



# Cathedral Script

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## HOLY WEEK AND EASTER – TEMPS PERDU

by Ann Elbourne

I have been thinking about the Holy Weeks and Easters of my childhood in a small Yorkshire village. My family lived in a Victorian vicarage complete with large garden, orchard and outhouses, across the road from the gale-weathered medieval church. In Holy Week, I went to church twice a day, to early communion and to compline with an address. On Good Friday there was a three-hour service, simple, reverent and peaceful.

After the service was over, my mother, my sister and I would grab our bicycles and the dog and cycle off to Bempton Woods where, however early Easter was, we were able to pick violets and primroses and gather moss, all to decorate the Easter Garden. In my memory, the sun always shone and the birds sang, though this being the north of England, I'm sure there must also have been rainy afternoons. Then we would go home for tea with hot cross buns, interrupting my father who sat in his study wreathed in pipe smoke composing his Easter sermon – or possibly napping after single-handedly leading his flock of fishermen and country folk all week along the pathway to the cross.

Saturday we decorated the church. Our special task was the Easter Garden, placed beside the Saxon font. The garden was a real garden made from flowering twigs and wild flowers. We placed little bunches of fresh-picked yellow primroses in empty fish-paste pots, covering the pots with moss.

On Easter Sunday everybody in the congregation wore new clothes, or at least a new hat. My mother suffered agonies of embarrassment, because by tradition the Easter Offering was given to the vicar, as a kind of tip. What should we wear? We didn't want to look too rich, or perhaps people would decide we didn't need

much money, but nor did we want to look as poor as we really were because it would be shaming to be the objects of charity. And then there was the problem of what we should put in the plate ourselves. However, the shame was temporary. The organ thundered, the choir sang and nobody minded that both were a little out of tune, nor that we only had four bells in the tower to ring the changes.

Wherever we are, and however we celebrate, may Holy Week and Easter nourish us spiritually and bring us joy.

*Therefore we thank Thee for our little light, that is dappled with shadow.*

*We thank Thee who has moved us to building, to finding, to forming at the ends of our fingers and the beams of our eyes.*

*And when we have built an altar to the Invisible Light, we may set thereon the little lights for which our bodily vision is made.*

*And we thank thee that darkness reminds us of light.*

*O Light Invisible, we give Thee thanks for Thy great glory!*

T.S. Eliot, *From the Rock*

### LENT AND EASTER 2008

**Good Friday - Temps Perdu** Ann Elbourne remembers childhood Good Fridays and Easters in an English country parish.....1

**The Daily Office** The prayerful inwardness of Lent made us think of the daily prayers that go on in our cathedral. In this issue we've asked some of the faithful parishioners who maintain the tradition of praying the Daily Office to reflect on their practice, as well as looking at the history and theology behind it.....2

**A Brief History of Church Organs** The third and final installment in Bill Converse's series is an exploration of the history of a fixture that was not always as welcome in churches as it is today.....4

# The Daily Office

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*Personal reflections, theological context,  
and a bit of history*



## DUNCAN SHADDICK

I regard saying the Daily Office as a spiritual discipline, one that I enjoy and from which I get great satisfaction. It is a lonely experience in some ways; apart from Al or another verger on duty I usually say the office to myself though Harriet Cunningham has been very faithful over longish periods even though I think she prefers the BCP to the BAS which I always use. I say it is lonely but you are always aware that you are part of a great host of people throughout the world who are praying with you.

On the mornings that I say mattins I vary my personal prayer routine at home by saying the parts that need a text (Diocesan and Provincial prayer roster, daily bible notes etc) at home and the rest (prayers and thanks for my family, friends who are sick etc. which are done from memory) at the cathedral before starting the formal prayers.

It is convenient for me as a long time retiree to fit it into my schedule (it's only 26 days in the year) but I would recommend it to anyone who would like to try doing it on a trial basis.

*Duncan has been sharing the 8 a.m. Mattins on Thursdays with Vivian Lewin for at least five years.*

## SHEENA GOURLAY

I arrive for Morning Prayer. The prayer books are out, the candles lit, and Al scowls at my usual lateness. As I listen to the bells ring I look at the light glimmering softly from the chancel candle, at the story of this community embodied in the artworks and furnishing that have been given to the cathedral through the years, and at the nave, empty but for the stone angels and the four evangelists.

I have come to see this gesture of saying prayers in an empty cathedral as an act of faithfulness, a way to be with God. The daily offices are, like all prayer, a form of listening, of attentiveness. It is also one way that we give voice to our relationship with the community around us, to be present with people in their lives, whether they come in or whether they walk by.

For Evening Prayer there are often one or two people in the nave, but few venture up to join me in the Great

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**VIVIAN LEWIN**

I was asked to lead Evening Prayer about a month after my husband and I separated. I was feeling as if I had failed in virtue, and it was a real gift to me to be asked to do this. By that time I had been attending Evening Prayer often. I worked and lived downtown and it made a nice place in the day between work and home. I took the services on Fridays. On the eve of the Jewish Sabbath. I really liked Friday evening prayer, the nice place between the work week and the weekend.

A year or two later a friend visited me from Ohio and Father Bill came to supper. The friend, who was curious about both me and the church, suddenly asked, "What is it you want from the Church that you have not received?" And taken by surprise I said the first thing that came into my head, "I want to sing the Daily Office."

So I did sing it on Wednesdays, that was the day our Bible study met. The assistant organist came and

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**KRISH DASGUPTA**

Growing up in a faith tradition where morning/evening prayers are a common household practice, it was reassuring to first come across the Christian Daily Offices and see the common strand of veneration that runs through both.

I remember hearing at one sunset for the first time the words of the Compline plainchant "to you before the end of the day, creator of the world we pray". The simplicity and earnestness of the supplication touched me so much more than church doctrine I had been taught.

In contrast to a faith validated by intellectual ruminations and the Sunday visit to church for more, for me the practice of the Daily Offices is about worship, and this is when I "use my heart to think with," allowing myself to be in God's presence in awe.

I become aware of the majesty of the universe

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**JOHN SIMONS**

Why should a Christian community pray the daily office? Let me suggest three reasons.

First, morning and evening prayer give voice to the prayer of the church. They invite us into a Spirit-shaped place where we do not have to rely on our own piety or ingenuity for inspiration. They do this by situating the prayer of the local fellowship of Christians within a rich and proven tradition of prayer rooted in Israel and developed through history. The office also has a prescribed form, including appointed psalms and lections, uniting those who use it in one location with those praying in other parts of the world. Though the number of offices now available may seem to mitigate this ideal unity of voice, there is a deep structure underlying the office's various forms. The structure has four movements: (1) asking God's aid; (2) proclaiming God's creative and redemptive acts by reading scripture and reciting psalms and canticles; (3) offering prayers of intercession and thanksgiving centred on the Lord's Prayer; and (4) asking God's grace to be with us as we disperse.

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**BETH ADAMS**

The Daily Offices seem so quintessentially Anglican that it's easy for me to forget they have ancient Jewish origins. Three times of daily prayer were advised by the Old Testament, and in the Gospels and Book of Acts there are a number of references to the Apostles and other Christians praying at those historically-observed times. During the persecutions, the Christians

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Jonathan Sa adah



A BRIEF HISTORY OF CHURCH

# ORGANS

by William Converse

For the first millennium of Christianity, both in the East and the West, Christians sang without musical instruments. Their music was entirely vocal.

They presumably followed the practice of the synagogue where cantillation was the practice: the psalms and readings as well as the prayers were chanted or recited according to certain prescribed musical phrases indicated by notations in the text. The fragments of early Christian hymns preserved in the NT (e.g., 1 Tim. 3:16) are mixed forms: they are biblical in structure but employ Greek parallel construction, a fusion of Hebraic/Aramaic and Hellenistic rhetorical forms, so it is not possible to determine now what type of music would have accompanied them. However, if “the hymn” referred to at the end of the Last Supper (Matt. 26:30/ Mk. 14:26) was the conclusion of the “Egyptian Hallel” (Ps. 113-118), sung at Passover and the major Jewish festivals, then, it would have been cantillated.

In the first centuries of Christianity instrumental music was rejected because its associations with paganism, immorality and general disorder. In the story of the raising of the daughter of the leader of the synagogue, the wording is probably significant: “the flute players and the crowd making a commotion” (Matt. 9:23). Jesus summarily dismisses the flute players (*auletas*), who accompanied the professional mourners. Jesus’ reference to the boys playing the flute in the market place (Matt. 11:16-17) is another example. The flute was used to mark time for dancers, so the “music and dancing” in the parable of the Prodigal Son (Lk. 15:25) and the music that accompanied the dance of Herodias’ daughter before Herod (Matt. 14:6) was probably the flute.

This background is important because when the Calvinists in France and England in the 17th century proscribed the organ and other instrumental music in worship, they believed that they were following the practice of early Christians (Acts 16:25. 1 Cor. 14:26. Eph. 5:18-19). Instrumental music was deemed to be unbiblical.

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(Above) A woman playing a portative organ (from the Kreuz Altar, ca. 1490–1495). The bellows can be seen to the right of the pipes.

The organ is a Greek invention. The oldest record- ed organ was a water organ (*hydraulikos*) invented by Ctesibios of Alexandria (2nd cent. BCE) who also designed a water clock. The word “organ” comes from the Greek *organon*, meaning an instrument of any kind. Its origin is secular. In the ancient world it was used to denote tools as well as musical instruments.

The Byzantine Greeks made a definite distinction between sacred and sacred music. The Greek Fathers of the Church determined that the voice alone was to be used for hymns and other liturgical chants, for example, the *troparia* which are most characteristic of Greek Orthodox Church music. For this reason byzantine chant is entirely vocal. Some scholars consider its origins to derive from the music of the synagogues of the Diaspora.

The Byzantines deployed organs at the palace and the Hippodrome, but not in their churches. The West, however, never distinguished so sharply between sacred and secular music. When the Byzantine Emperor Constantine V presented an organ to Pepin the Short, king of the Franks, and subsequently the Byzantine Emperor Michael I gave an organ to his son Charlemagne, they were installed in churches.



However, organs remained largely secular instruments until the 10th century when the Western Church borrowed the Greek term *organon* to denote the instrument for liturgical use. By the end of the first millennium, organs had lost any negative associations they may ever have had in the West. The varying lengths of the organ pipes were now thought to represent mathematical ratios giving access to “the music of the spheres.” The pipe organ has ever since been closely associated with the church. Consequently a very extensive repertoire of church organ music developed.

In England, organs first appear in the cathedrals and the large churches, for example, at Glastonbury and Winchester. These were the “great organs” that had impressive arrays of pipes and elaborately carved casings. They were set high on the wall, with an organ loft for the organist and his assistant.

There were also two smaller types of organs in the Middle Ages: (1) the portative organ (from the Latin, *portatum*, ‘carried’) which were small enough to carry in processions, supported by a strap around the player’s neck; (2) the positive organ (from the Latin *positum*, ‘placed’) which was placed on a table to be played. It required an assistant to operate the bellows. In the 14th

century, when instruments were grouped into “high” or “low,” according to their loudness, the portative organ was considered to be a “low” instrument, along with the harp, lute, psaltery, transverse flute and recorder.

Around 1400 organ verses began to alternate with plainsong and polyphony sung by the choir. The French baroque ‘organ mass’ in which organ verses replace phrases of the plainsong with the cantor is an example. Such a mass was performed at Christ Church Cathedral on the Fourth Sunday of Advent in 2007.

Following the Protestant Reformation in the 16th century, the question of instrumental music in worship became a very divisive issue. Organs were seen to be part and parcel of the unreformed medieval church. The Reformed churches also opposed them on scriptural grounds. Organs were silenced: they were either removed or abandoned. However, in the Netherlands, a compromise was worked out between the religious authorities and the civil authorities whereby organs remained in the churches, but only for recitals. De Oude Kerk in Amsterdam retains its fine baroque organ as well as the Geneva Psalter, translated into Dutch.

The wholesale destruction of organs in England during the Commonwealth (1649-1660) was due to the association of organs with both the Roman Catholic Church and subsequently with the Church of England. Parliament passed legislation that led to the wholesale destruction of church organs.

However, with the Restoration, under Charles II, in 1660, organs again were introduced. There were a number of famous organ-builders during this period, for example, Bernard Smith, (1630?-1708) and René Harris (1640?-1715?).

The Protestant Reformers were by no means opposed to music in worship, citing St. Paul’s admonition to “sing psalms and hymns and spiritual songs among yourselves, singing and making melody to the Lord in your hearts”(Eph.5:19b). John Calvin (1509-1564) introduced metrical psalms which could be sung in unison in church, at home, in the workplace and even in the fields.

The French poet Clément Marot (1497?-1544) made paraphrases of selected psalms between 1538 and 1542. Théodore de Bèze (1519-1605), Calvin’s successor in Geneva, completed Marot’s translation of the psalms in 1562, producing the first Psalter in French.



(Left) The Karl Wilhelm organ at Christ Church Cathedral. Photo by Jonathan Sa’adah

The French composer Louis Bourgeois (1510-1561?) was largely responsible for setting the Huguenot psalter to music. He treated the text syllabically (1 note=1 syllable). Each psalm had its own distinct melody, often popular tunes that had been freely adapted. Metrical psalms soon became the norm for the Calvinist churches. They have been described as the secret weapon of the Protestant Reformation.

Controversy over the use of pipe organs in churches belonging to the Reform tradition continued right up until the end of the 19th century. It was a contentious issue among Presbyterians in Montréal. The traditionalists upheld the older Calvinist practice of the Precentor leading the singing of the Psalms, unaccompanied, with a tuning fork.

The Lutheran churches were generally more receptive than the Calvinists to instrumental music in worship. They retained many of the medieval ornaments and furnishings in their churches, including the organs. Luther believed that music and the arts were important for worship and adapted secular tunes to accompany some of the hymns he wrote.

Difficulties arose when the Reform (Calvinism) began to appear in Germany, especially in territories, such as the Palatinate, that had hitherto been Lutheran. When Frederick, Duke of Simmern, adopted the Reform, he ordered organs, along with fonts, images of saints and vestments, to be removed from the churches in his territory. His elder son, a devout Lutheran, countermanded his father's orders when succeeded him in 1576. Organs came back.

J.S. Bach augmented the Lutheran musical tradition with his cantatas and passions. However, between 1717-1723, Bach served at the court of Anhalt-Köthen which belonged to the Reform. The court was generally receptive to instrumental music, but was opposed to its use in worship. This may explain why during this period Bach confined himself to secular compositions, including the six Brandenburg Concertos for the Margrave Christian Ludwig of Brandenburg and Book I of the Well-Tempered Clavier.

The first organs in North America were in the Franciscan Missions. In Quebec City the Parish Church had an organ as early as 1657; the Jesuit chapel, by 1661. Mgr. François de Laval brought over from France an organ which was installed in the Parish Church of Québec in 1664. Notre Dame de Montréal had an organ by 1705.

From the early 17th century, the organ supplied simple accompaniments for some choral music, e.g., English verse anthems. Also in the 17th century the organ began to gain prominence in leading congregational singing. The introduction of the pipe organ

into churches had the effect of enhancing the quality of both singing and worship. These instruments found their way into English parish churches from the mid-19th century. In some Protestant churches they came to dominate the chancel. Since organs were often individually designed to meet the space requirements of a particular building, they became a status symbol for the congregation.

In the 20th century the electronic organ began to replace the pipe organ in churches built after the Second World War. By the late 20th century the guitar had replaced the organ in folk masses, while amplified guitar and steel bands were introduced into some Protestant services. The chants of the Taizé community may be accompanied by guitar, flute, recorder and organ.



Francesco Landini, a medieval Italian composer, playing a portable organ (illustration from the 15th century Squarcialupi Codex)

In this series of articles, I have endeavored to establish the historical context in which pews, pulpits and organs were first introduced into our churches. In the West they are not found much before the 10th century. They are still not found in traditional Orthodox churches. Today we need to re-examine these fixtures to determine whether they help or hinder our worship and our sense of being a worshipping community.

Sources: Constantine Cavarnos, *Byzantine Chant*, Institute for Byzantine and Modern Greek Studies, Belmont, Mass.1998; *The Oxford Dictionary of the Christian Church*, edited F.L. Cross. 3rd ed., edited by E.A. Livingstone, article "Organs," p. 1192; *Encyclopedia of Christianity*, edited by John Bowden (2005), article "Music," p. 1831; *The Oxford Companion to Classical Literature*, ed. M.C. Howatson. New Edition (1990/91), art. "Music," p. 373. Alister McGrath, *Christianity's Dangerous Idea: The Protestant Revolution—A History from the Sixteenth Century to the Twenty-First* (2007); *Larousse Dictionnaire de la Musique sous le direction de Marc Vignal* (2005), art. "Orgue," p. 631ff.

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THE DAILY OFFICE: Sheena Gourlay  
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Choir – the occasional street person, an American couple, a young transsexual trying on her new identity in a foreign city... Then it is over, the books gathered up, the candles put out, and the register signed – one, perhaps two or three for Evening Prayer – and I leave again.

*Sheena has been doing Evening Prayer for seven years, and Morning Prayer for four. She thanks Norma for her thoughts on the Daily Offices.*

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THE DAILY OFFICE: Vivian Lewin  
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taught me how. I bought a tuning fork at Archambault, a little one I could hit on my knuckle to give me an A and I would sing the *Magnificat* and the *Benedictus*, the two anthems for EP in the *Book of Common Prayer*. I love knowing that those anthems are chosen to go before and after the Gospel just as the stories of their utterance come before and after the birth of Christ in the story of Jesus.

The next winter a Unitarian priest from Boston came to Evening Prayer every day. He was on retreat in Presbyterian College. He was very funny and whenever nobody was there but me and I was tempted to say the office instead of singing it he would open his mouth and point to it. SING.

People come to the Office for their own reasons. Sometimes travelers come, religious, priests from other places, former parishioners, street people too (and some of them can read scripture very well, were probably choristers in their youth). .. It is not always a consistent feast. When I started to say it I felt nervous when people came and resentful when nobody came. Then I felt glad when people came and sad when they didn't. Then I came to like doing it without any others, and to welcome with some equanimity any who came. I grew to become freer about it. I'm sure anyone who says their own Office privately or in public, daily, can tell from the way I say it that I do not, just as I have grown able to assess by not so much the timing of the responses but by the intensity of participation the distinction between people for whom this is part of their daily rule, and those for whom it marks a special anniversary, or those who are trying something new to them. Of course we get people whose language is not English. The week before I went to Germany a young German tourist appeared and wrote out for me the Lord's Prayer in German in the back of a small New Testament which he gave me to take on my travels.

Did I ever say the Office privately? In the 80s I did

say morning and evening prayer for some runs of weeks or months. I remember only the unusual occasions--stopping my car overlooking the Baie de Chaleur at around 5:30 on an August afternoon on my way back to Montreal; sitting on a rock beside a trail in Vermont with my backpack beside me. One morning, years after I had taken on a different daily practice, I woke up in terrible distress about a friend's illness and, finding myself unable to pray in any other way, sat up in bed and read Morning Prayer from start to finish. I was glad to know that the Office is available to me personally the way we, as Church, make it available to the world: an oldfashioned and inclusive form of offering our days to our creator, joining with the heavenly host, with our ancestors, with our neighbours and with souls we will never know in praise and thanksgiving and beseeching and openness to comfort in times of trouble.

Are the words formulaic? Yes. Such worship is, I think, ongoing instruction in the very nature of itself, a way of learning what worship is. Does this sound circular? I don't mind. What matters isn't whether or not we get an emotional high off it, but whether we give this stretch of time to this purpose.

*Vivian Lewin has been a member of the Cathedral since 1971 and has helped lead the daily prayers since 1984. She was licensed as a spiritual director in our diocese in 2004.*

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*Evening, and morning, and at noon,  
will I pray, and cry aloud, and he  
shall hear my voice.*

*Psalms 55:17*

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THE DAILY OFFICE: Krish Dasgupta  
*continued from page 3*

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through the psalms and as I follow the course of the sun through the Offices I am conscious of the small but important place I occupy in it. The lines of the *Benedictus* come alive and remind me of my role, "And you, child, shall be called the prophet of the Most High...."

I find the sentiment of the canticle used in Morning Prayer, "All the works of the Lord, bless the Lord, praise him and magnify him forever", reflected in the verses of the *Upanishads*, in the spirit of the *Tehellim* (Hebrew Psalms) revered by Islam too.

And I know that as I say the Offices, someone somewhere – Hindu, Christian, Jew or Muslim – at the same instant is charting the course of the sun too and worships. The thought of this shield of a constant drone of prayer and adoration surrounding me, stemming from a primal instinct to worship, is strangely reassuring.

*Krish says the Daily Offices at home as part of his personal spiritual practice.*

A second reason for praying the office is that it expresses the priesthood of all the baptized. In the first two movements of the office, we glorify God and proclaim his gracious deeds. Thus we give voice to the praise of the whole creation before its Creator. We represent the world before God, the world of nature as well as of humankind. Our lives are indissolubly linked to the social and natural environments that sustain us. In *our* voice, therefore, the world of which we are part offers *its* prayer to the Father. Moreover, for various reasons, many of our contemporaries are unable to address God, to praise and thank him, or even to complain to him. It is an expression of our corporate priesthood that we do for others what they are prevented from doing for themselves, namely, acknowledge God as the giver of life and hope, who provides a meaningful destiny for every creature. When we turn to intercession and thanksgiving, we extend this priestly ministry by praying for the specific needs of the church and world, not simply for our own needs, and we give thanks for particular blessings, not only for those we have received.

A third reason for praying the office is that it hallows time. The day begins with the community acknowledging that “the dawn from on high shall break upon us” and ends with our rejoicing with the Blessed Virgin Mary that “[God] has come to the help of his servant Israel.” The office also varies according to the seasons of the liturgical year. Through the scriptural texts associated with the seasons, the proper prayers, canticles and responsories, God’s promise of salvation is set forth in its multifaceted texture, and our response is given a corresponding spiritual tone.

*The Rev’d Canon John Simons is Principal of the Montreal Diocesan Theological College.*

expanded these times of prayer in the catacombs and house churches. Paul wrote to the Thessalonians that they should “pray without ceasing.” The desert fathers retired to the arid wilderness to live a life of constant prayer away from secular distractions, laying the foundation for later Christian monasticism. The three daily prayers became seven – the Biblical number for completeness – when monks created four additional set hours for prayer, harkening back to the psalmist who wrote “Seven times a day I praise you” (Psalm 119:164). These seven “Hours” started at sunrise, 6 am, with Matins or Lauds, and continued every three hours through Trece (9 am), Sext (noon), None

(3 pm), Vespers or Evensong (6 pm), Compline (9 pm) and the Midnight prayer; this pattern was established in Christian monasticism by the sixth century.

Daily spiritual practice is central to all the Abrahamic faiths, as it is in Buddhism and Hinduism. My own sense of turning toward God and exploring my relationship with the Divine has been strengthened by Anglican liturgical worship, eastern-influenced meditation, and through close connections with Jews and Muslims. My friend Rachel, a rabbinic student in Massachusetts, shares her experience of praying three times daily according to ancient practice. And it was through praying with my Muslim friends Amin and Nahid that I came to see what it meant to conform your body and heart to a strict but joyful commitment of prayer five times per day. Amin explained that Muslims consider Allah to be “as close as their jugular vein;” it is the daily prayer that creates this sense of personal, constant relationship.

Young people, growing up in a pluralistic world, are hungry for meaning and a deeper spiritual life, but less inclined than previous generations to accept exclusive paths. My hope is that we can find new ways to share the richness of our own prayer tradition while learning from the gifts and strengths of others.

*For three years in the U.S., Beth Adams led a Christian-Muslim prayer group which met for fellowship and to pray for peace in the Middle East.*

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## NEWS AND NOTES

Holy Week brings us many opportunities for worship and meditation, often with special music:

*Wednesday, March 19: Sung Tenebrae* at 7:30 pm.

*Maundy Thursday, March 20: Bishop’s Eucharist and blessing of the oils* at noon, and the commemoration of the **Lord’s Supper and washing of the feet** at 7:30 pm.

*Good Friday, March 21: services* at 8 am and noon; **music and meditation** at 12:45 pm, the **Good Friday Liturgy** from 1:45 - 3:00 pm. At 5:00 pm, the Quatuor Claudel-Canimex, with the Very Rev. Michael Pitts, recitant, will perform **Joseph Haydn’s The Seven Last Words of Our Saviour on the Cross** (String Quartet in E-flat) at the Cathedral.

*Holy Saturday, March 22: Great Vigil of Easter*, 7:30 pm.

*Easter Services* at 8:00, 10:00 (with an **address by the Bishop**) and 4:00 (**Festal Evensong**).

**WISHING YOU ALL A  
BLESSED HOLY WEEK AND  
JOYFUL EASTERTIDE!**