

CRUCIS

Magazine of St. Salvador's Scottish Episcopal Church Dundee

May 2014

"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...

The appearance of the Risen Christ among his cowering and confused disciples in the upper room must have shown them how much about Him they had overlooked or misunderstood over the three years they had followed Him. Only at that moment, standing before them risen from the dead, did the penny begin to drop. His Resurrection made sense of His Death, and His Death made sense of His Life.

When we approach the reading and learning of the New Testament Scriptures, we always have to start with the Resurrection of Jesus. It was the great and crucial fact, still fresh as an experience in the original writers' and readers' minds. They KNEW Jesus was risen. What they wanted to know was how and why He died. Then they wanted to know what He said and did. Finally, they wanted to know where He came from. It was to answer all these queries that the New Testament was written. The Resurrection was the great primary fact; the rest was filling in the blanks.

Most of us probably came to Jesus through the stories we heard about Him, and, as we now participate in the Church Year, we follow those stories more or less in sequence. The Resurrection comes at the end. If we find the events of Easter too hard to accept or explain, we can at least cling to the stories about Jesus that came before it. What a contrast with the faith of those who first believed! For them, the Resurrection came first. It made sense of everything else.

Like the disciples, we too may have been with the Lord a long time. We may think that there is very little left that can surprise or shock us. It's possible to be domesticated in the house of the Lord and, even worse, to domesticate Him. But Jesus will not be tamed. The wild excitement of the Resurrection is available for us to witness, if only we will see. The wounds of the Risen Lord are still there for us to touch, if only we will reach out. The Resurrection makes sense of everything else.

The Risen Christ's life that He came to give, and to give abundantly, is ours to share – and, when we do, everything else we say about Him and do because of Him, has a whole new urgency and meaning.

With the blessings of Eastertide,
Fr. Clive



Holy Week and Easter Week at St. Salvador's

For a church the size of ours, the schedule we customarily follow for Holy Week and Easter Week might be considered by some to be rather ambitious. Nonetheless, this year we again managed to observe all the main points of this sacred season with the traditional services, rites, and ceremonies.

Despite a mishap that deprived us of the full participation of one of our most experienced and devoted servers, the labours of a small but committed band carrying out a wide variety of tasks helped us again to realise our goal of keeping company with Christ throughout the great drama of salvation.

Gratifyingly, attendance at all our services was generally very good, and in some instances showed signs of improvement. Some of our newer members who have come to us through our Food Cupboard ministry were noticeably supportive. One of them didn't miss a single service every day in both weeks!

The music throughout Holy Week was well-chosen and beautifully performed by Graeme. Our musical climax was Easter Day itself, with Chris at the organ and a lovely rendition of new words to a familiar hymn tune (St. Denio) by Chris and Graeme at Communion time.

On Easter Day the church looked clean and lovely, and the flowers were glorious.

Many thanks to all those who prepared for, and supported, our ambitious schedule during this holy season. Through the efforts of us all, Our Lord seemed very close.



Constitutional Changes

At an SGM on May 4th the vestry will be presenting to the congregation some proposed changes to our current constitution. At this meeting a two thirds majority vote in favour is required to pass the amendments and between one and three calendar months later a second SGM will be held at which a simple majority is required to pass the changes. If the amendments are agreed by the congregation the constitution is then sent to the Bishop for his approval or further amendment should he feel that is necessary.

The first change affects the date of the AGM at which the church accounts must be presented in the form that is acceptable to OSCR. The church's financial year ends on Aug 31st so the change would allow us to hold our AGM within 3 months of that date, rather than the current June 30th date. This would allow sufficient time for the accounts to be prepared and audited for presentation at the AGM. For the past two years the Bishop has given his permission for us to hold our AGM outwith the proscribed limits set by our current constitution.

The second change affects the membership of the vestry to better reflect our small numbers as a congregation. It is proposed that we have between one and three members elected at our AGM and that although the longest serving member would be required to stand down each year that person would be eligible for immediate re-election.

These proposed amendments are available from the Vestry Secretary for previewing.

Lenten singing in York

I really am very fortunate, I thought to myself, as another invitation to sing in an interesting place with talented singers came my way in January. It came from Robert Hollingworth who directs the internationally acclaimed early music group *I Fagiolini* and who also lectures in music at the University of York. This was an invitation-only course for those interested in developing their skills and was based at the National Early Music Centre and St. Olave's Church in York. Robert had put together a superb programme of Lenten music which included compositions by William Byrd, Thomas Tallis, Robert White, and Alfonso Ferrabosco the elder. The course was scheduled to take place the week before Holy Week culminating with a concert on the Saturday afternoon and so fitted in well with my local singing commitments.

I set off just before noon on Monday 7th April having decided that driving would be the most flexible and economical option. It was a very wet day and road conditions weren't great with vast amounts of spray being generated especially by the articulated vehicles on the A1. I made my way down the east coast and it was only towards the end of the journey that the skies cleared and some blue became visible. Nonetheless, the roads weren't too busy and I arrived at the conveniently located Hedley House Hotel a bit before 5 o'clock. This is a lovely hotel set in a row of terraced houses in Bootham Terrace which is within a short walk of the city centre. I was shown to a room at No. 6 which was spacious with its own kitchen; what might be described as a studio apartment. Having settled in I decided to go for a wander and re-acquaint myself with York having not been there for more than twenty years.

We all gathered at the beautiful St Olave's Church in Marygate on Tuesday morning to begin rehearsals. The invited group of sixteen singers was divided more or less evenly between soprano, alto, tenor, and



bass. The works that Robert had chosen were all appropriate to the season and we began with Tallis' *Derelinquit impius* (May the wicked forsake his way). This is a piece from the 1575 publication entitled *Cantiones Sacrae* and is written for soprano, alto, tenor I, tenor II, and bass (SATTB). Rather than having been written in a key signature as we know them today it is written in the Dorian mode which is said to be the mode of "noble" music. It uses only the white notes from D to D and, to give you an idea of what it sounds like, just think of the famous song *Scarborough Fair* as it is in the Dorian mode. We spent half the morning working on this piece which is some seventy bars long; the singing punctuated by Robert's witty anecdotes and academic insight into the music in equal measure. Robert is not only particular about the notes (as one might expect) but also about the text and meaning of each piece. With this in mind, he urged the group to spend some time writing the English translation beside the Latin so that appropriate expression would be given to the text. The logic is this – if you don't know what you're singing about, it's difficult to sing it with conviction!

After a break for coffee, we began work on one of the highlights of the programme which none of us had sung before: Robert White's (1538 – 1574) *Miserere Mei Deus*. This is a longer piece at over 300 bars and is scored for SAATB. It is stunningly beautiful work, its present form having been synthesised from sources found in Oxford institutions including the Bodleian Library and Christ Church Library but is based primarily on the music found in the "Sadler" part books (1565 – 85) in the Bodleian. Time was spent perfecting pronunciation, tuning, and timing with the morning passing quickly as Robert explained some of the subtleties of the music interspersing the theory with more of his amusing anecdotes.

Following a break for lunch, we reconvened to begin work on another two pieces beginning with Alfonso Ferrabosco the elder's *In monte Oliveti* (On the mount of Olives, Jesus prayed to the Father), a motet for Maundy Thursday with words from Matthew 26. This is an SAATBB setting and therefore one of the pieces in which the bass part divides; so just two of us sang the second bass line, the small number of singers per part making the singing more interesting and rewarding. The remainder of the afternoon was spent rehearsing a second piece by Robert White, *Ad te levavi* (Unto Thee I lift up my eyes). This is somewhat shorter than his *Miserere*, and takes its text from Psalm 123. I am reliably informed that it is written in the Aeolian mode which consists of the same notes as the natural minor scale tending to give the piece a sad feeling. A successful first day of singing complete, it was time to relax and have a bite to eat before having a decent rest ahead of day two.

On Wednesday we relocated from St Olave's Church to the National Early Music Centre (NEMC), an educational music charity based in St Margaret's, a beautiful, converted, medieval church in Walmgate. One of the doorways of St Margaret's Church is said to be the richest and most beautiful example of pure Norman craftsmanship in York and dates back to the 12th century. The church was converted in 2000, winning a variety of major conservation awards. The nave has been completely cleared of pews meaning that it is a flexible space and also has an excellent acoustic for singing unaccompanied music. The open space also gave the sixteen of us the opportunity to sit more or less in a circle giving each of us the chance to hear more clearly the other singers' parts. The day began by starting work on the second longest work in our repertoire, the moving *Ad Dominum cum tribularer* (I cried to God in my distress). This has to be Renaissance polyphony at its best. Written in the Aeolian mode, it is for eight voices: SSAATBarBB. I had the pleasure of singing second bass. I love singing the lowest notes – it makes one feel like the foundation of the whole piece. Due to the length of the work, we spent the whole morning practising hard and perfecting each of our lines which interweave in such a wonderfully complex and beautiful manner.

Having been given a bit of free time during the afternoon, I decided to go to see around York Minster having never visited before. I was part of a small group which was shown around by a delightful volunteer guide who turned out to be a retired Roman Catholic priest. He proved to be a wealth of knowledge about historical dates and architectural styles and pointed out many features which one would have otherwise missed. The tour lasted some two hours and it felt like an afternoon well spent. You may know this already, but I didn't – York Minster is one of the world's largest Medieval Gothic cathedrals; only Chartres, south of Paris, is larger. You learn something new every day! The present building was begun in about 1230 and completed in 1472, its Great East window being the largest expanse of medieval stained glass in the world.

Later that afternoon we reassembled to begin work on the only piece of music that we had not yet looked at – Byrd's *Victimae paschali laudes* (Christians to the paschal victim), a five-part Lenten piece written SSATB. To make us really focus on the complexities of the music, Robert had a plan. Whilst it is common to stand next to those singing the same voice part as one's own; to encourage careful listening to each others' parts Robert completely mixed up the group so in one ear I, for example, had a tenor and in the other a soprano. I always feel this arrangement focuses my singing as one becomes much more conscious of what the other parts are singing – and you also have to be very sure of your

own part! We made good progress and by 6.30pm it was decided that we were all beginning to tire and that perhaps it was time to stop for dinner. So, it was the end of day two and all the works were under our belts, so to speak. The remainder of the week would be spent perfecting each piece to give the best performance possible on Saturday afternoon.

Thursday morning was spent at the NEMC working on Robert White's *Miserere Mei Deus*. It's long, it's complex . . . and it's hugely satisfying to sing. So, although it was hard work, it was time well spent. Rhythms, accurate tuning, the pronunciation of vowel sounds, and the delivery of consonants were all part of the agenda to ensure a polished and professional performance come Saturday. The early afternoon was taken up revisiting the second White piece, *Ad te levavi* and also Ferrabosco's *In monte Oliveti*. Once again, we were given a longish lunch break and I took the opportunity to relax a bit and also to revisit the Minster to see a bit more of this historic building. Later that afternoon we spent more time polishing up Byrd's lengthy *Ad Dominum cum tribularer* and finished the day with some work on the Tallis *Derelinquit impius*.

Come Friday, things were really beginning to take shape and throughout the morning we continued to work hard to perfect each of the pieces we would be performing in just over twenty-four hours. Rather than describe events, given the detail above, why don't I tell you a bit about the time spent during my extended lunchtime break? My first stop was back at the Minster because I was told the undercroft was worth seeing and I had run out of time during my last visit. This was really worthwhile. As a result of the excavations carried out in the 20th century to stabilise the foundations of the central tower, there is a huge space under the cathedral itself which has been transformed into an impressive exhibition area tracing the history of the vicinity from a vast Roman fortress, to a smaller Norman cathedral, to the building as it stands today. Areas are exposed beneath the floor of the undercroft showing Roman remains from the 4th century with accompanying computer graphics showing how they fit into the present layout. The exhibition and audio visual displays are incredibly well designed and laid out making the whole experience quite memorable.

It was a beautiful sunny day so what better time to take a walk along part of the Roman city wall and see York from a slightly different perspective? The wall is very high in places and I enjoyed wonderful panoramic views across the city and was able to see the towers of the Minster clearly from some distance away. It wasn't a completely aimless wander though as I thought I might head towards the railway station and find the National Railway Museum. Trains are not a great passion of mine (I know some people



who are fascinated by them!) but nonetheless I thought it might be interesting to have a stroll around. It's a huge place and accommodates an impressive number of mainly steam trains but also more modern locomotives including the Japanese bullet train. There is also an art gallery of images taken by photographers from across the UK with some striking photographs of trains caught in various landscapes throughout the seasons. The winning image? A photograph of a train crossing the Tay Rail Bridge! I rounded off my "training" with a short journey on a charming little steam train which ran a short distance along one of the tracks outside the museum. It was called "The Rocket".

Having spent an enjoyable afternoon partly in the sunshine and partly indoors, it was back to work for a further two hours on the music for the concert. My intention had been to have a quiet end to the day but I discovered that there was to be a concert in the Minster that evening and the programme sounded quite enticing. It was being given by a group called *The Ebor Singers*, was entitled "Into Darkness", and was being held in the Chapter House. The programme included music by Byrd, Tallis, Debussy, Brahms, Lotti, and Victoria, as well as contemporary composers Eric Whitacre, Ben Rowarth, Kerry Andrew, and James McMillan. The group consisted of sixteen singers (six sopranos, three altos, three tenors, and four basses) and their musical director who also sang in some pieces. What an excellent performance. The first half of the concert took place whilst it was light outside with the stained glass providing a beautiful backdrop to the performance. However, after the interval, the title of the concert came into play and as the second half progressed it grew dark outside, the lighting was gradually faded and candles extinguished so that the final piece, Victoria's *O vos omnes*, was sung in complete darkness.

It was now Saturday and the day of the concert. I was pleased that we had been given time off in the morning and early afternoon which meant I was able to have a longish lie before having a leisurely lunch.

We met up at St Olave's Church just after 2.30pm for a final rehearsal and a short break before the concert which began at 5.30pm. Robert was keen to keep the group relaxed and, as he put it, not to go "all concerty" on him as often the tension created by performing alters tuning, breathing, and overall blend. So, after Robert's introduction, we began with some gentle humming exercises to fix the mode of the music in our heads before beginning the first piece which was the Tallis *Derelinquit impius* (set in the Ionian mode). Following this we sang the Ferrabosco *In monte Oliveti*, a few more explanatory notes from Robert and then the two pieces by White: his six-part *Ad te levavi* and the somewhat longer five-part *Miserere mei Deus*. We were then on the home straight so to speak and finished with the two compositions by William Byrd: firstly what became known as "The Big Byrd" during the week – the eight-part *Ad Dominum cum tribularer* and to finish his *Victimae paschali laudes*. The small but appreciative audience clearly enjoyed our performance and it was a satisfying way to end what had been and extraordinary week of music making. I was so pleased to have been asked to participate.

Although there was the opportunity to meet up for a meal that evening, I wanted to be back in Dundee in time to get some rest before Palm Sunday and the singing of the Passion. And so, with goodbyes said, it was time to hit the road and I was on my way north in the car before 7 o'clock reaching Dundee before midnight.

My next trip is quite soon and is with the Blackdowns Early Music Projects in Devon during the first weekend in May. Hopefully, I'll be able to put an article together in time for the next edition of the magazine and tell you a bit about my trip. The music is described as "a musical mosaic" drawn from the rich repertoire of Renaissance and early Baroque composers of Spain and Portugal.

G. Adamson



A Sermon
preached by the Rector
on Low Sunday, 27 April, 2014

"[Jesus] said to Thomas, 'Put your finger here and see my hands. Reach out your hand and put it in my side. Do not doubt but believe.'" John 20: 27

When the Gospel writers were putting together the Gospels, we must remember that they were acting as editors. This means that they were assembling material from witness accounts and putting them into a coherent whole.

Out of all the stories that there were about Jesus, whether written or oral, the four Gospel writers chose some and left out others. John admits this in verse 30 of today's reading, when he says that the Risen Christ did many other things in the presence of His disciples that are not included in this account.

Each of them had their particular audience and interests. Matthew was writing to Jews to prove Jesus was the Messiah. Mark was writing to Romans, who appreciated straight-forward factual reporting. Luke was particularly interested in the sick and the marginalised. We understand the choices made by these Gospel editors by their context and language.

Only John says that what determined his choice of what should be included and what should be left out was his desire that all those who read or heard his Gospel should come to believe in Jesus, and, by faith in Him, should have life.

This story we have today was obviously included by John in his Gospel to meet objections to the Resurrection and to show that not seeing and touching the Risen Christ need be no obstacle to faith in Him. The account of Thomas' stubborn refusal to believe without physical proof of Christ's Resurrection is unique to John's Gospel. Jesus' words to Thomas were included as much – if not more – for our benefit than for his: "Blessed are those who have not seen and yet have come to believe."

That having been said, today's Gospel seems as much about doubt as it is about belief. Poor

Thomas. This one incident is almost all that we know about him. From it, he is known forever to Christians as "Doubting Thomas". It is his stubborn refusal to believe, and not his faith, that we remember. We forget that what he saw and touched that day changed him forever. It took him to India, to proclaim the Gospel there, and to die a martyr's death. What Thomas saw and touched could not have been an illusion; it must have been real enough to prompt such a sacrifice. What Thomas saw and touched were the wounds of the Risen Christ.

It was these wounds that identified the Lord to Thomas. They also identify the Lord to us. The Resurrection of Christ is no mere happy ending to a sad story. We need more than that of our Lord, a happy ending to His story. We need a happy ending to **our** sad story. We need a Risen Saviour who has suffered, just as we suffer in this world. His wounds are the sign of redemption through suffering, and stand as the eternal reminder of our salvation – the happy ending that is life forever with God. We may not be saved **from** suffering, but we are saved **through** suffering, and this is good news. A Jesus without the marks of suffering and what our salvation cost Him is not the authentic Risen Lord. It is the wounds He carries, though risen, that truly identify Him to Thomas and to us as **our** Lord and **our** God.

Christ is a suffering Saviour for a suffering world. He bears the marks of His wounds forever to show forever that He is the Saviour of all who suffer. His identification with us in our woundedness and brokenness can lead to wholeness for us. By His wounds we are healed. His happy ending is **our** happy ending.

Christ invites us to identify with Him by showing us His wounds. Christ asks us to touch Him in the places where He was hurt, where His love was rejected, and where He died and yet triumphed. He touches us in those same places in our lives, all those ugly and painful scars we carry inside, where we have been hurt and where our love was rejected. And by His wounds we are healed.

W5: Who, What, When, Where, Why

Eastertide is a season lasting fifty days, from Easter Sunday to Pentecost. One of the characteristic features of the season is the frequent use of the word “alleluia”. Its appearance is particularly noticeable after the Lenten season (forty days) that precedes Easter when “alleluia” is never heard.

There are indications that the use of “alleluia” (“hallelujah” and “alleluya” are alternative spellings) by Christians in worship goes back to earliest times.

“Alleluia” is a word from the Old Testament of the Bible. It appears in the Scriptures most often in liturgical material, such as the Psalms (111 – 117). “Alleluia” is a Hebrew expression of joy and praise meaning “praise Yah (the Lord God)”. It can be used as an invitation to give thanks. We often use the word untranslated from the Hebrew, but when we do say it in English, in our liturgical language it is rendered as “praise ye the Lord”.

“Alleluia” is never used in Lent and Holy Week, and is only occasionally heard at other times of year. Its frequent use in Eastertide marks the special joy of the season.

Alleluia Alleluia



One of the pleasant surprises this Easter Sunday was the large number of flowers and their lovely arrangement in the church. Our Easter flowers were donated by: Janette & Arthur, the Conlons, Evelyn Rodger, Phyllis McIntosh, Ann Farmer, Carole Muir, Bob Mecredy, and Kirstie Noltie. Graeme Adamson supplied the greenery from his garden. Many thanks to Lucy Clapson for arranging our Easter flowers.





Come Celebrate!

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Ss. Philip and James, Apostles (1 May)

Philip and James merely appear on the list of the twelve apostles in the first three gospels, but in St John's Gospel, Philip has a more prominent role. James is said to be the son of Alphaeus, and is often referred to as James the Less or James the Younger. The two apostles are celebrated on the same day because the church in Rome, where their relics were laid to rest, was dedicated on this day in the year 560.

Thomas Rattray, Bishop (12 May)

Thomas Rattray came of a long-established Perthshire family. He was distinguished while still a layman for his theological writings. As a liturgical and patristic scholar, and drawing on early Eastern liturgies, he exerted a decisive influence on the Scottish Communion Office of 1764 and thus on the eucharistic worship of the Episcopal Church in Scotland and in the USA. He was a leader among those who contended that the appointment of a bishop belonged properly to the clergy of the diocese, with the approbation of the laity. His election as

Bishop of Brechin in 1727 was declared void by the College of Bishops. He was later elected Bishop of Dunkeld, and became Primus in 1739. An example of piety and strictness of life, he was one of the most learned bishops of his time. He died in 1743.

St Matthias, Apostle (14 May)

In the choosing of Matthias to replace the traitor Judas, we can see that the author of the Acts of the Apostles differs from St Paul in his understanding of apostleship. The number had to be restored so that they might sit on thrones judging the twelve tribes of Israel. It was conditional that they had to have been with Jesus during his earthly ministry and witnesses to the resurrection. The point of being chosen by lot, rather than by election, indicated the choice was God's alone.

St Helena, Protector of the Holy Places (21 May)

The Empress Helena came to power in the Roman Empire when her son Constantine became emperor in the year 306. Although she had previously been abandoned by her husband, her son raised her to a position of great honour. As Helena was a Christian she gave her support to their cause and, in the year 326, she made a pilgrimage to the Holy Land. There she provided the funds to build a basilica on the Mount of Olives and another at Bethlehem. According to fourth-century historians, she discovered the Cross on which Christ was crucified. In the Eastern Church, she is commemorated on this day, together with her son Constantine.

St Augustine of Canterbury, Bishop (26 May)

Augustine was prior of the monastery of St Andrew in Rome. In 596, at the instigation of Pope Gregory the Great, he was dispatched as the leader of a group of forty monks to re-evangelise the English Church.

Augustine appears not to have been a particularly confident person and, in Gaul, he wanted to turn back, but Pope Gregory's firm resolution held the group to their mission. The monks finally landed in Kent in the summer of 597 where they were well received by King Ethelbert whose wife, Bertha, was a Christian. Once established, Augustine returned temporarily to Gaul to receive ordination as a bishop. Pope Gregory would have preferred London to have become the primatial see, but in the event Canterbury was chosen and thus Augustine became the first Archbishop of Canterbury. He died in either 604 or 605.

The Visit of the Blessed Virgin Mary to Elizabeth (31 May)

The celebration of this feast first occurred among the Franciscans in 1263, but quickly spread throughout Europe. Since it recalls an incident clearly described in Scripture, the churches of the Reformation three hundred years later were less inclined to proscribe it than they were other Marian feasts, particularly as it was the occasion for the blessed Virgin to sing her great hymn of praise the Magnificat. The story of the Visitation emphasises the connection between the old covenant and the new, and how the former clearly points to Jesus as the promised Messiah.



TABLE MANNERS

The writer C. S. Lewis once referred to the way people behave in church as “table manners” - something not of the essence, but something everyone needs to learn and be taught for the good of all and as a measure of the importance of the occasion.

It would be interesting to speculate what Lewis would have thought of our modern society, where even simple sit-down-together family meals are a rarity and everyone pretty much eats and behaves as he/she wants.

If “table manners” are alien to moderns, is it no wonder that decorum in church is also alien among many modern people?

Our church is a special place and what we do here is also very special. God is worthy only of our very best. Generally, anything that draws attention to ourselves during Mass is inappropriate. Worship is about focussing on God, not ourselves. Be considerate of God and of others as we worship. We are at the Lord's Table.

So, what are our church “table manners”?

- Do not arrive badly late. It distracts others and shows disrespect to the One we worship. If unavoidably late, sit at the back.
- Turn your mobile phone off upon arrival in church.
- Do not chatter before and during the service. “Before Mass, talk to God; during Mass let God speak to you; after Mass speak to one another.”
- Gentlemen, remove your hats on entering the church.
- If you have to go to the toilet, please minimise distracting others, and return likewise.
- Do not get up and walk around the church during the readings and sermon. God's Word requires our respect.
- After receiving Communion, return directly to your seat to pray. Please do not talk to others. They might want to pray before or after they receive the Sacrament.
- Candles at the Lady Shrine should be lit before or after Mass—not during Mass.

Let us all be well-mannered children at our Father's Table.

Fr. Clive



Going for Growth

An occasional series in which we look at aspects of our life together and how we may prepare ourselves to grow spiritually and numerically.

As Christians, it is not we who are doing the best we can with the help of God, but rather it is God who is doing the best He can with the help of us. The victories are His; any setbacks are never more than transitory. His are the glory and the responsibility. God's ultimate goal of the salvation of the world He created, redeemed, and loves, is assured. Trumpeting our successes and mourning our failures are both equally unseemly: it is God who is working. We are called to help Him – He is not called to help us.

So, what is the Christian's proper role in God's work?

Every day at Morning Prayer the Church recites the "Benedictus", and its words could not make the Christian's role any clearer: "Thou shalt go before the face of the Lord to prepare His way." As disciples of Jesus Christ we are called to "walk in the way of the Lord" – to smooth a path for His way in today's world. Walking "in the way of the Lord" is actually often about getting out of God's way, and not being a stumbling-block for Him. Most of what we do and say as Christians should be about helping God to do what He wants to do, and to do it as He wants it done. Our agendas may actually put us, not God, in the driving seat and may even take us away from His work.

God is at work in His world. If we truly believe

this, and act accordingly, our primary task in evangelism ought to be to identify where He is working and to pitch in to make His task easier, to "prepare His way". So many of us seem to think that God's work depends almost entirely on us; others may actually make God's work even harder!

Occasionally, and for whatever reason, people we have never seen before turn up to worship with us in church. We have no way of knowing what prompts their coming. It might be an exercise in nostalgia, returning to where they were baptised, went to Sunday School, or were married. It could be that they are undergoing some sort of crisis in their lives. Maybe they are responding to an inner prompting that they can hardly identify, let alone articulate. Those of us who are here when they arrive in church should make no mistake that God is as much at work in their lives as He is in our own. Perhaps it is He Himself who has sent them to us.

So, how should we respond to the precious gift of someone whom God has brought to us?

First of all, pray before the Mass that everyone present will find Jesus among us. Pray especially for anyone you don't recognise or haven't seen for a long time. Pray too that we may all be faithful to God in our ministry to those whom He has sent to us.

Secondly, we shouldn't ignore them. Invite them to our after-service refreshments and introduce them to others. Your friends in church shouldn't mind not chatting with you as much this week as you attend to God's business welcoming one of His guests. Our Lord made it clear that He values more highly the disciple whose love may not be reciprocated.

Thirdly, don't be afraid to move beyond mere welcome. Often a stranger may offer a clue as to why they've come. Don't be embarrassed. Show an interest. Ensure they are introduced to the Rector. Leave them with the impression that the One they seek is here to discover. Don't overload them with church histories and tracts, although a current issue of the church magazine might be helpful, with its list of services and contacts.

Fr. Clive

Kalendar

Thurs., 1 Mat: Ss. Philip and James:
Mass at 7 PM

Sun., 4 May: Easter 3: Masses
at 9 AM & 11 AM

Tues., 6 May: Feria: Mass at 7 PM

Wed., 7 May: Feria: Mass at 10 AM

Sun., 11 May: Easter 4: Masses
at 9 AM & 11 AM

Tues., 13 May: Feria: Mass at 7 PM

Wed., 14 May: St. Matthias: Mass
at 10 AM

Sun., 18 May: Easter 5: Masses
at 9 AM & 11 AM

Tues., 20 May: Feria: Mass at 7 PM

Wed., 21 May: St. Helena: Mass at 10 AM

Sun., 25 May: Easter 6: Masses
at 9 AM & 11 AM

Tues., 27 May: Feria: Mass at 7 PM

Wed., 28 May: St. Helena: Mass at 10 AM

Thurs., 29 May: THE ASCENSION:
Mass at 7 PM

Sat., 31 May: The Visitation: Mass
at 11 AM

Sun., 1 June: Easter 7: Masses at 9 AM &
11 AM

Tues., 2 June: Feria: Mass at 7 PM

Wed., 3 June: Martyrs of Uganda: Mass at
10 AM

Sun., 8 June: PENTECOST: Masses
at 9 AM & 11 AM

Mon., 9 June: St. Columba: Mass at noon

Tues., 10 June: Feria: Mass at 7 PM

Wed., 11 June: St. Barnabas: Mass
at 10 AM

Sun., 15 June: TRINITY SUNDAY:
Masses at 9 AM & 11 AM

Tues., 17 June: Feria: Mass at 7 PM

Wed., 18 June: Bernard Mizeki: Mass
at 10 AM

Thurs., 19 June: Corpus Christi: Mass
at 7 PM

Sun., 22 June: Trinity 1: Masses at 9 AM &
11 AM

Tues., 24 June: Birth of St. John the Bap-
tist: Mass at 7 PM

Wed., 25 June: St. Moluag: Mass at 10 AM

Sun., 29 June: Ss. Peter & Paul (Trinity 2):
Masses at 9 AM & 11 AM

“When I was a boy of fourteen, my father was so ignorant I could hardly stand to have the old man around. But when I got to be twenty-one, I was astonished at how much he had learned in seven years.” - Mark Twain

Congratulations to Robert Wallace, who had his debut as Crucifer on Low Sunday, 27 April. No discernible mistakes were made! Many thanks to Dr. Richard Southern and Martin Andrews for training him so well and for helping Robert out on the day when needed. We look forward to Robert's continuing service in the chancel and sanctuary.

Did you know? There's a St. Salvador's page accessible online at <https://www.facebook.com/pages/St-Salvadors-Church-Hilltown-Dundee/191713744285647> Come visit!

We are very sorry to report that Martin Andrews had a nasty fall outside his house just before Easter, causing cuts, bruises, and a badly sprained ankle. This put him out of the running (literally) for Holy Week services, but Martin manfully persevered and was able to provide much-needed assistance where he could. We are glad that he is recovering well, although the ankle is still causing some pain and mobility problems.

Diocesan Website:
www.brechin.anglican.org

The deadline for the June issue of 'Crucis' is Sunday, 25 May Please send any material to the Editor (the Rector) by that day. Thank you!

St Salvador's Directory

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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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