

CRUCIS

Magazine of St. Salvador's Scottish Episcopal Church Dundee
December 2013

"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...

Christmas is a festival of light in the darkest time of the year. How clever of God to plan it that way!

But He didn't (as far as we know) – at least, not in the way we may think. Let me explain.

No one really knows what time of year Jesus was born. The Scriptures do not tell us. The Church (presumably inspired by the Spirit of God) chose at a later point to celebrate Our Lord's birth around the time of the winter solstice – an annual festival of pagan revelry and debauchery. The Church's choice of the observance of Christ's birth in December may have been an attempt to rein in the excesses of the pagan party; it was certainly a statement of something crucial about the Christian Faith. This is why I believe the decision to celebrate Christmas at this time of the year was inspired.

We may not know the time of year in which Jesus was born, but we do know the time of day. Night was drawing on, and Joseph and Mary were glad to find a place even among the animals in the stable. We know

also that the shepherds in the local fields were keeping watch over their flocks at night when the angels appeared to them with the news of Christ's birth. The Light of the World was born at night.

And why not? Jesus died on a Cross when the sun was hidden and the sky was black. He rose again before sunrise. He was born at night. All the great events in His life occurred in the dark. How appropriate that Christians should hail His coming into the world at the time of year when the days are long and dark, and winter seems unending!

In the dark all of us feel vulnerable and uneasy – if not actually afraid. Jesus Christ comes to us as the light in our dark places, the promise of hope in our despair, the power of God Himself in our fear. This is an essential aspect of the Christian Faith to which our celebration at this particular time of year bears witness. Pure inspiration!

With every blessing for Christmas,
Fr. Clive





WHAT IS ADVENT?

“Advent” is the season in the Church Year immediately preceding Christmas. It derives its name from the Latin “adventus”, meaning “coming”.

The particular focus of the season is two-fold: to prepare with joy to celebrate the festival of Christ’s first coming at Bethlehem as Saviour and to prepare with penitence for the second coming of Christ at the end of time as Judge. Advent is therefore a season of preparation with some penitential undertones: for example, as in Lent, the “Gloria in excelsis” is not used liturgically and the liturgical colour of the season is the kingly yet penitential purple.

Although the Christians of the East developed a parallel season of preparation for the Christmas festival that now extends from mid-November, Advent as we know it has only four Sundays and is distinctly Western.

It is known that Advent existed as a three-week period in Spain in the year 380. The first mention of it canonically was in 581, when a forty day period was prescribed – an obvious parallel with Lent. In the late 6th century Pope Gregory I restricted the season to the four Sundays preceding Christ-

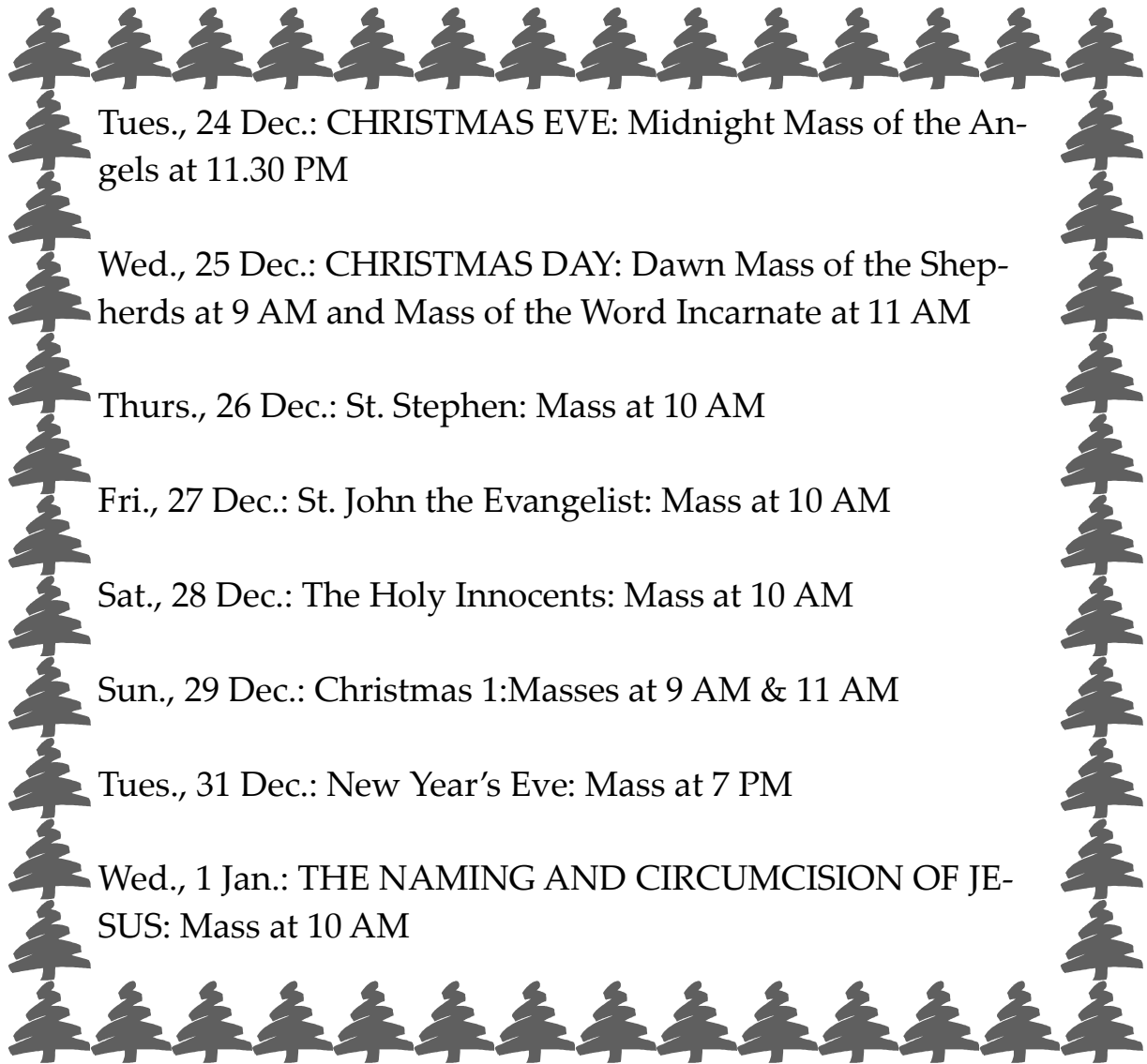
mas, commencing on the Sunday nearest St. Andrew’s Day. By the 8th century, Advent was the official commencement of the liturgical year among Western Christians.

During Advent we are reminded in our services of the long period that the God’s People waited for Him to act. The Biblical passages we hear are a mixture of fear, anger, impatience, lament, comfort, hope and joy. They longed for the appearance of the Messiah and the restoration of God’s Kingdom. Over a four week period we relive their sadness and their joy as we prepare ourselves to mark the fulfilment of their yearning in the coming of Jesus Christ.

At the same time, with God’s ancient people, we too look ahead with a mixture of joy and fear. We anticipate Christ’s coming again at the end of time. The age-old Scriptural words of longing for God to act have an added dimension for the Church as we look forward. We too yearn for God to save and restore His poor old world through the richness of His love by the appearance of His Son.

It follows that during this season of wild excess all around us that Christians should seek to spend a little more time in prayer and preparation. We might increase our acts of generosity and mercy. We might make a private confession of our sins to a Priest. We might spend more time in Bible-reading, especially the book of Isaiah, with its rich mixture of themes appropriate during this special season. Do something!





Tues., 24 Dec.: CHRISTMAS EVE: Midnight Mass of the Angels at 11.30 PM

Wed., 25 Dec.: CHRISTMAS DAY: Dawn Mass of the Shepherds at 9 AM and Mass of the Word Incarnate at 11 AM

Thurs., 26 Dec.: St. Stephen: Mass at 10 AM

Fri., 27 Dec.: St. John the Evangelist: Mass at 10 AM

Sat., 28 Dec.: The Holy Innocents: Mass at 10 AM

Sun., 29 Dec.: Christmas 1: Masses at 9 AM & 11 AM

Tues., 31 Dec.: New Year's Eve: Mass at 7 PM

Wed., 1 Jan.: THE NAMING AND CIRCUMCISION OF JESUS: Mass at 10 AM

THE ANGELUS

During Eastertide it has long been our custom to honour the Blessed Virgin Mary by singing the seasonal anthem “Regina Caeli” at the end of the Mass.

With the beginning of the new Church Year in Advent—and mindful of the particular emphasis of the Advent season—we will be saying “the Angelus” at the end of the Mass to honour the Mother of Our Lord. When musical resources permit, perhaps we shall be able to learn a simple musical setting of this ancient all-year round anthem.

The words of “the Angelus” are printed at the end of the Mass in the booklets.

Thank you for your gifts for “Gift Day”, which are very much appreciated. Friends near and far contributed to a total (at time of writing) of £2073!

Private Confessions may be made by arrangement with the Rector. If you have never before availed yourself of this means of deepening your spiritual life, Fr. Clive is happy to discuss it with you and help you to prepare.

Seasonal needs during Advent and Christmas for which we would especially welcome contributions include:

- Flowers for Christmas
- The Christmas tree
- Treats for the Christmas Food Parcels
- Heating!!

A Christmas Celebration by Candlelight

The members of Cantiones Sacrae will once again be performing their seasonal concert in St Salvador's Church – this year on Sunday 22nd December at 7.30pm. Entitled *A Christmas Celebration by Candlelight* it will include a mix of *a cappella* pieces spanning the centuries from the mid-15th to the 21st. If you haven't come to this concert before, do give it a try this year. Please be assured that it isn't lots of difficult-to-listen-to, old fashioned music. It is a wonderful selection of carols and motets sung by just four unaccompanied voices. In the words of one of the audience members who attended a previous concert, "Their four unaccompanied voices filled the church with unutterable beauty."

We have spent a lot of time carefully assembling a programme of music intended to give a blend of the old and the new, the familiar and the less well-known. For example, carols will include *O come, O come, Emmanuel*, *All my heart this night rejoices*, *We three kings*, *Silent night*, *In the bleak mid-winter*, and *The holly and the ivy*. Interspersed throughout the concert there will be some of the most tuneful, seasonal Renaissance pieces such as Marenzio's *Hodie Christus natus est* and Guerrero's *Rorate caeli* as well as some non-seasonal compositions like William Byrd's beautiful *Lord make me to know thy ways* and Palestrina's moving *Ave Maria*.

On the day of the concert, a huge space heater is installed to pre-warm the church so that it is at a comfortable temperature come early evening. We also place hundreds of tea light candles around the church; the candlelight adding an extra dimension to the atmosphere. All in all, it is a lovely way to get into the Christmas spirit just days before the big day itself. Comments from previous years have included, "Since I was introduced to your concert a couple of years ago, it has become a central part of Christmas for me" and also "I found the experience, yet again, inspirational".

Tickets are just £7 each and include not only admission to the concert but also refreshments afterwards. If you would like to purchase tickets, please speak to Graeme Adamson who will have a supply with him each Sunday. They can also be purchased from Dundee Rep Theatre by visiting them in Tay Square, by telephoning 01382 223530 or by visiting www.dundeerep.co.uk

Finally, we are keen to spread the word about the concert as widely as possible and so, if you are able to assist with publicity by distributing flyers, please speak to Graeme who has a vast supply of them!



Going for Growth

This is the seventh in a series in which we look at aspects of our life together and how we may prepare ourselves to grow spiritually and numerically.

We live in a very mobile society. People are always coming and going. This is especially true of holiday seasons. Christmas is one of our biggest holiday seasons.

One of the more discouraging things about being a pastor is, when remarking on a regular member's recent absence from church, to be told that they had visitors.

Visitors are (presumably) friends or family. They know already about our church commitment. What does it say of us and our faith if we dodge church attendance when they are with us? If they don't want to come with us, or we don't want to put them on the spot by asking them to come along, there is still our earlier service, which only takes about a half hour.

If going to church is important to us, it is too important to miss, if we can possibly avoid doing so. Our attendance supports all those who are there and also those who are not there but need our prayers. Not coming means letting them down. It also dodges one of our most basic duties to God. And it sends the wrong message to our visitors.

When the shoe is on the other foot, and it is we ourselves who are visiting, might we not find out whether it might be possible to attend church where we are? Our non-attending hosts might one day thank us for putting them in contact with their local Christian community.

Experiencing other church families elsewhere may be spiritually healthy for us too. It's a good custom to bring back with us a service leaflet or church magazine from the churches we visit. It helps connect our church back home with the wider Church.

Vestry Report

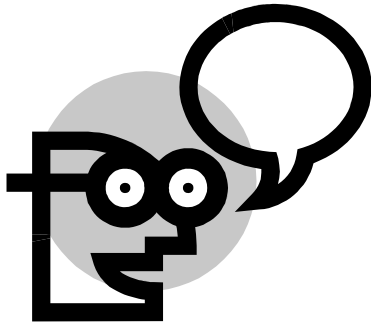
At our last meeting (20/11) the vestry considered the following:

- How best to maximise income from our properties
- Arrangements for our AGM and for Advent
- Plans to have a parish reception after our Candlemass service, which this year falls on a Sunday, as our next quarterly parish lunch
- Issues concerning the upkeep of our church building
- New information regarding the PVG scheme
- Security of the church grounds
- Repairs following the malicious damage done to the drainpipes
- The food cupboard ministry
- The reader's rota and the flower arrangements
- Plans for a fund raising raffle at the Cantiones Sacrae Concert on Dec 22nd

Raffle

Your vestry needs **your help** with the raffle. We are looking for donations of items that can be used for prizes. We would particularly like to have a bottle of whisky and some wine as well as an attractive tin of biscuits for prizes along with anything else that you would like to donate. Please see Katie if you have any questions about this. In previous years a raffle held in conjunction with the Cantiones Sacrae concert has been a good fundraiser for us and we hope that it will be this year too.

K. Clapson



W5: Who, What, When, Where, Why

All religions have some form of sacred language. In most religions, this consists either of an archaic form of a modern language, or, in others, of another language altogether.

Christianity is no exception. In the early days, most Christians spoke Greek or Latin. A few retained Aramaic, the language of the Holy Land. As Christianity expanded, if the original languages were not used, new languages were added that soon developed their own liturgical form. The most widespread liturgical language up to modern times was Latin. After the Reformation, even the Protestants who rejected Latin in worship soon evolved their own kind of “Church-speak”. In the Anglican world, the language commonly used was that of Shakespeare.

Among Western countries in the 1960’s, there was a movement among many Christians to bring their language of religion “up to date”. When this cult of the “modern language” began, we were told three things: that it would assist in evangelization; that it reflected the original language of the Bible itself; that it was only natural to use “ordinary language”.

Few can deny that the replacement of traditional liturgical language in the Church since the 1960’s has coincided with a dramatic decline in membership and in attendance at services worldwide. To be fair, there must have been other factors at work. However, it is also fair to say that the hopes of modernisation as an aid to evangelism have not been realised. As an argument for

using modern over traditional language in liturgy, it is no longer persuasive.

The language of the Bible itself is complex. It contains traces of a variety of languages and forms. The language of the Old Testament was already archaic by the time of Our Lord’s ministry, and yet He quoted it and taught from it. In New Testament times, the language of the Christian texts contained so many Hebraicised Greek words and concepts that they would not have been at all straightforward and clear to the average person in the street. It is a myth that the language of the Bible was ever a purely contemporary language.

It is of course natural to use “ordinary language” for ordinary activities, but worship is no “ordinary” activity: it is nothing less than an encounter with Almighty God. Is it appropriate to use “ordinary language” for such a meeting between God and human beings? If it is considered appropriate, how then does one retain the right sense of the beauty, majesty, and mystery of God? If God can indeed be found in our neighbour, how do we avoid reducing Him to the image of our neighbour by addressing Him as we would anyone we come across in daily activity? A pint-sized, ordinary God is of little use to the empty quart of human need.

God can be discovered in the ordinary, but He is not only there. We may find Him also in what is beautiful, grand, and mysterious, addressing Him with appropriate reverence and beauty in a language special for such a meeting. And so we do.





GRAND BAROQUE

I have been fortunate enough to have the opportunity to sing in some pretty spectacular locations and at a number of very special events in recent years but an invitation from Blackdowns Early Music Projects (BEMP) to sing in a concert which included not just one but two UK premieres surely takes some beating. Such an invitation came my way earlier this year and fitted in beautifully with my week at Edington whereby, after lunch on Sunday August 25th, I transferred directly to Culmstock in Devon to begin rehearsals.

Established in 2004, Blackdowns Early Music Projects was conceived to draw together groups of experienced singers to work under the expert guidance of specialist music directors on programmes of infrequently performed Early Music. The singers who take part are invited from all over Europe to spend three or four days working together on music that is then performed in a suitable venue in Somerset or Devon. Frequently, the music is accompanied by specialist Early Music instrumentalists and the resulting choral concerts have become mainstream events in the calendar for anyone who loves Renaissance or Baroque vocal music. The plan for this concert was on a scale never before undertaken by Catherine and Geoffrey Bass whose brainchild the Blackdowns Early Music Projects is. Not only would the concert involve a choir drawn from across the UK and other parts of Europe, it would also feature no less than three professional Early Music instrumental groups: the matchless expertise of the Monteverdi String Band, the English Cornett & Sackbut Ensemble as well as the exciting Baroque trumpets of newly formed Altenburg Ensemble. As if that weren't enough, eight professional vocalists, all members the UK's topflight

ensembles would sing the solo sections of the works. The venue for the concert was to be Exeter's stunning cathedral.

I was fascinated to learn that two of the works were indeed UK premieres; neither ever having been performed here despite the fact they are some three-hundred years old. *Missa in Labore Requies* by Georg Muffat (1653-1704) is his sole surviving large-scale choral work written for Salzburg Cathedral and employs the full range of Baroque instrumentation. *Missa Sanctissimae Trinitatis* is by Johann J. Fux (1660-1741), a prolific and highly respected composer of works for Vienna Cathedral in the 1690s, and is a truly spectacular work. At the helm for this monumental task was the experienced Dutch choral director, JanJoost van Elburg.

So, after a drive of about ninety minutes from Edington to Culmstock, I settled in to my accommodation: a delightful cottage in the village of Culmstock near to where Catherine and Geoffrey live. The Sunday evening was really a social get together and a chance for everyone to have a bite to eat and relax before the hard work began on Monday. Some thirty singers had gathered by mid-evening and, due to the pleasant weather, we were able to wine and dine *al fresco* in the garden. A lovely way to begin what was to be a busy week.

Come Monday morning it was off to nearby All Saints' Church for our first sing-through of the music. Now, I am not a great fan of Baroque music rather preferring music from the Renaissance period. However, this stuff was beautiful. Whilst there were some tricky parts to all the pieces, there were some beautiful melodies within many of the lines, including Bass 2 which I was singing. This is going to be a good week, I thought; even at this early stage. A break for lunch at Catherine and Geoffrey's and





it was back to work for the afternoon until about 6pm when there was time to relax before a light evening meal.

From Tuesday onwards, Culmstock Village Hall was available and this was our rehearsal base for the next couple of days. Tuesday and Wednesday followed the same sort of pattern with rehearsals from 9.30am until a break for a leisurely lunch and then further practice until about 6pm. Each day there was the chance to eat, enjoy a glass of wine, and socialise in the evening.

Thursday saw us make the half-hour drive down the M5 to Exeter to arrive mid-morning for our first full rehearsal. Exeter Cathedral is quite beautiful and it has a number of interesting features. These include carved misericords (dating from the early- to mid-14th century), a minstrels' gallery which dates from 1360, a fascinating 15th century astronomical clock in one of the transepts, and a 17th century pipe organ. The east window contains 14th-century glass, there are over 400 ceiling bosses and, because there is no central tower, Exeter Cathedral has the longest uninterrupted medieval vaulted ceiling in the world at over 300 feet. In particular, though, it has a wonderful acoustic for the type of music we were to perform.

Once we had finished our warm up, we assembled in the nave where platforms and staging were already in place to accommodate the choir, soloists, and assorted musicians. Two chamber organs, assorted sackbuts, cornettos, early stringed instruments including a splendid theorbo (something akin to a very large lute) all awaited us. Under the direction of the indefatigable JanJoost we worked hard for the next three hours to put all the elements of these huge musical works together for the first time in the UK. Shortly before 3.30pm the rehearsal was

complete and there was time to enjoy a wander around Exeter and have some refreshments before we drove back to Culmstock. The day was rounded off by another enjoyable and leisurely meal before retiring in time for a decent sleep before the big day.

As I intended heading home after the concert I packed up all my bits and pieces and said farewell to my hostess, Andrea, who had provided accommodation for the last few days. By 11 o'clock I was back in Exeter, found a nearby parking space, and made my way to the cathedral. A warm up was scheduled for 11.30am and then there was another full three-hour rehearsal in the cathedral involving all the singers and musicians to ensure everything was ready for the evening concert. Once again, everything went very smoothly and by mid-afternoon we were free to enjoy some time off. Some of us went for a wander down by the River Exe which has extensive riverside walks and various little shops selling local produce and crafts. A light tea had been arranged in the cathedral's café which is called "Serlo's" taking its name from the first Dean of the cathedral who served from 1225 to 1231.

After tea it was time to change into our "concert blacks" – ladies in long black skirts & black tops and gents in black shirts & trousers – ready for the performance. At 7.30, standing on the highest central part of the staging, the Altenburg Ensemble began with a rousing piece for Baroque trumpet by Schmelzer. A brief word of welcome from one of the members of the cathedral clergy and it was time for us to take the stage. At this point, I would normally describe the concert and its contents but, following the concert, we received a very favourable crit from *Seen and Heard International*. I think they liked it! The piece was entitled "Groundbreaking Music from The Blackdowns





Early Music Projects” and, after a preamble, went on to say:

“ . . . ‘Glorious’ is in fact, probably exactly the right word to sum up this concert. The Altenburg Ensemble’s opening *Arie Balletto a Cavallo* by G.E Schmelzer was a real ‘horse ballet’ performed in Vienna in 1667 for the marriage of Emperor Leopold I to Margareta of Spain according Katie Hodges, one of the group’s clarino players, in her nicely descriptive programme note. The ballet’s dances set the tone for all that was to follow and demonstrated the group’s extraordinary virtuosity. The ensemble’s instruments are all wholly ‘natural’ without valves or finger holes and depend completely on the player’s embouchure and breath control for pitch and expressiveness.

After contributions from the Choir and other featured artists – the Monteverdi String Band and the English Cornett and Sackbut Ensemble – came the Fux Mass. Though probably a fairly unfamiliar name to most of us, Fux is reasonable well-known in one important regard: he wrote and compiled the famous *Gradus ad Parnassum*, a treatise on composition used subsequently by both Haydn and Beethoven. The Mass itself really should be better known. Compared with what would follow after the interval it is a relatively small piece, but it is sensitively scored for double choir which reveals a deep respect for contrapuntal Renaissance influences from Palestrina whilst also looking forward to a contrasting baroque style of composition in the solo writing.

After the interval we heard Georg Muffat’s startling and evocative *Missa in Labore Requies*, a Mass of truly impressive proportions. It requires five separate choirs, three of them instrumental and the other two vocal. The vocal

choirs are each augmented by four of the eight vocal soloists and a chamber organ making 32 parts in all. Further colour and tonal grandeur are added by the continuo theorbo and violone. It is a huge work, probably only comparable with H. I. Biber’s 53-part *Salzburg Mass* and according to Geoffrey Bass’s informative programme notes, some recent musicologists have characterised Muffat as the ‘missing link’ between Praetorius and JS Bach. It is fairly easy to see why. The work is full of interest – much more than could be revealed in the now withdrawn recording – and succeeds in providing what I suspect must be gratifying music for all participants who, without exception, responded to JanJoost van Elburg’s carefully judged musical direction with what seemed to be genuinely wholehearted and enthusiastic commitment.

The last accolade though, really must go to Catherine and Geoffrey Bass who somehow managed to assemble a truly stellar cast of singers and instrumentalists. It’s not every day that Exeter can boast having performers who work regularly with the *Tallis Scholars*, *The Sixteen*, *Stile Antico*, *The Cardinall’s Musick*, *Synergy Vocals*, *The Dunedin Consort*, *I Fagiolini*, *Oxford Camerata*, *Oxford Baroque*, *Fretwork* and *Ex Cathedra* all under one roof at the same time. Bravo once again BEMP! Bravo indeed!”

Well, that’s the final chapter of my trip to Wiltshire and Devon. It was a wonderful couple of weeks with some extraordinary music making. If you’re interested in seeing more of Exeter Cathedral, visit www.peterstephens.co.uk and click on his virtual tour of the cathedral which almost makes you feel as if you’re there! I also have a spare copy of the full Grand Baroque programme should you wish to have a look at it. And finally, the concert was recorded so there is the hope that it may be available to listen to at some point in the future.

Graeme Adamson



Come Celebrate!

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St Francis Xavier, Priest and Missionary (3 December)

Born in 1506, St Francis Xavier was an original member of the Society of Jesus with St Ignatius Loyola – he took vows of poverty and chastity, and committed himself to evangelise the pagans. He is one of the greatest of all Christian missionaries, preaching in India, South-east Asia and Japan – where he landed in 1549. There, he learned Japanese, and formed a Church that endured long drawn-out persecution. He died while on his way to China in 1552. Not only was his preaching effective in drawing people to Christ, but he was able to organise communities so that they could survive when he left them.

St. Clement of Alexandria (4 December)

An Athenian by birth, Clement studied in Alexandria and became head of the catechetical school there in 190. Forced to flee in the persecution of 202, he was succeeded by his pupil Origen. Clement had a profound respect for the philosophical approach to religion, and his teachings have been thought to include elements of Gnostic philosophy, which is why his name was removed from the Roman calendar at the Counter-Reformation, although it always featured in the early lists of saints. He died around the year 210.

The Conception of the Blessed Virgin Mary (trans. to 9 December)

This festival in honour of the Conception of the Mother of our Lord is celebrated on this day in both the Eastern and the Western Church. This feast, which dates from the seventh century, marks the dawn of the New Covenant, celebrating the gracious preparation by God of his people to receive

their Saviour and Lord, putting 'heaven in ordinary' and showing that mortal flesh can indeed bring Christ to the world.

St Stephen, Deacon and Martyr (26 December)

In the Acts of the Apostles, St Stephen is described as one of the first seven deacons appointed to care for the widows in the early Church in Jerusalem. He is the Church's proto-martyr, the first to bear witness to Christ by offering his life. The name 'Stephen' means, appropriately, 'crown'.

St John, Apostle and Evangelist (27 December)

St John was one of the sons of Zebedee, along with James, who followed Jesus. He is described as 'the disciple whom Jesus loved', and was one of the inner circle of Jesus' followers who witnessed and shared in all the major events of our Lord's ministry. In both the Gospel that bears his name and in the epistles credited to him, the powerful theological concept of the incarnate Word of God is proclaimed. St John is believed to have been the only one of our Lord's disciples to have lived to old age and not to have been put to death for his faith in the One who loved him and the One whom he loved. It is thought that he died in Asia Minor.

The Holy Innocents (28 December)

Although there is no historical evidence outside the Holy Scriptures for the massacre of the children of Bethlehem by King Herod, it is an act consistent with his other misdeeds that are well documented by non-scriptural sources. Today is a particularly appropriate occasion to remember all innocent victims of human cruelty.



Kalendar

Sun., 1 Dec.: Advent 1: Masses at
9 AM & 11 AM
Tues., 3 Dec.: St. Francis Xavier:
Mass at 7 PM
Wed., 4 Dec.: St. Clement of Alexandria:
Mass at 10 AM
Sun., 8 Dec.: Advent 2: Masses
at 9 AM & 11 AM
Mon., 9 Dec.: Conception of the BVM:
Mass at 12 noon.
Tues., 10 Dec.: Feria: Mass at 7 PM
Wed., 11 Dec.: Feria: Mass at 10 AM
Sun., 15 Dec.: Advent 3: Masses
at 9 AM & 11 AM
Tues., 17 Dec.: Feria: Mass at 7 PM
Wed., 18 Dec.: Feria: Mass at 10 AM
Sun., 22 Dec.: Advent 4: Masses at 9 AM &
11 AM; Carols by Candlelight at 7.30 PM
Tues., 24 Dec.: CHRISTMAS: Midnight
Mass of the Angels at 11.30 PM
Wed., 25 Dec.: CHRISTMAS: Dawn Mass
of the Shepherds at 9 AM and Mass of the
Word Incarnate at 11 AM
Thurs., 26 Dec.: St. Stephen: Mass
at 10 AM
Fri., 27 Dec.: St. John the Evangelist:
Mass at 10 AM
Sat., 28 Dec.: The Holy Innocents:
Mass at 10 AM
Sun., 29 Dec.: Christmas 1:
Masses at 9 AM & 11 AM
Tues., 31 Dec.: New Year's Eve:
Mass at 7 PM

Wed., 1 Jan.: The Naming and Circumci-
sion of Jesus: Mass at 10 AM
Sun., 5 Jan.: Christmas 2: Masses at
9 AM & 11 AM
Mon.: 6 Jan.: THE EPIPHANY: Mass
at 7 PM
Tues., 7 Jan.: Feria: Mass at 7 PM
Wed., 8 Jan.: Feria: Mass at 10 AM
Sun., 12 Jan.: BAPTISM OF THE LORD:
Masses at 9 AM & 11 AM
Mon.: 13 Jan.: St. Kentigern: Mass at
NOON
Tues., 14 Jan.: St. Hilary of Poitiers: Mass
at 7 PM

Wed., 15 Jan.: Feria: Mass at 10 AM
Sun., 19 Jan.: Epiphany 2: Masses at 9 AM
& 11 AM
Tues., 21 Jan.: St. Agnes: Mass at 7 PM
Wed., 22 Jan.: Feria: Mass at 10 AM
Sat., 25 Jan.: Conversion of St. Paul: Mass
at 11 AM
Sun., 26 Jan.: Epiphany 3: Masses at 9 AM
& 11 AM
Tues., 28 Jan.: St. Thomas Aquinas: Mass
at 7 PM
Wed., 29 Jan.: Feria: Mass at 10 AM

CHRISTMAS CRACKERS

What do lions sing at Christmas?
Jungle bells!

When is a boat like a pile of snow?
When it's adrift.

How do snowmen get around?
On their icicles.

What does Santa call reindeer that
don't work?
Dinner.

What do you call the fear of getting
stuck in a chimney?
Santaclaustrophobia

Diocesan Website:
www.brechin.anglican.org

The deadline for the Jan/Feb issue of
'*Crucis*' is Sunday, 15 December.
Please send any material to the Editor
(the Rector) by that day. Thank you!

St Salvador's Directory

Web: www.stsalvadors.com Registered Charity SC010596 **E-mail:** enquiries@stsalvadors.com

St Salvador's Church, St Salvador Street, Dundee, DD3 7EW (access via Carnegie St)

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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Flowers	Situation Vacant	
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Magazine

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