. Micah is not merely an emotionless megaphone for the divine message: he's a human being who speaks words of judgment through tears and with earnest pleading. He preaches with the passion of Amos and the heart of Hosea. In Micah the invisible God becomes audible. But he is rebuffed by his audience as he lifts his almost solitary voice from the highest peaks of ethical standards. This is where the preacher of God is meant to be: preaching from an ethical standard, even if his or her voice is solitary.

His preaching could be classified as three cycles of doom and of hope oracles, each beginning with the command to 'hear' or 'listen'. In the first cycle (1-2)

he challenges people to hear their judgment, God's judgment against idols, against the unjust seizing of property, against the silencing of the genuine prophets, suggesting that the people are more interested in free alcohol than in God: *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*. Micah suggests to his hearers that they shave their heads as a sign of acknowledging and understanding their failure.

In the second cycle (3-5) he challenges people to hear their answer: it's going to be the destruction of Jerusalem, but at this point Micah introduces his first great note of hope – in the last days people will stream again to God: 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 – he had told people to look for God in the little places – Bethlehem. He will stand (that is, endure) and shepherd.

In the third cycle (6-7) he challenges people to hear their redemption: there is a strong sense of finality and ending – but the truth is that at every moment, somewhere, someone's world is ending. At every moment, somewhere, for someone, their world is ending, collapsing around them, through death or sickness, through relationships breaking down or through some crisis. There is always a world ending somewhere, for someone. But in the texts of scripture, the end of something is always the beginning of something, too. 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, to love mercy, and to walk humbly with your God*. A whole Christian ethic, an entire Christian life could be structured around these three great virtues proposed by Micah.

Our More Recent Mosaics

Patrick Rogers

It was in early 2000 that the Cathedral Art and Architecture Committee asked the designer Christopher Hobbs to produce a full-scale cartoon of St Alban for a panel in the aisle near St George's Chapel, and the cartoon was then approved by the Historic Churches Committee. St Alban was a young Romano-British martyr and Hobbs' portrayal is in the early Byzantine style, though the face is inspired by late Antique Egypt Faiyum (Al Fayoum) mummy portraits of St Alban's time. The red line around his neck signifies decapitation. The shield at the top left of the mosaic refers to the donor's family. The mosaic was assembled in the studio by Tessa Hunkin of Mosaic Workshop, London, and installed by her and Walter Bernadin in June 2001 when it was unveiled. Ceramic tile adhesive – with an additive to improve cohesion – was used and the gold *smalti* of the halo were worked in situ to produce a glittering effect.

The next mosaics were those of St Joseph's Chapel, a major undertaking costing some £300,000. As early as 1999 the Cathedral Administrator (Mgr George Stack) had suggested a Holy Family scene and one of St Joseph the Worker, the carpenter. After his success with St Alban, Christopher Hobbs was again chosen as the designer. In 2001 he produced his proposals for a scene of the Holy Family in the apse, of which he also made a scale model. Because of the curve of the apse, he proposed that the direct method be used. But he subsequently accepted the reverse method for all but the gold background which was to be laid in situ at different angles so that it would glitter in the light. In 2002 the mosaicists, Mosaic Workshop again, started work in the studio, initially on the arch mosaic with its stylised dove representing the Holy Spirit – two versions of which made it look very sinister indeed! Then came the Holy Family, clearly influenced by the Byzantine and traced on the apse wall using a slide projector.



St Alban, with glimpses of the vaults of St George's and St Joseph's Chapels

By April 2003 St Joseph's apse mosaics had been completed and installed, reaction being one of 'delight and appreciation.' There was then a pause while attention shifted to the Chapel of St Thomas Becket, for The Friends of the Cathedral had undertaken to raise the £200,000 needed for the mosaics in this chapel and were getting impatient at the lack of progress. St Thomas's Chapel was also the chantry of Cardinal Vaughan, founder of the Cathedral, and his body was to be reinterred there. Ever since his death in June 1903 Vaughan, at his own request, had lain at Mill Hill Missionary College which he had also founded, his Cathedral chantry containing only his effigy and empty tomb. So St Joseph's had to wait until late in 2004 for work to start on the repeated wattle, or basket-weave, pattern for its vault. This consisted of just over 1,000 small, identical, interlocking sections and much of the work was done by the mosaicists at home. By October 2005, after three months back-breaking installation work by Walter Bernadin and his assistant, the vault mosaic was up and the west wall mosaic of workmen building the Cathedral had been

assembled and lay on the studio floor in sections. During 2006 it was installed in the Cathedral, ready for the Chapel decoration as a whole to be unveiled on 30 September of that year.

And so to the Chapel which had caused the delay. In March 2002 Christopher Hobbs had produced designs for the east wall showing St Thomas Becket standing before Canterbury Cathedral, and his martyrdom at the hands of Henry II's knights for the wall opposite. Because the chapel was closed off from the rest of the Cathedral, Hobbs took the opportunity of moving the style of the mosaics away from the Byzantine



St Francis (modelled on a student) preaching to the birds



St Thomas of Canterbury, martyred

and toward the Romanesque of St Thomas' time. Hence the Norman arches with their zigzag decoration, the lovely roundel of the saint at sea (based on a 13th century original) on the vault and the crossed staffs and scallop shell, symbol of a pilgrim, on the north wall. Hobbs also wanted the richness of the decoration, which included glass jewels and mother-of-pearl, to suggest St Thomas' reliquary in Canterbury Cathedral. Work by Mosaic Workshop started in the studio in mid-2003. By February of the following year the scene of St Thomas before his cathedral was up, to be followed by the vault, the north wall and finally the splendidly atmospheric portrayal of the martyrdom, completed by Christmas 2004. In March 2005 Cardinal Vaughan's body returned from Mill Hill to his chantry in the Cathedral which he had founded. The Vaughan Chantry was formally reopened and blessed on 29 April 2005.

Subsequent mosaics have been on a smaller scale. The Bartlett family spent several years fundraising for memorials to Francis and Anthony Bartlett who played key roles in the history of the Cathedral. Mosaics of St Francis and St Anthony, designed by Leonard McComb RA and executed by Mosaic Workshop, were installed by Walter Bernadin and Tessa Hunkin facing the side entrances either side of the main doors in October 2008 and March 2010 respectively. The features of the two saints are modelled on those of two of McComb's students at the Royal Academy Schools. St Francis is shown

surrounded by birds and St Anthony by fish to which, according to the 14th century book, 'The Little Flowers (Fioretti) of St Francis,' the two saints preached. McComb found some of the fish for his mosaic of St Anthony in Billingsgate Fish Market. One of the fish carries a ring – a reference to St Anthony finding things that are lost. In September 2008 a mosaic panel of Cardinal John Henry Newman (who was beatified by Pope Benedict XVI on 19 September 2010) was also installed. It was designed by Tom Phillips RA who, in 2003, also designed two inlaid marble intarsia panels commemorating the first London performance in 1903 of Edward Elgar's 'The Dream of Gerontius,' based on

the earlier poem by Newman. These panels are either side of the Holy Souls Chapel and the mosaic of Newman is on the aisle wall nearby. The panels were made by Taylor Pearce of London and the mosaic by Mosaic Workshop.

One of the most recent mosaics is, of course, the panel of St David, designed by the Welsh artist Ivor (Ifor) Davies and sponsored by the Welsh Bishops (see October 2010 edition of *Oremus*). It was produced on mesh in the studio and installed in the south aisle of the Cathedral before being blessed by Pope Benedict XVI on 18 September 2010. Mosaic designs by the late Tom Philipps for St George's Chapel were also approved, celebrating the Forty Martyrs, represented as tongues of flame on the vault, with the three empty crosses of Golgotha reworked as Tyburn gallows on the west wall. A fundraising appeal for the £500,000 necessary was undertaken by the Friends of the Cathedral. In addition, panels of St Stephen and St Lawrence in the sanctuary and St Ambrose and St Augustine in St Paul's Chapel have come to fruition. Major projects will be in the Cathedral apse, after the aborted attempt of 1934-35, and the four great domes. But it is a wise man or woman who can predict when these will be executed. Much has been achieved in the century since 1902 when the first Cathedral mosaics were installed. We can only hope that as the century progresses these achievements will be matched and perhaps even surpassed, as we now look forward to the mosaic decoration of the hitherto whitewashed Baptistry vault.



The Tyburn Gallows seen as the Martyrs' Cross

Meeting Queen Mary and Observing London Life

Philip Hodges

The Burial of Eric Gill

Later in life, when I was in the Forces I had the opportunity to attend Eric Gill's funeral. True to type and to his firmly-held artistic and theological principles, his remains were carried to the grave on a muck-spreading farm vehicle. I had cycled from my unit to Hughenden and, to save time, I had bought 2 lbs of eating apples which I ate from a handlebar basket whilst pedalling along. 'Piggots' is at the top of a hillside covered with grazing land. Rather than push the cycle up those fields I left it hidden in the corner of a wall; there were a few apples left in the basket.

When later I returned to pick up the bike I found to my horror that a large mare who previously had been quietly grazing had not only gobbled up the apples but had put her fetlock right through the spokes of my front wheel. It was Sunday and I panicked a bit but eventually I persuaded a kindly cycle dealer to sell me some spokes and he allowed me to repair the wheel in his back yard. It was 2am by the time I arrived back at my unit but, with a cunning born of experience, I managed to dodge the inmate of the guardroom.

A Royal Encounter

In addition to the previously mentioned outbreak of measles there was another devastating epidemic of 'Asian' flu which swept through the choir School. I had a very severe attack and was accommodated in the small infirmary of the school and became almost delirious with the fever. On convalescence I found that I was one of three boys left in residence. The other two were Richard McGinty of Hinckley and 'Buddha' Foster (he had been born in India). Except on special occasions any place beyond the school playground was normally out of bounds but, because I was the senior of the trio, I was allowed to take the other two on a voyage of discovery.

I chose Lancaster House in the Mall adjoining Green Park which then housed the 'London Museum' and not, as now, the Commonwealth Prime Ministers' Conferences. This place was the scene of the lengthy and tedious deliberations over the fate of Rhodesia-Zimbabwe.

At that time Lancaster House had the distinction of being a museum with Queen Mary as its honorary curator. Her Majesty took a keen interest in the exhibits, some of which were closely related to the Royal Family. The Coronation Robes were there and also many of her children's childhood garments. Her husband's midshipman's uniform was there

together with gowns and furbelows worn on family occasions at Windsor, Sandringham and Balmoral. In the basement were the remains of a cell from the infamous old Newgate prison and also the well-preserved skeleton of a Viking boat found in the Thames.

Arriving at the portico of Lancaster House we noticed an imposing Daimler car stationed outside. Later when wandering through the galleries a youth came up to me and said, "The Queen's in the next gallery." In disbelief we moved in the direction he indicated and we heard the deep imperious voice of a woman coming from behind a glass exhibition case over which we could see the well-known Toque hat.

We passed up the gangway and, sure enough, H.M. was there hobnobbing with a middle-aged man, who, strangely, had a top hat tilted on the back of his head. They were standing before a doll's house. McGinty swept off his cap and said, 'Good afternoon Your Majesty.' I was nonplussed and, removing my cap, muttered something similar (maybe called her 'Your Eminence'). Foster merely called her 'Miss.' The Queen asked us where we came from and invited us to admire the doll's house. The details of this miniature mansion were quite remarkable; even the smallest kitchen implements were reproduced in amazing accuracy.

I was all for escaping from this embarrassing encounter and ushered my two charges gently away from the scene. McGinty was an autograph enthusiast. He turned to me and said, 'I'm going to get her autograph; follow her around till I come back from the choir school.' With that he disappeared in haste leaving Foster and myself to keep the Queen under surveillance at a discreet distance.

By now it was mid-afternoon and at 3 o'clock a warning bell rang informing all and sundry that it was closing time. I was truly sorry for McGinty so when the doors were closed on us, we both stood under the portico like pickets waiting to pounce on H.M. if she should come out.

A stalwart chauffeur in full uniform came up to us and said, 'What are you two boys waiting for?' I told him and he said to me, brandishing a well-gloved fist, 'If you two boys remain here, you'll get THIS!' We departed but just as we were passing the main gates of Buckingham Palace, McGinty appeared running towards us. He had no cap, his coat was flying and he had his finger in the central opening of his autograph book and a fountain pen at the ready. 'Why have you left her, you rotters!' he exclaimed in anger. It was a very cool and silent trio that returned to the school that afternoon. Explanations had no effect and Foster and myself were written off as 'weedy and wet.'



© UK Government Collection

Mary of Teck, Queen Consort of King George V

Later in life I attended several Old Boys' Dinners in London during the period before her present Majesty (Elizabeth II) had ascended the throne. At that time she lived with her husband at Clarence House. Lists of old boys' names and their addresses were circulated among those gatherings. One old boy, C Wilson, had given his address as Clarence House. I was intrigued by this and asked him how this came about. He replied that he was personal footman to the small boy, Prince Charles, and his duties were to blow the prince's nose, put him back on his rocking horse and generally accompany him around the house. It appears that he had been at Sandringham and Balmoral and had witnessed the simple family life that was far removed from the trappings of royalty.

He was most discreet, loyal, and had no startling disclosures to make. He remarked on the mateyness of young Prince Philip who would put his head round the kitchen door and ask, 'What's for dinner tonight?' He noticed the simple bravery of King George VI who, whilst suffering from a mortal illness, put

on a brave face and appeared in public often 'made-up' to give the appearance of health in order to reassure his subjects that all was well.

It appears that Princess Elizabeth had written to the Rector of the Choir School asking if any suitable young gentlemen, product of the choir school, was available as a personal assistant for her young and first child. The royal couple had made no mistake in their choice of Wilson. It seems customary these days for the 'Permissive society' magazines to lampoon members of the royal family in a fashion much more offensive than in the earlier Hanoverian period. The present monarch and her husband deserve better treatment for their long and praiseworthy service as heads of state.

Some Musings of a Provincial Boy

Like most capitals of the world, London is cosmopolitan and its enclaves of French, Italian, Jewish, Chinese and even Irish people were then, as now, much in evidence. Tourists of all nationalities sometimes in their distinctive dress, could be seen daily trying to take in all that this sprawling wen has to offer in the way of historical romance and bright up-to-date novelty. But, like its counterparts elsewhere, it has areas of poverty often cheek-by-jowl with areas of opulence. The poverty of some of these neighbourhoods is emphasised by the fact that they were once the domicile of high society which had since fallen into decay.

On wet afternoons when outdoor play was not possible, the Rector would take us on a walk, crocodile-fashion, through the stews of old Pimlico as far as Chelsea bridge. The elegant porticos and the below-ground former quarters of domestic staff were in a sorry state, fouled with debris and peeling paintwork. I always returned from these excursions with depression and a longing for the open air and tolerable environment of my native city, surrounded as it was by the proximity and beauty of the Peak District.

The 'buskers' and other itinerant queue entertainers appealed to me by their industry and resourcefulness.

On a visit to the Tower of London I was drawn to a large crowd gathered on Tower Hill to watch the antics of an escapologist and his forthright minions. They made a dramatic tableau with squeals of pseudo agony from the principal as they bound him with ropes and a clattering chain; he was then placed in a hessian sack.

The chief assistant harangued the crowd: 'Ladies and gentlemen' he bawled 'you'll agree that my friend in the sack is undergoing some torture in order to entertain you. I cannot ask him to extricate himself before there is at least £5 in the "kitty"'. He walked round the crowd with a battered top-hat rattling some coins inside and creating a sense of guilt among the onlookers who had witnessed a brave act of self-sacrifice. As some of the spectators left the perimeter he called out 'Now don't leave the sinking ship like rats!' After two more circuits there came the reckoning on an upturned orange box. 'Just five bob more will do the trick' he bellowed.

There was a shower of small coins heaved into the ring. The victim in the sack went through some laboured contortions and emerged triumphant in a sweaty and dishevelled state to the applause of the audience. There may be an easier way to earn a living.

On Sunday 30 June members of the Vatican Cricket team who were on a short tour attended the 12noon Mass. Afterwards in the piazza they met both Simon Johnson, Cathedral Master of Music and the Assistant Master of Music, Peter Stevens, both known to be cricket aficionados. The picture does give the impression that Simon Johnson was giving a team talk on the art of finger spinning!

The team played matches at Wormsley Estate in Buckinghamshire, described as 'one of the most beautiful grounds in England' against the England Over 60s. Arundel Castle was the venue for a match against a St Mary's University team and finally at Windsor Castle against The King's XI.



© Paul Tobin

A sure sign of summer in Westminster is the crop of graduations taking place at the QEII Conference Centre, Methodist Central Hall and here at the Cathedral, where we host St Mary's University, Twickenham over two days.



© St Mary's University

Hardly had Mgr James Curry become a bishop than he was put to work ordaining three new Permanent Deacons for service in diocesan parishes. Here they are seen making their promises of obedience.



© Mazur/CBEW.org.uk



© Mazur/CBEW.org.uk

Three new priests were ordained this year, including Fr Domagoj Matokovic (centre), who gave us the experience of having a Deacon regularly assisting at Mass for a number of months before his priestly ordination. He now takes his Cathedral skills to Rickmansworth, joining Fr Andrew Gallagher, our former Precentor there.



© Mazur/CBEW.org.uk

The summer was also unusually busy with ordinations, a first being the ordination of Bishop David Waller for the Personal Ordinariate of Our Lady of Walsingham, hitherto under the care of Mgr Keith Newton as its Ordinary.



July saw another batch of choristers leave for the next stage of their education, with our thanks for all they have contributed here. (front Leo, Ethan and Milo; rear: Henry)

Edward Kendall talks to Simon Johnson,



© Mazur/CBEW.org.uk

What has been your greatest challenge in taking up your role as Master of Music?

Undoubtedly the greatest challenge has been rebuilding the Choir. It's what I was brought here to do and has been (and remains) an amazing and fascinating challenge. There were several factors that were conspiring against us when I arrived, including Covid, a national issue regarding the recruitment of boy choristers, low morale, and an unfavourable international press story surrounding changes to the boarding arrangements at the School. Everyone (and I do mean everyone, including *Private Eye* magazine) thought I was mad coming here, especially when I had such a solid and established position down the river at St Paul's. Three years in, I'm happy to say that they were all wrong.

What is your vision for the choir and music in the Cathedral?

It's not so much my vision as THE vision. One of the great things about this place is that music was practically baked into the foundation stones of the building and we know that Cardinal Vaughan wanted the best liturgy with the finest music available when he established the Choir. Whilst we continue to develop the music here, and allow it to evolve, that central, founding mission lies at the heart of everything we do and is as just as relevant today as it was in the early 1900s.

But the finest music doesn't come cheaply, and the cost of the music here has been thrown into focus in recent years because of the changing financial climate brought about by Covid and rising bills. That is why we have started The Westminster Cathedral Choral Foundation. Our hope is to build an endowment that protects the music here for future generations.

What music opportunities do you provide to young people, including those from disadvantaged backgrounds?

If you are a Catholic boy who loves singing, then being a chorister at Westminster Cathedral is the best possible musical start in life. The plainsong is very good for the singing voice, and also distils so much about music more generally, including a sense of line, ensemble, and tuning; when we sing it together, there is nowhere to hide! I would say that the plainchant informs all our music-making here and leads directly to how we sing everything else: lots of polyphony, of course, but also music written more recently. Doing so much of all this incredible repertoire is the most extraordinary musical opportunity.

No boy who passes the audition is prevented from joining the Cathedral Choir on financial grounds and there are various bursaries and funds in place to ensure that this is always the case.

Aside from the Cathedral Choir, we also provide a home for the National Schools Singing Programme that is run by the Diocese and which is also tied to our Westminster Cathedral Junior Voices Choir that sometimes sings at Mass on Saturday evening. We also host visiting choirs from all over the country and beyond.

Although you don't mention ethnic diversity, I will say how refreshing and wonderful it is to work for the worldwide Catholic Church, where diversity is completely in-built.

What has been the highlight of your role so far?

Holy Week is such a special time here, and this year we also threw in a BBC Radio 3 broadcast of *Tenebræ*. Having lived with the worry of the Choir's future for three years, I came away from that broadcast thinking that if we keep working hard then we're going to be just fine.

Which composer's music are you most likely to hear being sung or played on the organ at the Cathedral?

The Grand Organ is one of the great organs of the world and one of the reasons that it is so good is that it is incredibly versatile, able to play the music of all periods successfully. It excels in French repertoire, so you'll hear a lot of that here. Because Bach wrote so much high-quality music for the organ, I guess his music would probably get played more than anything else.

our Master of Music

As regards the Choir repertoire, we sing polyphony mostly, and the Godfather of polyphony is Palestrina, so you'll see his name on the music list a lot, but also that of his disciples, the likes of Victoria and Lassus. We also try to maintain an English accent in the music list through composers such as Byrd and Tallis, amongst others. But Palestrina probably tops the charts here.

Are there any more albums coming out soon?

We've just recorded a new disc of Pentecost Vespers. Really fabulous music. It should be out around the time of Pentecost in 2025. Peter Stevens has recently made a recording of music by Franck and Tournemire on the Grand Organ which should be out soon.

How much does music cost the Cathedral per annum?

It costs the Cathedral around £500k per year. There is also a considerable cost to the School in maintaining the chorister

programme. Although this all sounds like a lot of money, it is but a fraction of that being spent by our sister choral foundations at Westminster Abbey and St Paul's Cathedral.

How can readers of Oremus help support the choir?

Firstly, by attending choral liturgies and allowing themselves to be moved spiritually by this great choir, in such a way that the music brings them closer to a sense of the Divine. Music can be the 'thin place' between earth and heaven and the musicians here contribute to the liturgies of the Catholic Church in a way that is completely unique worldwide. We must recognise and treasure that.

Secondly, readers of *Oremus* should consider helping us by supporting the Choral Foundation as a Patron. It is the role of our present generation to safeguard this precious, living heritage and to ensure that it goes on to inspire many future generations of worshippers at Westminster Cathedral and beyond.

Thank you to those leaving a gift to the Cathedral in their will.

This is easy to do and makes a real difference to the Cathedral. Simply provide your solicitor with the following recommended wording:

Westminster Cathedral, part of the Westminster
Roman Catholic Diocesan Trustee
Registered Charity Number 233699

'God has blessed us with many gifts.

*Let us return them to Him with increase
so that we can help future generations
and enable our Church to grow.*

*That's why I'm remembering Westminster
Cathedral in my will. 🙏*

Mary



If you would like to find out more or talk about the impact that you would like your gift to have, please contact Laura on the Cathedral's Fundraising Team:

cathedralgiving@rcdow.org.uk or call 020 7798 9058

CATHEDRAL HISTORY A PICTORIAL RECORD

The Canonisation of Pope St Pius X marked in the Cathedral, Saturday 29th May 1954

Paul Tobin

Pope Pius X, who reigned from 1903 -1914, was the first pope to be raised to the altars of the Church since Pope St Pius V in 1712. St Pius X was to be the first of three Patriarchs of Venice who were to succeed to the Papacy in the 20th century, the other two being Cardinals Angelo Roncalli (Pope St John XXIII) and Albino Luciani (Pope John Paul I). Pope St Pius X is best remembered for being the pope who promoted frequent and daily communion, even for the very young, as well as suppressing modernist heresy, reforming the Missal and Breviary and codifying Canon Law.

The actual canonisation ceremony took place in St Peter's Square in the afternoon and, unlike nowadays, did not include the celebration of Mass. Among the many cardinals present was Cardinal Bernard Griffin, Archbishop of Westminster (1944 - 1956). It was not until the following morning that the bearded figure of Cardinal Eugene Tisserant, Dean of the College of Cardinals sang the first High Mass of the saint in St Peter's Basilica in the presence of the Pope (*coram summum pontificem*).

In *The Tablet* under a notice 'Alteration of Time' it was stated that a Pontifical High Mass would be sung by Archbishop Edward Myers, Archbishop of Beroea and Co-adjutor Archbishop of Westminster at 6pm (instead of the usual time of 10.30am as the canonisation had not yet taken place). Evening Masses were a rarity in those days; the rules for fasting before Holy Communion were relaxed with the fast reduced from midnight to three hours and non - alcoholic drink permitted up to one hour beforehand.

A panegyric was preached by the Rev (later Canon) Alfonso de Zulueta, for 35 years rector of Holy Redeemer & St Thomas More, Chelsea. He was also the 4th Conde de Torre Diaz and is buried in Cadiz where he died on holiday in 1980. In all probability his choice was due to being a distant relative of Cardinal Merry del Val (1865 - 1930), secretary of state to St Pius X.

A temporary shrine was erected in the Cathedral opposite the pulpit, complete with an image of St Pius X and votive candles as can be seen in the picture. The two candelabra were for many years used on the High Altar for Benediction. At the conclusion of Mass, the *Te Deum* was sung followed by veneration of the relic of the saint.

Sources:

The Tablet, 29th May 1954

Westminster Cathedral Chronicle, July 1954



The Shrine of St Pius X in Westminster Cathedral during Canonisation



H. H. Pope Pius XII after he had Canonised St Pius X

Saint Michael the Archangel

Joseph Kushnir

Faithful friend and steadfast guardian,
 your mantle is God's holy will.
 When word of the Incarnation reached you,
 the Word made Flesh had a Seraph Protector.
 Wearing the armor of humility
 and wielding the sword of truth,
 you rallied against the 'Lightbearer',
 the prince of pride and deception,
 Lucifer!

"Who is like God" is your shield,
 defense against the cold fire
 of profane indignation.
 Your cry of sacred purpose was the
 battering ram of Divine will.
 Seven lowly angels, moved with love pure,
 rallied to the oncoming scourge.

Who is like God?
 No one is like God but God himself!

The Grand Deceiver tempted you
 with lustful passions of
 power and greedy indulgence.
 Always humble, you remembered
 your mission of purpose.
 Prince of the Heavenly Host
 stood valiant and true, never wavering, never faltering!

Crying out God's Holy name,
 you led the charge to the army of
 the Serpentine Usurper.
 Blessed with courage you wrestled the
 False One into the Chains of Holy Ire
 and threw him from the Halcyon Kingdom.
 He and his unlawful minions
 fell to the nadir of selfishness and derision.

Who is like God?
 No one is like God but God himself!

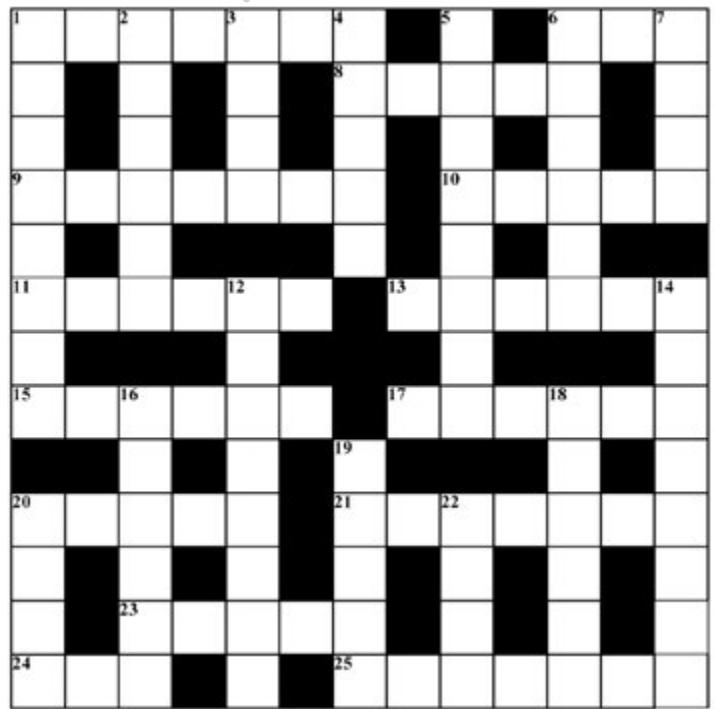
.....



© Creative Commons Attribution-Share Alike 4.0, Jakub Halan

St Michael overcoming the Devil in St Vitus Cathedral, Prague

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



Alan Frost September 2024 - No. 124

Clues Across

- 1 See 6 Across
- 6 & 1: First woman to fly solo from London to Australia (3,7)
- 8 ----- Vanya, relative in Chekhov play (5)
- 9 Popular items in Chinese food (7)
- 10 Position achieving bronze medal in Olympic Games (5)
- 11 At sea in boat without any power or steering (6)
- 13 'Tinker, -----, Soldier, Spy' (6)
- 15 Roland de ----- 16thc. composer of very many pieces of sacred music (6)
- 17 English Saint to whom Cathedral campanile dedicated (6)
- 20 Geoff -----, legendary West Ham United footballer, scored hat-trick in England's World Cup win (5)
- 21 St Catherine, astonishing Saint, instigated Pope's return to Rome (2,5)
- 23 Type of window and Oxford College (5)
- 24 Long-lived tree, common in churchyards (3)
- 25 Sir Keir -----, Prime Minister (7)

Clues Down

- 1 Popes I and II in 20th.c succession (4,4)
- 2 '----- thy father and thy mother', Fourth (of the Ten) Commandments (6)
- 3 Architectural feature beneath window (4)
- 4 Look after Sister! (5)
- 5 & 7: Headquarters of the London Metropolitan Police, from its original address (8,4)
- 6 Rod used for transmitting and receiving TV and radio signals (6)
- 7 See 5 Down
- 12 Water feature in Trafalgar Square (8)
- 14 Source of heat, very common in churches (8)
- 16 One of Seven suffered by Our Lady (6)
- 18 Discrimination against the elderly (6)
- 19 See 20 Down
- 20 & 19: Chapel of the, off the left side aisle of the Cathedral (4,5)
- 22 A long, often heroic, tale, derived from Icelandic model (4)

ANSWERS

Across: 1 Johnson 6 Amy 8 Uncle 9 Noodles 10 Thirt 11 Adrift 13 Tailor
 15 Lassus 17 Edward 20 Hurst 21 Of Siena 23 Oriel 24 Yew 25 Starmer
 Down: 1 John Paul 2 Honour 3 Sill 4 Nurse 5 Scotland 6 Aerial 7 Yard
 12 Fountain 14 Radiator 16 Souls 20 Holy 22 Saga

Tales of the English Martyrs:

He was chained to a post, unable to move more than two yards; at last, the gaoler's wife, moved with compassion, in her husband's absence let him loose. In his sickness in prison he was subject to ill-usage and slanders, yet nothing daunted his courage or cheerfulness and to a friend he said, shaking his shackles as he lay prostrate, 'Hear, O Lord! These are my little bells.'

The Blessed Roger Cadwallador, Priest



Creative Commons
Attribution-Share Alike 4.0
International license, Royal
English College, Valladolid

The Month of September

The Holy Father's Prayer Intentions

For the cry of the Earth

Let us pray that each of us listen with our hearts to the cry of the Earth and of the victims of environmental disasters and the climate crisis, making a personal commitment to care for the world we inhabit.

Sunday 1 September

Ps Week 2

22nd SUNDAY IN ORDINARY TIME

Choral services resume

* World Day of Prayer for the Care of Creation

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

12pm Solemn Mass (Men's voices)

Palestrina – Missa sine titulo

Palestrina – Domine in auxilium meum

Organ: *Bruhns* – Præludium in G major

4pm Solemn Vespers and Benediction

Bellini – Magnificat octavi toni

Cavalli – Salve Regina

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

4.30pm Mass for the Deaf Service (Cathedral Hall)

Monday 2 September

Feria

Tuesday 3 September

St GREGORY THE GREAT

Wednesday 4 September

Feria

(St Cuthbert)

7.30pm Grand Organ Festival Recital - Thomas Ospital (St Eustache, Paris)

Thursday 5 September

Feria

Friday 6 September

Friday abstinence

Feria

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: Mass 8am, Morning Prayer 10am, 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 10.30-12.30pm; Solemn Mass (Choir) 12noon *, Solemn Vespers (Choir) and Benediction 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 7 September

Blessed Virgin Mary on Saturday

4pm Low Mass (Blessed Sacrament Chapel)

Sunday 8 September

Ps Week 3

23rd SUNDAY IN ORDINARY TIME

* Education Sunday

12pm Solemn Mass (Full Choir)

Palestrina – Missa brevis

Guerrero – In illo tempore erat Dominus

Organ: *Mendelssohn* – Con moto maestoso (Sonata No 3)

4pm Solemn Vespers and Benediction

Victoria – Magnificat octavi toni

MacMillan – A new song

Organ: *Whitlock* – Fantasie Choral No 1 in D flat

Monday 9 September

Feria

(St Peter Claver, Priest)

Tuesday 10 September

Feria

Wednesday 11 September

Feria

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

Thursday 12 September

Feria

(The Most Holy Name of Mary)

Friday 13 September

Friday abstinence

St John Chrysostom, Bishop & Doctor of the Church

Saturday 14 September

THE EXALTATION OF THE HOLY CROSS

pm Eucharistic Festival

Sunday 15 September

Ps Week 4

24th SUNDAY IN ORDINARY TIME

* *Evangelii Gaudium* Day

Annual Mass Count – 1

12pm Solemn Mass (Full Choir)

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

Sweetinck – Qui vult venire post me

Tallis – O salutaris hostia

Organ: *J.S. Bach* – Concerto in C major (BWV 594)

4pm Solemn Vespers and Benediction

Victoria – Magnificat primi toni

Dupré – O salutaris hostia

Organ: *Couperin* – Offertoire sur les grands jeux (Messe pour les Paroisses)

Monday 16 September

Ss Cornelius, Pope, and Cyprian, Bishop, Martyrs

Tuesday 17 September

Feria

(St Robert Bellarmine, Bishop & Doctor of the Church, St Hildegard of Bingen, Virgin & Doctor of the Church)

Wednesday 18 September

Feria

7.30pm Grand Organ Festival Recital –
Simon Johnson (Westminster Cathedral)**Thursday 19 September**

Feria

(St Januarius, Bishop & Martyr)

Friday 20 September *Friday abstinence*St Andrew Kim Tae-gon, Paul Chong
Ha-sang and Companions, Martyrs

2pm Cardinal Vaughan Memorial School Mass

Saturday 21 September

ST MATTHEW, Apostle & Evangelist



St Matthew inspired by an angel, by Rembrandt

Sunday 22 September *Ps Week 1*

25th SUNDAY IN ORDINARY TIME

* The Harvest

Annual Mass Count – 1

12pm Solemn Mass (Full Choir)

Byrd – Mass for five voices

Palestrina – Si ambulavero in medio

A. Gabrieli – O sacrum convivium

Organ: Widor – Moderato (Symphonie VII)

4pm Solemn Vespers and Benediction

Vivanco – Magnificat octavi toni

Holst – Nunc dimittis

Organ: Ireland – Elegiac Romance

Monday 23 September

St Pius of Pietrelcina, Priest

Tuesday 24 September

OUR LADY OF WALSINGHAM,

Wednesday 25 September

Feria

7.30pm Grand Organ Festival Recital –
Peter Holder (Christ Church, Oxford)**Thursday 26 September**

Feria

(Ss Cosmas and Damian, Martyrs)

Friday 27 September *Friday abstinence*

St Vincent de Paul, Priest



St Vincent de Paul in Tykocin church, Poland

Saturday 28 September

Blessed Virgin Mary on Saturday

(St Wenceslaus, Martyr, St Laurence Ruiz
and Companions, Martyrs)

6pm WDMR Mass (Cardinal Nichols)

Sunday 29 September *Ps Week 2*

26th SUNDAY IN ORDINARY TIME

Annual Mass Count – 2

12pm Solemn Mass (Full Choir)

de Padilla – Missa Ego flos campi

Palestrina – Super flumina Babylonis

Dering – Ave verum corpus

Organ: Langlais – Fête

4pm Solemn Vespers and Benediction

Palestrina – Magnificat primi toni

Howells – Salve Regina

Organ: J.S. Bach – Vater unser im

Himmelreich (BWV 682)

Monday 30 September

St Jerome, Priest & Doctor of the Church

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 SacramentBlessed 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,

Saturdays 11.15-12.00noon

Walsingham Prayer Group

St George's Chapel,

First Tuesdays 2.30-4pm

Yoruba Association

Hinsley Room,

Third Sundays 1.30-3pm

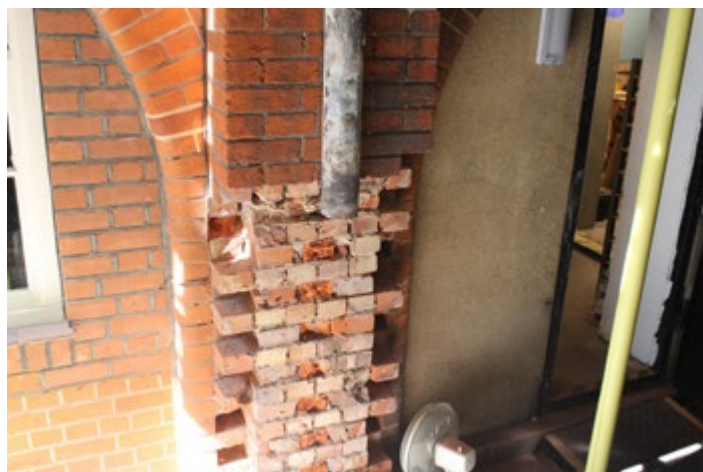
Repairs and Renewals

This summer holiday has seen Clergy House almost taken over by remedial works. The internal courtyard has been completely scaffolded for brickwork repairs, with windows sealed and a ghostly blue light illuminating the stairs and corridors (*below*).



© Suzi Pendlebury

To access the damaged bricks and replace them has involved cutting through rainwater downpipes (*below*).



Meanwhile, in the Long Corridor, the leaded lights which have given 120 years' service and become somewhat buckled, have been removed, the glass releaded and reattached to the glazing bars for the next 120 years (*above*).

As if that was not enough, the Chaplains have been working on their fitness climbing the stairs several times each day, with the lift out of service for a month as it is brought up to modern safety standards.

We thank the Albert Gubay Foundation for funding which has enabled a drone survey of the whole exterior of the site, so that plans can be made for tackling the areas most in need of attention in the future (despite a seagull objecting to the drone entering its airspace, no birds were harmed in the making of the survey) (*right and top right*).



Our New Year

Nat Scott Cree, Head Teacher

As I write this from the relative tranquillity of the summer break, I need few reminders that we are approaching the dawn of a new academic year. This brings with it the fresh excitement of new beginnings; a new year group for our pupils moving up through the school and of course, the prospect of new arrivals to welcome to our school family, some of whom will be beginning their formal learning journey for the first time. It is our shared hope that this will be a long and happy association with St Vincent de Paul. Equally, we will welcome new colleagues to our staff team and new governors also, who play an important role in guiding the strategic direction of the school.

When our pupils return at the beginning of September, rested and looking ahead to another exciting year of learning, they may not realise that they are following in the footsteps of many who have gone before them, for this year marks the 50th anniversary of the Morpeth Terrace site opening in 1974 (the school has existed in various forms since its founding in 1859). For those who are history-curious, there is some way to go before the present site can match the longevity of its predecessor on Carlisle Place (now home to The Passage), which began life in 1863 and survived - amongst other challenges - two world wars.

In the ever-present reality of constant change, it is helpful sometimes to be reminded of our heritage and the extraordinary vision and work of our founders, the Daughters of Charity, and the strong ties and core values that bind us as a Catholic community. Here within the curtilage of our beautiful Cathedral, they remain as true and relevant as ever in these turbulent times. This is one of the reasons we make a point in our calendar each year to mark Founders' Day and to confer Miraculous Medals to our school community.

We must, however, continue to look and to move forward as a school. I extend a warm welcome to new families joining us, but I also invite those considering a current or future place for their child to contact us about a place in one of our classes. Perhaps you know of a family who might be beginning to choose schools? Encourage them to visit our website (www.svpatholicprimary.org) or to arrange a tour. We educate children starting with the term after they have their third birthday, up to age 11. We offer a warm, caring and nurturing environment where your child will be well known by our skilled and experienced team. We offer wraparound care from 8:00 a.m. until 6:00 p.m. for children aged five and over and a variety of broad and extra-curricular opportunities.

If you would like to see the school, we would be delighted to welcome you. Informal tours take place typically on Tuesdays, commencing 17th September 2024. Relevant contact details and further information can be found by visiting our website. I hope to meet you and your child soon.




A. FRANCE & SON
INDEPENDENT CATHOLIC FUNERAL
DIRECTORS

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

**Holborn: 45 Lamb's Conduit Street,
London WC1N 3NH**
**King's Cross: 166 Caledonian Road,
King's Cross London N1 0SQ**
**Hendon: 14 Watford Way,
Hendon Central, London NW4 3AD**
Tel: 020 7405 4901
www.afrance.co.uk info@afrance.co.uk