



Anglican Parish of
Cabersham Saint Peter,
Dunedin, New Zealand

THE ROCK

March 2024—Easter



“blessed are they that have not seen, and yet have believed”

JOHN 20:29



IMAGE: WWW.CROSSWALK.COM.



Vicar's year

By The Vicar

I wish to begin this report by recognising that Saint Peter's remains a loving and welcoming church, and I thank God for His provision to us. Vicar's Warden Jenny Maffey and People's Warden Alex Chisolm have worked tirelessly to ensure the parish is in good heart and liaising with all those who are involved in the life of this busy parish.

We support worship and pastoral ministry at three facilities: The Home of St Barnabas (twice a month), Radius Fulton (twice a month) and Francis Hodgkins. (once a month).

The Lady Chapel continues to be used regularly for prayer, study, worship and meditation. The Thursday Eucharist is attended by a small but committed congregation. Sunday's 8.00 am *Book of Common Prayer* Eucharist is attended by 4 to 8 people including a number of occasional members and visitors from other churches

The vicar's report to the parish AGM on Sunday, 24 March, highlights features of a busy year.

Our Sung Eucharist at 10.30 am is growing quietly with a number of new members of the weekly congregation 24 - 32. Saint Peter's has provided a regular Parish Evensong attended by a faithful congregation who sing and pray through this lovely liturgy, followed by a much enjoyed social hour. This service will be a monthly event with the intention to engage choir music.

We have had the joy of welcoming new faces and the sadness of the loss of dear friends. Father Kit Bunker continues to provide a much appreciated and valuable prayer and healing ministry in the Lady Chapel during the Sung Eucharist and beyond. I pray that this very important aspect of faith and worship continues to grow under his wise guidance.

Thank you, David Scoular, for your continued work to

(Continued on page 2)

Vicar's year

(Continued from page 1)

ensure our presence on-line and in-print is up to date and engaging. This media has encouraged people to visit as tourists and stay as congregation members.

Our Director of Music, David Hoskins, continues to provide organ music of a high standard, although we have removed his platform so he no longer needs to climb to reach the console. Thank you, Arnold Bachop, for your solos. They have moved many to tears.

Socially, Saint Peter's has been active and I thank everyone who has organised and participated in the various events. The Saint Peter's Fellowship group meets regularly and provides hospitality in various locations. It is a great blessing to many.

The St Kilda Brass Band, the Red Cross Choir, the garage sale, the High Teas and the Caversham Lectures brought parishioners, friends and members of the wider Dunedin community together.

Our responsibility to provide a safe and healthy environment for all has seen: the vicarage exterior painted, repairs made to the windows and soffits installed, three rooms painted, flooring coverings removed from the bottom story, floors repaired and new flooring installed and the kitchen has been renovated.

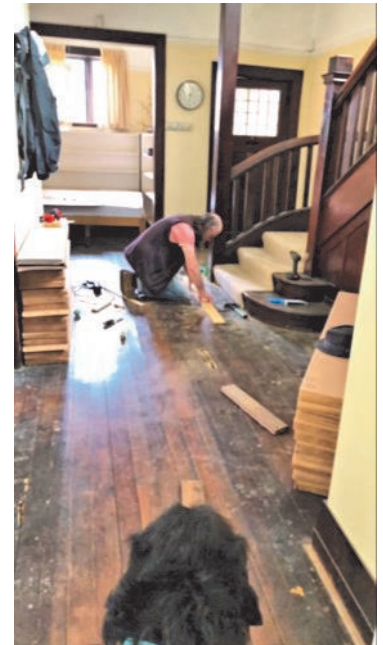
I wish to thank Dan publicly for the enormous effort he has made to bring the Vicarage up to standard.

The church will be receiving more attention soon but so far half the vestry floor has been replaced and the organ platform removed. That corner of the church is now stable. A screen has been installed to provide visual aid to the variety of congregations now attending Saint Peter's.

Reverend Joel Stutter's ordination, the Christingle service, Christmas Eve service, the World Day of Prayer service and the AAW AGM saw Saint Peter's once again filled with people of faith.

I'd especially like to thank Bishop Steven for his pastoral presence and support of Saint Peter's and its rich Anglo-Catholic tradition. I am continuing to be encouraged that our presence in South Dunedin and this Diocese is vitally important. May I encourage you remain faithful and sustain those who come to worship in this parish.

This year will continue to see changes, however our resources and assets are sound. We can ensure



A few of the year's many highlights in photo form.

PHOTO'S; SUPPLIED.

Saint Peter's remains prominent both within the community and geographically-wider context through active personal mission.

The future looks positive because faithful people, both in the past and here presently, share the gospel of God's love through Christ.✉

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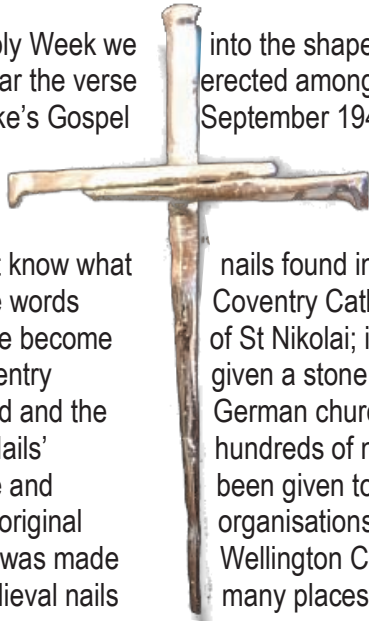
By Alex Chisholm,
Vicar's Warden

**CHURCH WARDEN
CORNER**



uring Holy Week we often hear the verse from Luke's Gospel 23:34

where Jesus said, "Father, forgive them, for they do not know what they are doing." The words "Father Forgive" have become associated with Coventry Cathedral, in England and the 'Coventry Cross of Nails' movement for Peace and Reconciliation. The original version of this cross was made from three large medieval nails salvaged from Coventry Cathedral after the building was severely damaged by German bombs on 14 November 1940, during the Second World War. The idea for the cross came from the Reverend Arthur Philip Wales, rector of St Mark's church in Coventry, which was also damaged in the bombing. Finding several large hand-forged medieval carpenters' nails as he walked through the ruins of the cathedral on the morning after the bombing, he used some wire to bind three together into the shape of a Latin cross and presented them to the Bishop of Coventry, Mervyn Haigh. The Cathedral's Provost, Richard Howard, had the words "Father Forgive" carved into the wall behind the altar of the ruined building and two charred beams fallen together



Wellington Cathedral's Coventry Cross of Nails.

PHOTO.:WWW.FACEBOOK.COM/WELLINGTONCATHEDRAL..

into the shape of a cross were erected among the rubble. In September 1947, Richard Howard visited Kiel and presented a cross made from medieval

nails found in the ruins of Coventry Cathedral to the church of St Nikolai; in return, he was given a stone from the ruins of the German church. Over the years, hundreds of nail crosses have been given to various organisations and churches—Wellington Cathedral has one. In many places the Coventry Cross

of Nails is mounted on a wall, or

displayed on an altar. The recipients of nail crosses from Coventry were brought together in 1974 to form an ecumenical "Community of the Cross of Nails", developed by Bill Williams, Provost at Coventry Cathedral from 1958 to 1981. The network of over 200 organisations in 45 countries shares a commitment to peace, justice and reconciliation. The Litany of Reconciliation, written by Canon Joseph Poole in 1958, continues to be prayed in the Cathedral every weekday at noon and throughout the world by partners in the Community of the Cross of Nails. Four of the people who have been Canons for Reconciliation at Coventry Cathedral—Justin Welby, Paul Oestreicher, David Porter and Sarah Hills—share their reflections



More online

Learn more about the reconciliation ministry at:

<https://www.coventrycathedral.org.uk/reconciliation/reconciliation-ministry>

Find the Litany of Reconciliation at:

<https://www.coventrycathedral.org.uk/reconciliation/reconciliation-ministry/litany-of-reconciliation>

The story on the Coventry Cross of Nails is at:

https://en.wikipedia.org/w/index.php?title=Coventry_Cross_of_Nails&oldid=1174145555

**The Frolicsome
Friar**

“The good news is we've found life on Mars. The bad news is we ran over it.”

SOURCE: WWW.HOWTOGEEK.COM..

Letters

The Rock welcomes letters to the Editor. Letters are subject to selection and, if selected, to editing for length and house style. Letters may be :

Posted to : The Editor of The Rock,
c/- The Vicarage, 57 Baker Street,
Caversham,
Dunedin, N.Z. 9012

Emailed to: TheRockEditor@stpeterscaversham.org.nz

Ask The Vicar

For answers to questions doctrinal, spiritual and liturgical. Write to: Ask The Vicar, c/- The Vicarage as above Or email: AskTheVicar@stpeterscaversham.org.nz

ASK THE VESTRY

Questions about the secular life and fabric of the parish may be:

Posted to : Ask The Vestry, c/- The Vicarage as above Emailed to: AskTheVestry@stpeterscaversham.org.nz

on reconciliation, in a fascinating and important video on Coventry Cathedral's Reconciliation Ministry website, the first on the list below.





Nutritious



A healthy Easter

By Alex Chisholm

Checking my usual sources of new and interesting nutrition information I noticed a trend which had certainly not been obvious in previous years. This trend is towards “Healthy eating over Easter” and how to make your eating pattern during Easter a beneficial / health promoting one. This varied from country to country with the different Easter eating customs, but also in different regions of the world. New Zealand and Australia seem to be giving some thought to this approach. There is the CSIRO Wellbeing Diet aimed mainly at people who have to follow a somewhat restricted diet for health reasons. Similarly, advice from the Heart Foundation highlights ‘Five ways to enjoy a healthier Easter’. These included; Be mindful: Treat yourself on Easter Day, rather than all those weeks before and after. Eat slowly, take a breath between mouthfuls and experience food with all your senses—how it looks, smells, tastes and feels; Go for quality over quantity; Don’t lose sight of the bigger picture: Remember, Easter is a special occasion—so enjoy it. It’s what we eat on a daily basis that counts towards long-term health gains.



Brother Thomas’s Alban Bun.

PHOTO: WWW.STALBANSCATHEDRAL.ORG.

One approach advocates a return to traditional foods. Interviews with older people have uncovered some of the earlier customs and described earlier eating patterns. Memories are from a time when Lent involved giving up eggs, butter, milk, meat and cheese as these were common foods people didn’t eat during this period. When it came to the Easter Celebrations the foods remembered included eggs, hot cross buns and other breads, as well

as roast lamb and Simnel cake.

Memories included eating chocolate filled with sugared almonds and decorated with marzipan paste flowers. Traditionally hot cross buns were eaten only on Good Friday. One custom was to split the buns in half and share the half with a close friend or relative. This sharing was thought to strengthen the bond between the two people. Easter Day lunch was traditionally a meal of roast lamb with gravy and a selection of roast vegetables celebrated sitting around the dinner table after attending church.

The early history of Hot Cross buns is vague, no one is quite sure where they originated. The first literary reference to them is not until 1733 (from the rhyme ‘One a penny, two a penny, hot cross buns’). But they were definitely eaten before then. It’s possible they originated in St Albans when a monk made them on Good Friday to distribute to the poor. This recipe was a closely guarded secret but Brother Thomas Roccliffe, a 14th-century monk, is widely credited as making the very first hot cross bun in 1361. Given the simplicity of his medieval recipe, he may well have disapproved of later embellishments to his original creation. It was Brother Roccliffe who made the Alban Bun in 1361. A sweet, fruity bake bearing a cross on top, the buns were given to the local poor on Good Friday. This Easter treat so pleased the recipients that word soon spread and efforts were made across the country to imitate these cakes. However, In the 1500s, Queen Elizabeth I banned them except at Easter, Christmas and funerals because they were thought to have magical healing powers. By the 19th century, hot cross buns were commonly eaten on Good Friday to mark the end of Lent, the cross on top symbolising the crucifixion. The spices may also symbolise spices used to embalm Jesus after the crucifixion. 📖



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[FBCLID=IWAR1oK3FLN2CSNIAOVIV4PZZONHLXMP-SNKUQID0QEWKYWQSM-TL5o5Bo_RW](https://www.heartfoundation.org.nz/wellbeing/healthy-recipes/hot-cross-buns?fbclid=IwAR1oK3FLN2CSNIAOVIV4PZZONHLXMP-SNKUQID0QEWKYWQSM-TL5o5Bo_RW)

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[HTTPS://WWW.HEARTUK.ORG.UK/NEWS/LATEST/POST/86-EGGS-AND-CARDIOVASCULAR-DISEASE-A-WHATAS-THE-STORY](https://www.heartuk.org.uk/news/latest/post/86-eggs-and-cardiovascular-disease-a-whatas-the-story)



The Old Testament and Easter

By Father James Harding



Easter is the most significant moment in the Christian year. Across the three days (“Easter Triduum”) between Maundy Thursday and Easter Day, Christians commemorate the Last Supper of Jesus and His disciples, which following the words of Jesus in the Gospel of Luke (Luke 22:19) is remembered at every Eucharist. We commemorate the betrayal and crucifixion of Jesus (Good Friday) and celebrate His rising from the tomb (Holy Saturday and Easter Day).

Were it not for these events two millennia ago in Jerusalem, there would be no Christian faith. How, though, did the earliest believers understand what had happened to Jesus? Remember, by the way, that of the twelve disciples, Judas Iscariot betrayed Jesus, Peter denied Him and all the others ran away.

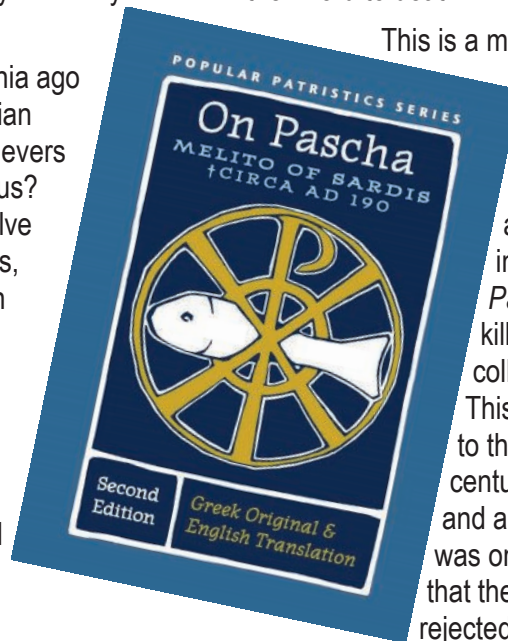
The Gospels were written, in all probability, several decades after the Resurrection. By this time, the earliest believers had reflected long and hard about who Jesus was and the faith had begun to take root far away from Jerusalem, among Gentiles.

These early Christians, Jews and Gentiles alike, found the meaning of the crucifixion and resurrection of Jesus in the scriptures of Judaism, so much so that the author of Luke’s Gospel could write of the risen Jesus asking His disciples, who did not recognise who He was: “Was it not necessary that the Messiah [Christ] should suffer these things and then enter into His glory? Then beginning with Moses and all the prophets, He interpreted to them the things about Himself in all the scriptures” (Luke 24:26-27).

But why does the Gospel say “it was necessary” for the Messiah to suffer and rise again, according to the scriptures? We have to remember there was no “Old Testament” at this point and there was as yet no “New Testament.” The term “Old Testament” was apparently first used to refer to the Jewish scriptures as a single collection in the late second century AD, by Bishop Melito of Sardis. Instead, there were collections of scriptures read in the synagogue and debated in houses of study. Collectively they were known as the “Law” (of Moses) and the “Prophets.”

We do not know exactly which scriptures the author of Luke’s Gospel had in mind. There is nothing in the Old

Testament which obviously looks forward to a Messiah who suffers, dies and rises from the dead. What we do know is that the earliest Christians came to believe this was what the Jewish scriptures taught. They also claimed that they alone understood the meaning of these scriptures. The people of Israel, on the other hand—“the Jews”—had not only failed to understand their own scriptures, but they had betrayed their Lord to death.



This is a major part of how the earliest

Christians understood themselves, but it has left a very disturbing legacy. Melito of Sardis, for example, has come to be known as the “poet of deicide,” for claiming in his work *On the Passover* (*Peri Pascha*) that the people of Israel had killed their Lord and were, in effect, collectively responsible for His death. This claim, which goes back further still to the Gospel of John in the late first century AD, has had the most ghastly and appalling consequences. Indeed, it was only at the Second Vatican Council that the Roman Catholic Church officially rejected the claim that the Jewish people

were collectively answerable for the death of Christ (the relevant document is called *Nostra aetate*, “In our time ...”).

At the Easter Vigil on Holy Saturday the Easter Proclamation, the ancient Latin hymn usually known as the *Exultet*, claims the death and resurrection of Christ are foreshadowed throughout the history of the people of Israel, especially in the Passover and the Exodus from Egypt. The technical term for this is “typology.” The events of the history of Israel are “types” whose true meaning was long hidden but was fulfilled in the life, death, and resurrection of Christ.

This is also the reason why we listen to several long readings from the Old Testament before proclaiming that “Christ is Risen”—over the decades and centuries after the crucifixion and Resurrection of Jesus, the Church came to understand these scriptures as pointing to Him. Among these scriptures are the story of creation (Genesis 1:1-2:4a), the flood (Genesis 6:5-9:17), the command for Abraham to sacrifice his son Isaac, traditionally known as

(Continued on page 6)

2024 officers

The Annual General Meeting on Sunday, 24 March, confirmed the following parish officers for the year.

People's Warden: Raylene Ralston

Vicar's Warden: Alex Chisholm

Vestry members:

Dawn Bachop

Gay Bungard

David Hoskins

David Scoular

Synod Representatives:

David Hoskins

Deirdre Harris. 📧

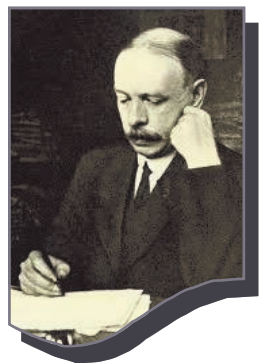


The Power of the Passion

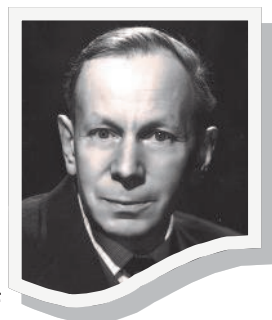
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paraphrased poetically and interspersed with hymns for the congregation to sing. Many were written but few have survived—not a bad thing, considering the musical and theological poverty of some of the writing!

However, the two which were sung at Saint Peter's (certainly until the 1950s) were the *St Mark Passion* by Charles Wood (1921) and *The Last Supper* (1930) by Eric Thiman. Passion settings have continued into the 20th and 21st centuries—though having 'crossed genre'. Andrew Lloyd Webber's *Jesus Christ Superstar* and Stephen Schwartz's *Godspell*



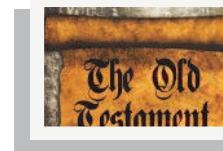
Charles Wood (1866-1926).



Eric Thiman (1900-1975).

follow much of the traditional Passion structure. Passion settings draw together aspects of Christian teaching, music and theatre in order to teach the story of the Crucifixion of Our Lord. 📧

The Old Testament and Easter

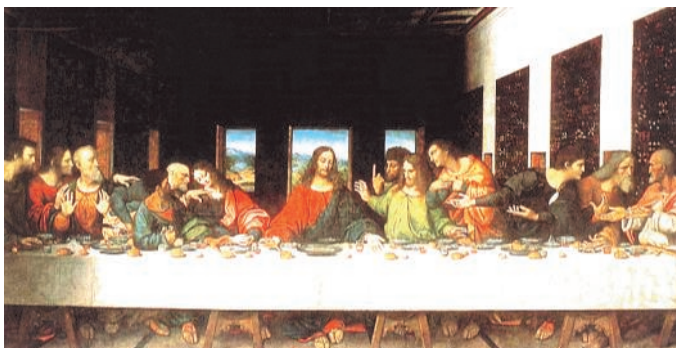


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the "binding" (*akedah*) of Isaac (Genesis 22:1-18) and, above all, the Passover and Exodus from Egypt (Exodus 12:1-15:18). We also sometimes read the prophecy of the valley of dry bones coming back to life, though this really refers to the restoration of the exiled people of Israel (Ezekiel 37:1-4), not to a literal resurrection from the dead.

Some of these interpretations were quite novel, and combined ancient scriptural traditions in new and unexpected ways. For example, Jesus became the "Lamb of God" (John 1:29). He was the lamb slaughtered by the Israelites at Passover (Exodus 12:1-13:16), which originally had nothing to do with the forgiveness of sins. He was also the innocent lamb led to the slaughter (Isaiah 53:7), the LORD's "servant" who was supposed to suffer and die in place of the people as a whole. He was also the son bound for sacrifice on Mount Moriah (Genesis 22:1-18) and a sacrificial lamb who bears away the sins of the people, not unlike the "scapegoat" of the Day of Atonement (Leviticus 16:1-34).

These traditions were originally separate, but were now all thought to be fulfilled in Jesus. This, of course, is why the



"Not a Passover meal" - *The Last Supper* by Leonardo da Vinci, 16th century .

Last Supper in the Gospel of John is not a Passover meal—for the author of this Gospel, the meal takes place the day before Passover (unlike the other three Gospels) and Jesus Himself is the Passover lamb (Exodus 13:1-16).

Some of these stories may be strange to us now. But they were not strange to the earliest Christians, and it was in telling and retelling the story of Israel that they came to understand who Jesus was and what had happened to Him. This is why we need to understand the scriptures. Yet we also need to be responsible in the way we read and hear them, aware they were not originally our scriptures at all, and the consequences of the way Christians have read them have often been terrible. 📧

Regular Services

(for variations consult *The Pebble* or our website)
All services are held in Saint Peter's unless noted otherwise

SUNDAY:

8am: Holy Communion according to the Book of Common Prayer
10.30am: Solemn Sung Eucharist
5pm: **1st Sunday of each month:** Evensong and Benediction

FIRST AND THIRD MONDAY OF EACH MONTH:

1pm: Holy Communion at Radius Fulton Home

FIRST TUESDAY OF EACH MONTH:

11am: Holy Communion in the lounge of Frances Hodgkins Retirement Village, Fenton Avenue

SECOND AND FOURTH TUESDAY OF EACH MONTH:

11am: Holy Communion
in the chapel of the Home of St Barnabas, Ings Avenue

WEDNESDAY:

9am: Morning Prayer
10.30am Bishop's Companionship Programme
- Studying the Bible, prayer and life in Christ

THURSDAY:

10am: Holy Communion according to the Book of Common Prayer

Special Services

Contact The Vicar to arrange baptisms, weddings, house blessings, burials, confessions and other special services.

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Justin Welby
The Archbishop of Canterbury

Sermon the International
Anglican-Roman Catholic
Commission for Unity and
Mission, 25 January 2024.



And that is why we must find ways of being joyful in our disagreement, generous in our disputes, hospitable in our differences with one another. In character, in appearance, in temperament, and in culture, around this world we are all deeply different.

“As I said in another place, we come from the mountains of Papua New Guinea and the oceans of Melanesia, to the canyons of Wall Street, to the swamps of West Africa. We come from war and peace, from prosperity and poverty. We are all different. The Church is the miracle of unity amidst enormous, inhuman, unimaginable difference, which for the world has always been a reason to conquer and fight one another, not to love and value one another”.



More online :

Read the complete text at:

<https://www.archbishopofcanterbury.org/speaking-writing/sermons/we-must-find-ways-being-joyful-our-disagreement-archbishops-sermon-san>



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FUNERAL SERVICES

For your diary

Thursday 28 March : Maundy Thursday

7.00 pm Solemn Mass of the Lord's Supper with washing of feet.

Friday, March 29 : Good Friday

12.00 pm Liturgy of the Lord's Passion

Saturday, 30 March : Holy Saturday

8.00 Christian Passover Vigil Mass and Ceremony of New Fire

Sunday, 31 March : Easter Day

8.00 am Holy Communion (1662)
10.30 am Solemn Sung Eucharist

Friday/Saturday 5 & 6 April : Anglican Women's Study Centre

Tuesday, 9 April : Vestry meeting.

Saturday, 13 April : Art Exhibition and High Tea

Sunday, 21 April : Deadline for the April edition of **The Rock**.

The Power of the Passion



By David Hoskins, Director of Music

We have recently, along with many other churches, made our way through Passiontide. On Palm Sunday, the 'Passion of Our Lord Jesus Christ according to St Mark' was read in dramatic narrative style with the congregation joining in the more declamatory parts. The same day, the fine City Choir Dunedin presented the St John Passion by J.S. Bach at the Town Hall. The relationship between the Passion and music is one of long standing.

The term 'Passion' is taken from the Latin *patior*—'to suffer, to bear or to endure'. Reading the four canonical gospel accounts of the Passion has been a feature of Christian worship 'from the beginning' though adding music dates from the 4th century. Thus, Passion music can mean a musical setting of the suffering and Crucifixion of Christ using both biblical texts and literary or poetic elaborations. The earliest examples employ straightforward plainsong to express the words in a liturgical context during Holy Week.

For most people this technique is best known as the medieval 'Passion Plays' often played in town squares by touring troupes of actors and singers. These would include folk melodies, plainsong and dramatic re-enactments of the Crucifixion. They would draw large crowds—though seldom supported by the Church, which from the 4th century decreed the Passion from one of the Gospels be read in church during Holy Week. Later it began to be intoned and by the 13th century Passions featured singing of the different characters. In the 16th



A 16th century Passion play in the Antwerp city square.

century elaborate musical settings, such as those by Orlando di Lasso, Victoria and William Byrd, were widely sung.

Martin Luther wrote, 'The Passion of Christ should not be acted out in words and pretense, but in real life'. However, from the earliest days of the Reformation, sung Passions were common throughout the Lutheran Church—as they are still. While there were many predecessors, the two extant settings of Johan



Martin Luther.

Sebastian Bach are the most famous to survive to the present day. The *St Matthew Passion* and *St John Passion* are thought to be part of a set of five Bach composed in his lifetime. These are large scale with orchestra, chorus, soloists and usually a singer acting as narrator.

In the 19th century, the Passions were less popular though the oratorio *Christus* by Mendelssohn is a fine work. However, in our Anglican tradition the late Victorian era saw a great revival in musical settings of the Passion. *The Crucifixion* (1887) by Sir John Stainer and *Olivet to Calvary* (1904) by John Maunder were staples of parish choirs throughout the English-speaking world.

These were designed to be sung in the context of evening worship and lasted about one hour. The text was



Getting ready to sing *The Crucifixion* in a Methodist Church, 1953.

(Continued on page 6)