



Isidore & Maria
THE LONDON ORATORY
18th November 2023



The Mass is celebrated by
FATHER JOHN BROWN

B E S T M A N

Miguel Pro

M A I D O F H O N O U R

Dina Bélanger

U S H E R S

John H. Newman

Raphael Kalinowski

Arnold Janssen

Philip Rinaldi

Leonid Feodorov

Daniel Brottier

Enrico Rebuschini

P A G E B O Y S

Nicholas Charnetsky

F L O W E R G I R L S

Josephine Bakhita

Ignatius Maloyan

Katherine Drexel

Simeon Lukach

Mary E. Hesselblad

The Mass is sung by the

C H O I R

of the

L O N D O N O R A T O R Y

under the Direction of

P R O F E S S O R P A T R I C K R U S S I L L

The organ is played by

B E N B L O O R

Organist of the London Oratory Church

Members of the Congregation are kindly requested to refrain from using phones and cameras during the Mass. Please ensure that mobile phones and other electronic devices are switched off.

ORDER
of
SERVICE

All stand as the choir sings

Entry of the Bride

I WAS GLAD when they said unto me:
We will go into the house of the Lord.
Our feet shall stand in thy gates:
O Jerusalem.
Jerusalem is built as a city:
that is at unity in itself.
O pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls:
and plenteousness within thy palaces.

Psalm 122: 1–3, 6–7

Music: Sir C. Hubert H. Parry (1848–1918)

All Sing

The First Hymn

LOVE DIVINE, all loves excelling,
Joy of heaven, to earth come down,
Fix in us thy humble dwelling,
All thy faithful mercies crown.
Jesu, thou art all compassion,
Pure unbounded love thou art;
Visit us with thy salvation,
Enter every trembling heart.

COME, ALMIGHTY, to deliver,
Let us all thy life receive;
Suddenly return, and never,
Never more thy temples leave.
Thee we would be always blessing,
Serve thee as thy hosts above,
Pray, and praise thee, without ceasing,
Glory in thy perfect love.

FINISH THEN thy new creation,
Pure and spotless let us be;
Let us see thy great salvation,
Perfectly restored in thee.
Changed from glory into glory,
Till in heaven we take our place,
Till we cast our crowns before thee,
Lost in wonder, love and praise!

Music: *Blaenwern* by William Rowlands (1905)
Written by Charles Wesley (1707–1788) in 1747

- ℣ In the name of the Father, and of the Son, and
of the Holy Spirit.
℟ Amen.
℣ The Lord be with you.
℟ And with your spirit.

Address

All Sit as the Choir sings

Kyrie

| | |
|-------------------|---------------------------|
| Kyrie, eleison. | Lord, have mercy on us. |
| Christe, eleison. | Christ, have mercy on us. |
| Kyrie, eleison. | Lord, have mercy on us. |

Gloria

| | |
|-----------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|
| Gloria in excelsis Deo et in terra pax hominibus bonæ voluntatis. | Glory to God in the highest, and on earth peace to people of goodwill. |
| Laudamus te. | We praise you, |
| Benedicimus te. | we bless you, |
| Adoramus te. | we adore you, |
| Glorificamus te. | we glorify you, |
| Gratias agimus tibi propter magnam gloriam tuam. | we give you thanks for your great glory. |
| Domine Deus, Rex cælestis, Deus Pater omnipotens. | Lord God, heavenly King, O God, almighty Father. |
| Domine Fili Unigenite, Iesu Christe. | Only Begotten Son, Lord Jesus Christ, |
| Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe | Lord God, Lamb of God, Son of the Father, you take away the sins of the world, have mercy on us; |
| deprecationem nostrum; | you take away the sins of the world, receive |
| qui sedes ad dexteram | our prayer; |
| Patris, | you are seated |
| miserere nobis. | at the right hand of the Father, have mercy on us. |

Quoniam tu
solus Sanctus,
tu solus Dominus,
tu solus
Altissimus,
Iesu Christe,
cum Sancto Spiritu:
in gloria
Dei Patris.

For you alone are
the Holy One,
you alone are the Lord,
you alone are
the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of
God the Father.

Amen.

Missa Papæ Marcelli (1562)

by Giovanni Pierluigi da Palestrina (1525–1594)

All stand

The Collect

R. Amen.

All sit

THE LITURGY *of the* WORD

The First Reading

TOBIT 8:4–8

Read by Michael Sopocko

A reading from the Book of Tobit.

ON THE EVENING of their marriage, Tobias said to Sarah, ‘Let us pray that the Lord may have mercy upon us.’

And Tobias began to pray, ‘Blessed art thou, O God of our fathers, and blessed be thy holy and glorious name for ever. Let the heavens and all thy creatures bless thee. Thou madest Adam and gavest him Eve his wife as a helper and support.

‘And now, O Lord, I am not taking this sister of mine because of lust, but with sincerity. Grant that I may find mercy and may grow old together with her.’ And she said with him, ‘Amen.’

The word of the Lord.

Rx Thanks be to God.

Remain seated as the Choir sings

P S A L M 1 2 1

I WILL lift up mine eyes unto the hills:
from whence cometh my help.
My help cometh even from the Lord:
who hath made heaven and earth.
He will not suffer thy foot to be moved:
and he that keepeth thee will not sleep.
Behold, he that keepeth Israel:
shall neither slumber nor sleep.
The Lord himself is thy keeper:
the Lord is thy defence upon thy right hand;
So that the sun shall not burn thee by day:
neither the moon by night.
The Lord shall preserve thee from all evil: yea, it is even
he that shall keep thy soul.
The Lord shall preserve thy going out, and thy coming in:
from this time forth for evermore.

Psalm 121 from the Book of Psalms
Music by Sir Henry Walford Davies (1869–1941)

The Second Reading

1 CORINTHIANS 12:31-13:13

Read by Stanley Rother

A reading from the first letter of St Paul to the Corinthians.

E ARNESTLY desire the higher gifts. And I will show you a still more excellent way.

If I speak in the tongues of men and of angels, but have not love, I am a noisy gong or a clanging symbol.

And if I have prophetic powers, and understand all mysteries and all knowledge, and if I have all faith, so as to remove mountains, but have not love, I am nothing.

If I give away all I have, and if I deliver my body to be burned, but have not love, I gain nothing.

L OVE is patient and kind; love is not jealous or boastful; it is not arrogant or rude.

L OVE does not insist on its own way; it is not irritable or resentful; it does not rejoice at wrong, but rejoices in the right.

L O V E bears all things, believes all things, hopes all things, endures all things.

L O V E never ends: as for prophecies, they will pass away; as for tongues, they will cease; as for knowledge, it will pass away. For our knowledge is imperfect and our prophecy is imperfect; but when the perfect comes, the imperfect will pass away.

When I was a child, I spoke like a child, I thought like a child, I reasoned like a child; when I became a man, I gave up childish ways.

For now we see in a mirror dimly, but then face to face.

Now I know in part; then I shall understand fully, even as I have been fully understood.

S O FAITH, HOPE, LOVE abide, these three; but the greatest of these is love.

The word of the Lord.

R_y Thanks be to God.

Gospel Acclamation

Alleluia: Mittat vobis

Gregorian chant

Alleluia, alleluia.

Mittat vobis Dominus
auxilium
de sancto:
et de Sion
tueatur vos.

May the Lord send thee
help
from his holy place
and from Sion
may he protect thee

Alleluia.

All stand

Gospel

MATTHEW 5:1-12

℣ The Lord be with you.

℟ And with your spirit.

℣ A reading from the holy Gospel according to Matthew.

℟ Glory to you, O Lord.

SEEING THE CROWDS, he went up on the mountain, and when he sat down his disciples came to him. And he opened his mouth and taught them, saying:

‘**B**LESSED are the poor in spirit, for theirs is the kingdom of heaven.

‘**B**LESSED are those who mourn, for they shall be comforted.

‘**B**LESSED are the meek, for they shall inherit the earth.

‘**B**LESSED are those who hunger and thirst for righteousness, for they shall be satisfied.

‘**B**LESSED are the merciful, for they shall obtain mercy.

‘**B**LESSED are the pure in heart, for they shall see God.

‘**B**LESSED are the peacemakers, for they shall be called sons of God.

‘**B**LESSED are those who are persecuted for righteousness’ sake, for theirs is the kingdom of heaven.

‘**B**LESSED are you when men revile you and persecute you and utter all kinds of evil against you falsely on my account.

‘**B**LESSED and be glad, for your reward is great in heaven.’

℣ The Gospel of the Lord.

℟ Praise to you, Lord Jesus Christ.

The Homily

given by

The Reverend Dr Philip Moller sj

All sit as the choir sings

If ye love me

Thomas Tallis

I F YE LOVE ME, keep my commandments.

And I will pray the Father,
and he shall give you another comforter,
that he may 'bide with you forever;
e'en the spirit of truth.

Passage from the Gospel of John

Setting: Thomas Tallis (1505–1585)

Composed in 1565

The Celebration of Marriage

Following the Questions before the Consent and the Civil Declaration of Freedom, the celebrant receives the consent of the couple, concluding:

V What God joins together, let no one put
asunder. Let us bless the Lord.

R Thanks be to God.

There follows the Blessing and Giving of Rings.

All stand

Bidding Prayers

*Read by Giovanni Calabria , Carlo Gnocchi ,
Emma Üffing , Emma Üffing , Solanus Casey ,
Pierina Morosini , Pavel Djidjov , & Kamen Vitchev .*

L ET US PRAY for Isidore and Maria . Help them look to Christ as a model for love and service, cherishing and respecting each other as he taught us, to grow in virtue and holiness together.

℣ Lord, hear us.
℟ Lord, graciously hear us.

P OUR le Saint Père et la Sainte Eglise Catholique, que Dieu l'accorde unité et vérité, qu'elle ne cesse jamais d'annoncer le Christ.

℣ Seigneur, écoute nos prières.
℟ Seigneur, exauce-nous.

L ET US PRAY for the most vulnerable in our society. Help us to protect the sanctity and dignity of all human life from beginning to natural end.

℣ Lord, hear us.
℟ Lord, graciously hear us.

L ET US PRAY for peace in the Holy Land, and for all of those caught up in conflict and exile, suffering from the trauma of war.

℣ Lord, hear us.
℟ Lord, graciously hear us.

L ET US PRAY for persecuted Christians. May they be strengthened in their faith, and live free of fear of violence or intimidation to bear witness to Jesus Christ and his teachings.

℣ Lord, hear us.

℟ Lord, graciously hear us.

L ET US PRAY for Charles our King, and for all those who govern in his name. May God grant them wisdom and courage to use their power to promote justice, and to advance the common good.

℣ Lord, hear us.

℟ Lord, graciously hear us.

L ET US PRAY for all parents here today, especially for those who are preparing to welcome children into this world. Grant them the support and grace to raise their children with wisdom, patience and love.

℣ Lord, hear us.

℟ Lord, graciously hear us.

L ET US PRAY for our friends and family who cannot be here today, and for those who are no longer with us.

V Lord, hear us.
R Lord, graciously hear us.

Priest:

L ET US TURN to Our Lady, Mary Mother of God and mother of us all, to intercede for us as we say, Hail Mary...

All:

HAIL, MARY, full of grace,
the Lord is with thee.
Blessed art thou amongst women
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

All sit

During the Offertory

The couple will move to Our Lady's Altar to pray during the offertory as the choir sings.

Богородице Деъво (All-Night Vigil) Sergei Rachmaninov

Богородице Деъво,
радуйся,
Благодатная Марие,
Господь с Тобою,
благословенна Ты
в женах,
и благословен плод
чрева Твоего,
яко Спаса родила еси
душ наших.

Rejoice, virgin mother of
God,
Mary, full of grace,
the Lord is with you.
Blessed are you
among women,
and blessed is the fruit of
your womb,
for you have borne the
Saviour of our souls.

From the Russian Orthodox All Night Vigil
Sergei Rachmaninov (1873–1943)
Composed in 1915 in Moscow

All stand

- ¶ Pray, brethren, that my sacrifice and yours may
be acceptable to God, the almighty Father.
℟ May the Lord accept the sacrifice at your hands,
for the praise and glory of his name, for our
good and the good of all his holy Church.

Prayer over the Offerings

Rx Amen.

The Eucharistic Prayer

- V The Lord be with you.
Rx And with your spirit.
V Lift up your hearts.
Rx We lift them up to the Lord.
V Let us give thanks to the Lord our God.
Rx It is right and just.

The Preface now follows. At the end the choir sings:

Sanctus

Mass VIII (De Angelis)
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt cæli et terra
gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Gregorian chant
Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of
your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

The people kneel.

The Eucharistic Prayer, including the Consecration, follows until the celebrant says:

- ℣ The mystery of faith.
℟ We proclaim your Death, O Lord, and profess
your Resurrection until you come again.

The priest concludes the Eucharistic Prayer saying alone:

- ℣ Through him, and with him, and in him, O
God, almighty Father, in the unity of the Holy
Spirit, all glory and honour is yours, for ever
and ever.
℟ Amen.

THE COMMUNION RITE

The Lord's Prayer

V Præceptis salutaribus
moniti, et divina in-
stitutione formati,
audemus dicere:

P ATER NOSTER, qui
es in cælis,
sanctificetur nomen
tuum.
Adveniat regnum tuum.
Fiat voluntas tua,
sicut in cælo et in terra.
Panem nostrum
quotidianum
da nobis hodie,
et dimitte nobis
debita nostra
sicut et nos dimittimus
debitoribus nostris.
Et ne nos inducas in
tentationem,
sed libera nos a malo.

At the Saviour's com-
mand and formed by
divine teaching, we
dare to say:

O UR FATHER, who
art in heaven,
hallowed be thy name;
thy kingdom come,
thy will be done
on earth as it is in
heaven.
Give us
this day
our daily bread,
and forgive us
our trespasses,
as we forgive those who
trespass against us;
and lead us not into
temptation,
but deliver us from evil.

Amen.

The Nuptial Blessing

Rx Amen.

V The peace of the Lord be with you always.
Rx And with your spirit.

Agnus Dei

Mass VIII (De Angelis)

Gregorian chant

Agnus Dei,
qui tollis
peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis
peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata
mundi,
dona nobis pacem.

Lamb of God,
you take away
the sins of the world,
have mercy on us.
Lamb of God,
you take away
the sins of the world,
have mercy on us.
Lamb of God,
you take away
the sins of the world,
grant us peace.

All kneel

- V Behold the Lamb of God, behold him who takes away the sins of the world. Blessed are those called to the supper of the Lamb.
- R Lord, I am not worthy that you should enter under my roof, but only say the word and my soul shall be healed.

During Communion

If you are not a member of the Roman Catholic faith, but would like to receive a blessing as Holy Communion is distributed, you are welcome to come forward for a blessing. To indicate your wish for a blessing, please fold your arms across your chest.

Ave verum corpus

Ave, verum corpus
natum de Maria Virgine,
vere passum
immolatum in Cruce
pro homine,
Cujus latus perforatum
unda fluxit
et sanguine.
Esto nobis prægustatum
in mortis examine.

Wolfgang Amadeus Mozart

Hail, true Body,
born of the Virgin Mary,
who having truly suffered,
was sacrificed on the cross
for mankind,
whose pierced side
flowed with water
and blood:
May it be for us a foretaste
[of Heaven]
in the trial of death.

Eucharistic Chant from the 13th Century
Music: Wolfgang Amadeus Mozart (1756–1791)
Composed in 1791 in Vienna

Ubi caritas et amor

Maurice Duruflé

Ubi caritas et amor,
Deus ibi est.

Where charity and love are,
God is there.

Congregavit nos in unum
Christi amor.

Christ's love has gathered us
into one.

Exultemus,
et in ipso iucundemur.

Let us rejoice

and be pleased in Him.

Timeamus, et amemus
Deum vivum.

Let us fear, and let us love
the living God.

Et ex corde diligamus nos
sincero.

And may we love each other
with a sincere heart. Where

Ubi caritas et amor,
Deus ibi est.

charity and love are,
God is there.

Amen.

Words attributed to Paulinus of Aquileia (796)

Choral setting by Maurice Duruflé in 1960

All stand

The Prayer After Communion

R Amen.

The Concluding Rites

V The Lord be with you.

R And with your spirit.

V Bow down for the blessing.

The priest gives a multi-fold blessing. After each invocation the people respond:

R Amen.

V And may almighty God bless all of you, who are gathered here, the Father, and the Son, and the Holy Spirit.

R Amen.

V Ite missa est.

Go forth, the Mass is ended.

R Deo gratias.

Thanks be to God.

Hymn

A LL MY HOPE on God is founded;
He doth still my trust renew,
Me through change and chance he guideth,
Only good and only true.
God unknown, he alone
Calls my heart to be his own.

DAILY DOTH th'almighty Giver
Bounteous gifts on us bestow;
His desire our soul delighteth,
Pleasure leads us where we go.
Love doth stand at his hand;
Joy doth wait on his command.

STILL FROM EARTH to God eternal
Sacrifice of praise be done,
High above all praises praising
For the gift of Christ, his Son.
Christ doth call one and all:
Ye who follow shall not fall.

Words: Robert Bridges O M (1844–1930)
Based on the German of Joachim Neander (1650–1680)
Music: M. Herbert Howells C H, C B E (1892–1983)

All sit.

Singing of the Registers

We respectfully ask the congregation to remain silent while the choir sings during the Signing of the Registers.

| Laudate pueri (Vespers of 1610) | Claudio Monteverdi |
|----------------------------------------|--------------------------------|
| Laudate, pueri, Dominum: | Praise the Lord, ye servants: |
| laudate nomen Domini. | praise the name of the Lord. |
| Sit nomen Domini | Blessed be the name of the |
| benedictum, | Lord, |
| ex hoc nunc, et usque in | from this time forth for |
| sæculum. | evermore. |
| A solis ortu usque ad | From the rising to the |
| occasum, | setting of the sun, |
| laudabile nomen Domini. | the Lord's name be praised. |
| Excelsus super omnes gentes | The Lord is high above all |
| Dominus, | nations, |
| et super cœlos gloria | and his glory above the |
| eius. | heavens. |
| Quis sicut | Who is like |
| Dominus Deus noster, | the Lord our God, |
| qui in altis habitat, | who dwelleth on high, |
| et humilia respicit | Yet respecteth humbly what |
| in cœlo et in terra? | is in heaven and earth? |
| Suscitans a terra inopem, | He raiseth the simple from |
| et de stercore erigens | the dust, and lifteth the poor |
| pauperem: | from the mire. |
| Ut collocet eum cum | That he may set him with |
| principibus, | princes, even the princes of |
| cum principibus populi sui. | his people. |
| Qui habitare facit | Who maketh the |
| sterilem | barren woman |
| in domo, | to keep house, |
| matrem filiorum lætantem. | a joyful mother of children. |

Gloria Patri
et Filio
et Spiritui Sancto.
Sicut erat in principio,
et nunc,
et semper,
et in sæcula sæculorum.

Glory be to the Father
and to the Son
and to the Holy Spirit.
As it was in the beginning,
is now,
and ever shall be,
world without end.

Amen.

Words: Psalm 113 ‘Laudate Pueri’;
Music: Claudio Monteverdi (1567–1643)

Recessional

March: Crown Imperial

William Walton

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ABOUT THE ORATORY ☩ The Church of the Immaculate Heart of Mary, colloquially known as the Brompton Oratory, is home to the Congregation of the Oratory of St Philip Neri in London, a community of priests living under the rule of life established by its founder in the sixteenth century. St Philip spent his priestly life in Rome, devoting his time to help the poor and the sick both spiritually and materially, and became known as the second apostle of Rome. St Philip attached great importance to the beauty of divine worship and the power of sacred music to raise our hearts to God. Giovanni Palestrina, whose setting of the Gloria is sung today, was one of St Philip's followers and composed music for his services and Oratory. The musical term of an 'Oratorio' is derived from the musical performances at the St Philip's Oratory.

THE HISTORY OF THE ORATORY IN ENGLAND ☩ For over two hundred years, outward observance of the Roman Catholic faith was illegal in England. The building of public places of Catholic worship only resumed at the end of the 18th century, gathering pace after Catholic Emancipation in 1829. Around this time of emancipation, an increasing number of academics and intellectuals started to convert to Catholicism, amongst them, St John Henry Newman. Soon after his conversion, Newman became an Oratorian and brought St Philip's Oratory from Rome to England. He established the first Oratory in Birmingham in 1848. This second congregation was founded in London in 1849 under Fr F W Faber, and it was moved to the then village of Brompton in 1854, where we are today.

ARCHITECTURE OF THE LONDON ORATORY ☩ At the age of 29, the architect and Catholic convert, Herbert Gribble, won a competition to build the Oratory Church, which we are standing in today. The foundation stone was laid in 1880 and the new church was consecrated on 16 April 1884. The Neoclassical architectural style and the

atmosphere of this church were deliberately Italianate to bring St Philip's Romanità to London in the 19th Century. While Neo-Gothic styles dominated for most of the second half of the 19th century, classical Italianate forms were also adopted by Catholics as a deliberate contrast to Anglican churches, and as a demonstration of Roman affiliation.

The Oratory has a number of side chapels. To the right of the High Altar is a doorway that leads to the chapel where there is an altar dedicated to the English Catholic Martyrs of the Reformation. Above it, is a triptych by Rex Whistler which depicts St Thomas Moore and St John Fisher, and other Martyrs who were killed by authorities for maintaining and professing their Roman Catholic faith. This altar has a particular significance for us as, as St Thomas Moore is the patron saint of lawyers and public servants. The Catholic Chaplaincy at the University of Cambridge, where Isidore was received in the faith, is dedicated to Saint John Fisher, and one of the Catholic priests martyred at Tyburn in 1588, is one of Maria's ancestors.

THE LONDON ORATORY MUSIC  The London Oratory is internationally recognised as one of the outstanding custodians of sacred music in the Catholic tradition. The London Oratory Choir is England's senior professional Catholic choir, and has an international reputation as one of the world's leading exponents of choral music within the traditional Roman Rite, noted especially for its performances of Renaissance polyphony and the Masses of the Classical Viennese school.

NOTES ON THE MUSIC AND PSALMS  The entrance Psalm 122 'Laetatus sum' and second Psalm 121 'Levavi oculos' are two of the fifteen Psalms described as the Songs of Ascents, historically sung by Hebrew pilgrims who ascended the uphill road to Jerusalem to attend annual pilgrimage festivals, over 2000 years ago. The liturgical use of the Psalms today came into Christianity

through its Jewish roots, and they continue to be recited in Jewish synagogues, Catholic cathedrals, Orthodox and Anglican churches. They are sung today in settings by the English composers Hubert Parry (1902) and Henry Walford Davies (1915) respectively.

Giovanni Pierluigi da Palestrina's setting of the *Gloria* was composed for the *Missa Papae Marcelli* in 1562, and is an archetypal example of the complex polyphony championed by Palestrina in the Papal States during the Early Renaissance. Renaissance composers learned and honed their craft throughout churches across Europe, and Palestrina had a long-lasting influence on the development of both church and secular music. During the same period, one of the greatest composers that England has ever produced, Thomas Tallis, composed *If Ye Love Me* (1565) using verses from the Gospel of John, which is sung today after the Homily. Tallis was one of the first composers to set music to English texts after the Reformation. As many of his fellow composers at the time were arrested for their Catholic sensibilities, Tallis was forced to change his style, and follow dictates from political and liturgical leaders, but he was understood to be an unreformed and recusant Roman Catholic throughout his life.

Claudio Monteverdi, who lived towards the end of the Renaissance helped to forge a new style that we now call Baroque. In 1610, he composed the *Vespro della Beata Vergine* (Vespers for the Blessed Virgin). From these Vespers, we have chosen 'Laudate Pueri' Psalm 113, to be sung today during the Signing of the Registers. Monteverdi's 1610 Vespers exemplifies one of its composer's own core beliefs: 'The end of all good music is to affect the soul'.

The Bogoroditse Devo, sung during the Offertory is a Russian Orthodox hymn, composed by Sergei Rachmaninov a year before the Revolution (1916) at a time of great political turmoil in Russia, which eventually forced

him to flee to America in 1917. Rachmaninov had a very deep and personal religious faith which he expressed beautifully through his unaccompanied set of choral vespers called the All-Night Vigil.

Mozart's setting of the Latin hymn *Ave Verum Corpus* is a motet in D major composed in the last year of his life in 1791. During the Middle Ages, the Ave Verum was sung at the elevation of the Eucharist during the consecration at Mass, and it has been chosen during the Communion today, alongside the *Ubi Caritas*, an ancient text from the 1st century. The French composer Maurice Duruflé's choral setting from 1960 makes use of the traditional Gregorian melody.

*'Now, we must
help each other
to get to Heaven.'*

Blessed Karl of Austria
to his newly wedded wife
Servant of God Zita (1911)

*Deo
Gratias*