

# CRUCIS

Magazine of St. Salvador's Scottish Episcopal Church Dundee

August 2016

"Far be it from me to glory except in the cross of Christ,  
by which the world has been crucified to me and I to the world." Galatians 6:14



## In the Beginning...

Why does God allow weeds? I found myself considering this question the other day as I tried to root out a variety of unwanted flora growing in cracks and between stones around the entrances to the church.

Of course, weeds are merely plants that grow where we don't want them to. I'm pretty sure that to God a plant is a plant. It is we who decide whether we think a particular plant is in the wrong place and needs removal. God does not "allow" weeds. What God does allow is life – even to burst forth in the most unlikely and unpromising of places.

As we are now in the long season after Trinity Sunday, the colour for which is green – the colour of growing things – it is good to consider God's gift of life.

Life itself is a very fragile gift. It can be cut short for any number of reasons. Why does God "allow" that? There is a deep mystery there, but one can say that a number of factors might be at work against God's loving, life-giving purpose.

For example, there are natural calamities that are part of life on this planet. Would there be life at all on earth without them, as nature continually reacts and adjusts itself?

And there are human decisions too that work against God's purposes. In addition to Man's damage of the environment, some human beings think other human beings are "weeds", to be uprooted instead of tolerated and nurtured.

God's gives His world life – life in all its fullness. Whether short or long, life is His gift to us. What we do with our lives (as Desmond Tutu once said) is our gift to God.

With every blessing

*Fr. Clive*



## Singing . . . again!

Firstly, an apology . . . for my absences from St Salvador's in June but the singing opportunities were just too tempting. The music on offer was however sacred which made me feel slightly less guilty about being away! As there have been no fewer than three musical excursions since last I wrote in *Crucis*, I'll keep my accounts brief and focus on the music.

My first trip in June was to one of my favourite English counties, Wiltshire, to visit one of my favourite churches: the beautiful Saint Mary, Saint Katharine & All Saints, Edington. Having enjoyed a wonderful day of music making there with Bob Chilcott in 2015, this year's musical celebrity was equally appealing and came in the form of one of the founder members of the King's Singers, Brian Kay. Saturday, 18th June was to consist of an intensive day's rehearsal under Brian's direction followed by an early evening performance of two modern composers' works: Morten Lauridsen's *Lux Aeterna* and the first movement of John Rutter's *Magnificat*.

Brian Kay is now in his early seventies but still has boundless energy and enthusiasm for music dividing his working life between the broadcast-studio and the concert platform. He conducts Vaughan Williams' Leith Hill Musical Festival in Surrey and also the Burford Singers near to his home in the Cotswolds. Brian is an enthusiastic associate conductor of The Really Big Chorus, with which he regularly directs massed voices in London's Royal Albert Hall. I was also amused to learn that he was the deepest-voiced frog in Paul McCartney's frog chorus for the 1980's hit single, *We All Stand Together*. I had the pleasure of having lunch with him and he was as delightful in person as he comes over on radio and television.



As far as the music was concerned, both compositions were unknown to me. Lauridsen's *Lux Aeterna* was composed for the Los Angeles Master Chorale and premiered some twenty years ago in the USA. The five movements of *Lux Aeterna* are based on various references to light from sacred Latin texts. The piece begins and ends with texts from the Requiem Mass with the central movements drawn from the *Te Deum*, *O Nata Lux*, and *Veni, Sancte Spiritus*. The music is quite challenging in places and to my ear not instantly appealing but, as I find so often, it is this very type of music that grows on one and has lasting appeal. If you're interested in having a listen, there is a fine recording on YouTube at [youtu.be/lmCBWGDXLf0](https://youtu.be/lmCBWGDXLf0)

Rutter's *Magnificat* is only slightly older than Lauridsen's composition having had its premiere in New York in 1990. In sharp contrast, *Magnificat* has instant appeal with the joyous opening movement written in 3/8 time sounding rather like celebratory music one would hear at a fiesta. And this, I discovered, was precisely the inspiration. John Rutter said of his composition, "I found my starting point in the association of the text with the Virgin Mary. In countries such as Spain, Mexico and Puerto Rico, feast days of the Virgin are joyous opportunities for people to take to the streets and celebrate with singing, dancing and processions. These images of outdoor celebration were, I think, somewhere in my mind as I wrote . . ."

I hugely enjoyed the day with Brian and the folk from Edington Arts who had gathered a chorus of around fifty singers for the event. The concert, accompanied for some parts on the splendid new Edington organ, was greatly appreciated by the audience which had gathered to hear the fruits of our labours.

The following day, I also managed to fit in a trip to the famous Gloucester Cathedral which I had never been to and enjoyed a beautiful, peaceful Evensong sung by the choir of men and boys. As I had time en route to Bristol Airport I also managed to see another cathedral in which I had never set foot – Hereford. I then made my way south through Wales and across the impressive Severn Bridge towards Bristol.

The following weekend I spent catching up with



an assortment of singing contacts and friends. The trip took me to the attractive market town of Marlborough in Wiltshire, to Salisbury Cathedral which included a service of ordination of ten priests, and to Sherborne School for its annual music competition in memory of Patrick Shelley, a previous Head of Music. This year, the cup was won by one of the ex-Edington choristers, now sixteen, who rather impressively played piano, sang, played clarinet and also made some pretty impressive (jazzy) sounds on his alto saxophone.

The first weekend in July took me to Oxford to sing with the Bartholomew Consort under the direction of JanJoost van Elburg. The choir met at 11 o'clock on Friday morning for some additional work prior to starting rehearsals proper later that afternoon. The purpose of this extra time was to allow Matthew Coleridge, a composer and conductor-in-training, to work with a choir which would be responsive to his direction to allow him, under JanJoost's watchful eye and keen ear, to develop his skills. It is hugely revealing taking part in this sort of course and emphasises what a skill it is to achieve a high standard of music making whilst making a difficult job look so very easy. Our trainee conductor duly put through his paces, come 5pm it was time to get down to some intensive rehearsal under JJ's direction.

The concert which was due to take place on the Sunday evening was entitled *Bach in Context*. Described as "German Baroque music leading to Bach" it showcased the music of Bach's

predecessors from the sixteenth and seventeenth centuries. Included in this Baroque-fest were pieces by Heinrich Schütz (1585 – 1672), Melchior Franck (c. 1579 – 1639), Hieronymus Praetorius (1560 – 1629), Johann Hermann Schein (1586 – 1630), and finally . . . Johann Sebastian Bach (1685 – 1750). The compositions varied greatly in their structures in terms of the number of choirs and parts: from straightforward soprano/alto/tenor/bass pieces to those which were constructed of three separate choirs standing slightly apart from one another to give an added spatial dimension. There was a lot of practice to be done and we spent Friday evening, most of the day on Saturday, and much of Sunday working hard to shape each of the pieces in terms of pronunciation (we sang in German and Latin), dynamics, and accurate pitching.

Come eight o'clock on the evening of Sunday 3rd July a sizeable audience filled the nave of St Michael & All Angels Church and we gathered in front of the altar steps ready to sing. The concert consisted of the choral works sung in chronological order beginning with Schütz's *Die mit tränen säen* "They that sow in tears shall reap in joy" (5-part) and *Jauchzet dem Herren* "Rejoice in the Lord, all the world" (12-part). Franck's *Cantate Domino* "O sing unto the Lord a new song" (8-part) and *Du bist aller Dinge schön* "All beautiful you are, my darling" (5-part) followed. I think my favourite pieces were those by Praetorius being the closest to the music I most enjoy as they had a real polyphonic Renaissance feel to them – *Magnificat Quinti Toni* "Magnificat on the fifth tone" (8-part) and *Tota pulchra es* "You are altogether beautiful" which is a 12-part setting splitting the two dozen of us into three choirs each of four voice parts. Next it was two works by Schein –



*Lehre uns bedenken* “So teach us to number our days” (5-part) and *Da Jakob vollendet hatte* “When Jacob had finished his charge to his sons” (5-part).

Before we reached the climax of the concert, the audience (and the choir) were treated to a marvellous rendition of Baroque music on the chamber organ by Martin Perkins. Martin, an Early Music lecturer and Instrument Curator at Birmingham Conservatoire, had worked patiently and tirelessly with us during our rehearsals and accompanied a number of the pieces during the concert. After this short instrumental break, we reformed to sing Bach’s *Fürchte dich nicht* “Fear not I am with you” (8-part in double choir formation). Now, I have to be honest about J. S. Bach . . . his music doesn’t do much for me but I am very much in the minority on that. *Fürchte dich nicht* is a typically “twiddly” Baroque piece which I found quite challenging to master initially as it has a lot of complex almost mathematical runs of semiquavers especially in the bass part. However, it did begin to grow on me and, having sung it a lot during rehearsals, motifs from it kept going around my head: what many call “an earworm”.

The reception from the audience was very warm. It was agreed that this performance was one of the consort’s most polished and professional in recent years with the choir acquitting itself very well under Jan Joost’s calm, clear, and expert direction. There was time for a relaxing drink with friends down the road in Abingdon with whom I was staying giving us time to chat about the concert and compare notes on how well things had gone.

After breakfast on Monday, I made my way to London King’s Cross from Oxford in time (just) to catch the 14:00 train to Dundee. All went smoothly and I was back home just after eight o’clock in plenty time for a decent night’s sleep ready for work the next day. Next stop with the Bartholomew Consort is in Amsterdam for a concert weekend in early October. But, before that, there is the 61st Edington Festival to look forward to.

**Graeme Adamson**

## **W5: Who, What, When, Where, Why**

The central and fundamental truth of Christianity is that “the Word was made flesh and dwelt among us” (John 1:14). The Word of God – the Second Person of the Holy Trinity, the One who was always with God and by whom everything was made – took human flesh and came into the world. What this means is that Mary was the mother of a divine, eternal Person, God conceived and born as a human being. This truth, that Mary is the Mother of God, the Church finally clarified at the Council of Ephesus in 431 after many generations of consideration.

Mary’s title “Mother of God” does not suggest the absurd idea that a human mother somehow generated God; it simply reflects what Scripture says happened. Besides, to deny Mary’s place as “Mother of God” implies that Jesus was somehow not God when He was conceived and born – a flat denial of Scripture.

Furthermore, Mary’s vocation as the Bearer of the Divine Word of God was a vocation planned for her from the beginning of her existence. It was for this reason that the angel Gabriel hailed her at the Annunciation as already “full of grace”. In the light of her particular calling to be “Mother of God”, Mary shared from the first in God’s redeeming grace in Christ.

Mary’s place in Christianity is nothing without her Son. She was truly an ordinary human being, but she had an extraordinary vocation to conceive and bear the Son of God. It is for this reason that she is blessed among women and all generations recognise her “blessedness” by according Mary her proper title: “Mother of God”.

## Vestry News

Over recent weeks the Wardens and Vestry has been concerned with

- Ensuring that work on clearing the gutters is completed
- Ensuring, with much appreciated help from Kirsty, that we have an alternative fire exit from the church
- Looking at what needs to be done to clear the Upper Hall in order that it can be let. (Volunteers to help with this work, once a date has been organised, will be most welcome. Please contact the Rector.)
- Ensuring that services and other duties were maintained during the Rector's annual leave

Thanks go to Martin and Graeme for their work in finding and fixing the faults with the sound system in the church. Hopefully everyone can now hear the services/notices etc clearly.

*Katie Clapson, Vestry Sec.*

### HILLTOWN FAYRE 2016

Although it was a day of mixed sunshine and showers, the Hilltown Fayre stalls were kept busy. St. Salvador's stall of books, toys, bric-a-brac, etc. was in a prime position under a gazebo. We had plenty of space so during the short, sharp cloudbursts people were able to shelter beside us and spend some money! Not a lot but as they say "every little helps" so we managed to raise over £82.

There were fewer stalls and attractions this year due to various reasons - not least the weather, but it was an enjoyable day.

Thanks also to Martin and Eric who had the brunt of setting up and with Jim's help, taking down - no mean feat.

*Muriel McKelvie*



## Outreach Ministry

The work of the Food Cupboard Ministry continues every Sunday afternoon and we are grateful for all the donations of food and money, from local groups and individuals, which we have received to support it. "Eagles Wings" have been donating boxes of crisps and we regularly receive bread, rolls and pies which are much appreciated. Thank you also to those who have donated mugs to replenish our supplies and for the new, replacement urn. We make copious cups of tea, coffee and hot chocolate each week so sufficient mugs and hot water are a necessity.

### Can you help?

- We would be grateful for any plastic grocery bags that anyone may have to spare, including "bag for life" plastic bags. Please bring them in and give them to Katie.
- If there is anyone willing to help the bag preparation team on a Monday morning please let the Rector or Katie know. The preparation session usually lasts about two hours and there is a variety of jobs to be done. No experience necessary, training can be provided!!!

*Katie Clapson*

## Come Celebrate!

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### The Transfiguration of the Lord

(6 August)

The Transfiguration of Jesus reveals that salvation is for all, and that the Son of God is the One who brings that salvation. The testimony of the Law and the Prophets to Jesus are given by the presence of Moses and Elijah, and the event also pre-figures the Resurrection, giving a foretaste of the life of glory.

### John Mason Neale, Priest (9 August)

John Mason Neale was born in 1818 and, whilst an undergraduate at Cambridge, was influenced by the ideas of the Tractarians. He was a founder of the Cambridge Camden Society, which stimulated interest in ecclesiastical art and which played a major part in the revival of Catholic ritual in the Church of England. Whilst Warden of Sackville College, East Grinstead, a post he held from 1846, Neale founded the Society of St Margaret, which grew into one of the largest Anglican women's religious communities. Neale is remembered as an accomplished hymn-writer and his influence on Anglican worship through hymnody has been considerable. He suffered frail health for many years and died on the feast of the Transfiguration in 1866.

### St Lawrence, Deacon and Martyr

(10 August)

The sources for the martyrdom of Lawrence are among the earliest, though the details are thin. He was one of the seven deacons at Rome and closely associated with Pope Sixtus II, martyred just a few days before him. His examiners insisted he produce the Church treasures – deacons had responsibility under the Bishop for the church's material resources. Lawrence promptly acted upon the demand of his persecutors: assembling all the poor, he is reputed to have said, 'These are the treasures of the Church'. The story of his being put to death on a gridiron is a much later addition to the story. He died on this day in the year 258.



### St Mary the Virgin (15 August)

The Church customarily commemorates saints on the day of their death, and although the date and place of the Blessed Virgin's death are unknown, for centuries today has been celebrated as her principal feast. In the East, today's feast is entitled 'The Dormition (Falling Asleep) of the Virgin'; in the Roman Catholic Church, reflecting its distinctive doctrinal emphasis, it is called 'The Assumption of the Blessed Virgin Mary'. Both are equally ancient titles for this festival, when the Church celebrates the reunion of Christ with His Mother.

### St Bartholomew, Apostle (24 August)

It has long been assumed that Bartholomew is the same as Nathanael, 'bar Tolmai' being a Jewish surname, however, this identification is by no means certain. Nathanael was described as an Israelite worthy of the name, as he was an upright man who, as the Gospel account tells us, came to recognise Jesus as the Son of God and the King of Israel. Some later writers connect Bartholomew's career after Pentecost with Armenia, where he is said to have been flayed alive, but there is no reliable historical evidence for this.

### The Beheading of St John the Baptist

(29 August)

The main celebration for John the Baptist is on 24 June, the date observing his birth, but John was also the forerunner of Christ in his death, which followed his denunciation of immorality and his call to repentance.

### St Aidan of Lindisfarne, Bishop and Missionary (31 August)

One of Columba's monks from the monastery on Iona, Aidan was sent as a missionary to Northumbria at the request of King Oswald, who was later to become his friend and interpreter. Consecrated Bishop of Lindisfarne in 635, Aidan worked closely with Oswald and became involved with the training of priests. From Lindisfarne he was able to combine the monastic lifestyle with missionary journeys to the mainland where, through his concern for the poor and enthusiasm for preaching, he won popular support. This enabled him to strengthen the Church beyond the boundaries of Northumbria. He died on this day in the year 651.

## Kalendar

Sat., 6 Aug.: THE TRANSFIGURATION:  
Mass at 11 AM  
Sun., 7 Aug.: Trinity 11: Masses  
at 9 & 11 AM  
Tues., 9 Aug.: John Mason Neale:  
Mass at 7 PM  
Wed., 10 Aug.: St. Lawrence:  
Mass at 10 AM  
Sun., 14 Aug.: Trinity 12:  
Masses at 9 & 11 AM  
Mon., 15 Aug.: THE ASSUMPTION:  
Mass at NOON  
Tues., 16 Aug.: Feria: Mass at 7 PM  
Wed., 17 Aug.: Feria: Mass at 10 AM  
Sun., 21 Aug.: Trinity 13:  
Masses at 9 & 11 AM  
Tues., 23 Aug.: Feria: Mass at 7 PM  
Wed., 24 Aug.: St. Bartholomew:  
Mass at 10 AM  
Sun., 28 Aug.: Trinity 14:  
Masses at 9 & 11 AM  
Mon., 29 Aug.: The Beheading of St. John  
the Baptist: Mass at NOON  
Tues., 30 Aug.: Feria: Mass at 7 PM  
Wed., 31 Aug.: St. Aidan of Lindisfarne:  
Mass at 10 AM  
  
Sun., 4 Sept.: Trinity 15: Masses  
at 9 & 11 AM  
Tues., 6 Sept.: Feria: Mass at 7 PM  
Wed., 7 Sept.: Feria: Mass at 10 AM  
Thurs., 8 Sept.: Birth of the Blessed Virgin  
Mary: Mass at 7 PM  
Sun., 11 Sept.: Trinity 16: Masses  
at 9 & 11 AM  
Tues., 13 Sept.: St. Cyprian: Mass at 7 PM  
Wed., 14 Sept.: Holy Cross Day: Masses at  
10 AM & 7 PM  
Fri., 16 Sept.: St. Ninian: Mass at 11 AM  
(note time!)  
Sun., 18 Sept.: Trinity 17: Masses  
at 9 & 11 AM  
Tues., 20 Sept.: John Coleridge Patteson:  
Mass at 7 PM  
Wed., 21 Sept.: St. Matthew: Mass  
at 10 AM  
Sun., 25 Sept.: Trinity 18: Masses  
at 9 & 11 AM

Tues., 27 Sept.: St. Vincent de Paul: Mass  
at 7 PM

Wed., 28 Sept.: Feria: Mass at 10 AM

Thurs., 29 Sept.: St. Michael & All Angels:  
Mass at 7 PM

### From the Register

Mason Kevin Howie, aged two months, baptised on Sunday, 31 July at St. Salvador's Church. Proud parents William Howie and Stephanie McGowan. Godparents Andrew Paton, Josh Keddie, and Jolene Keddie.

### CHURCH FLOWERS

Flowers to decorate the church are a nice feature of our worship in the summer. Donations for the purchase of flowers would be welcome. Please see the Rector.

If anyone would like to assist with flower arranging, Fr. Clive is very anxious to hear from you!

**Diocesan Website:**  
**[www.brechin.anglican.org](http://www.brechin.anglican.org)**

The deadline for the next issue of 'Crucis' is Sunday, 28 August. Please send any material to the Editor (the Rector) by that day. Thank you!



# St Salvador's Directory

**Web:** [www.stsalvadors.com](http://www.stsalvadors.com) Registered Charity SC010596 **E-mail:** [enquiries@stsalvadors.com](mailto:enquiries@stsalvadors.com)

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Saint Salvador's is a member of the Scottish Episcopal Church (SEC) and is in the Diocese of Brechin. The SEC is part of the Worldwide Anglican Communion headed by the Archbishop of Canterbury.

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## Magazine

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