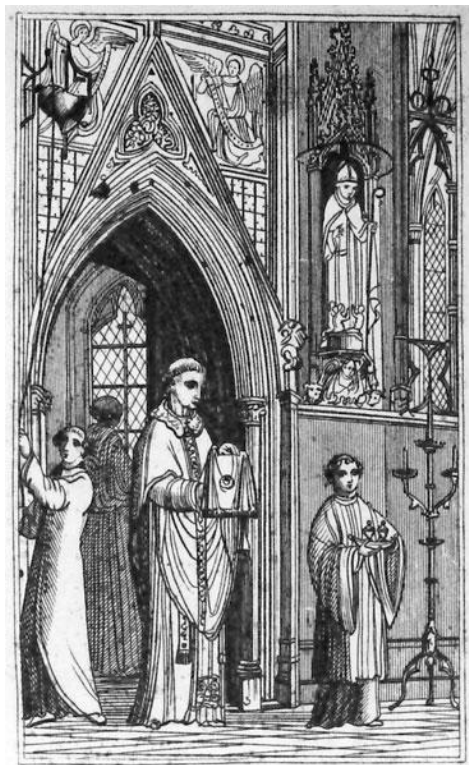




Pugin Bi-Centenary Mass
St Patrick's Church, Colebrook, 4 March 2012



Missa Cantata for the Second Sunday in Lent
Celebrating the Bi-centenary of Pugin's Birth on 1 March 1812

Mass setting	Mass for Five Voices by William Byrd (1543–1623)
Propers	Sarum and Gregorian chant
Celebrant	Most Rev. Geoffrey Jarrett DD
Choir	Choir of Newman College within the University of Melbourne
Director	Dr Gary Ekkel
Organist	David Macfarlane

After the Church [St Augustine's, Ramsgate, next to his house] was built he enjoyed going into the choir as Cantor and singing the Mass from his big Gregorian books at the lectern, giving his most sonorous notes at the Credo and his daughter Annie accompanying on the organ over the cloister.

'Pugin in his home': A memoir of J.H. Powell

Introduction

Augustus Welby Northmore Pugin (1812–52) was an amazingly prolific creative genius and the supreme English designer of the early-Victorian era. He conjured up all the detail on the British Houses of Parliament—the universally recognised icon of England—and designed the interiors in their entirety, including the incomparably magnificent House of Lords. In a tragically short working life Pugin produced over a hundred buildings and untold thousands of designs for metalwork, furniture, ceramics, textiles, wallpaper, stained glass, jewellery, book illustrations, flat decoration and much more. He is best known for a series of books which irrevocably altered the course of nineteenth-century architecture and design.



Pugin's creativity was fuelled by a passionately-held belief that the moral, social and spiritual condition of his time could only be improved through a complete revival of the physical and religious fabric of medieval England. He had converted to Catholicism in 1835. This vision to resurrect the physical and spiritual life of the medieval English church was only fully shared by a handful of his friends.

One of them was Robert William Willson (1794–1866), priest in charge of the Nottingham Catholic mission, whose unremitting labours on behalf of the sick and the needy regardless of creed had earned him the respect of all the townspeople. In 1842 Willson's noble-hearted benevolence made him the ideal choice, as first Bishop of Hobart Town, to head a poor Catholic flock—over half of them convicts—scattered across Van Diemen's Land (later re-named Tasmania). Pugin designed all his episcopal regalia.



Imagine you were watching a treasure trove, including exquisitely beautiful embroidered silk textiles, carved stonework, furniture, silver vessels, encaustic tiles, the finest linen and a thousand illustrated books, being unloaded from the *Bella Marina* at the New Wharf, Hobart Town, in May 1844. You could be forgiven for thinking it was destined for Government House or for one of the elite of Van Diemen's Land society. All this had, however, been designed at no cost by Pugin for his friend Bishop Willson. When Pugin first learnt of Willson's appointment as bishop he exclaimed with great energy, "only think, the right thing will find its way at the antipodes"! Here was an opportunity to work towards their shared vision for a better society.

Pugin and Willson worked hand-in-hand towards realising their vision. The faithful of Van Diemen's Land would be baptised in a Pugin font and attend mass celebrated in a Pugin-designed and furnished church by a priest wearing Pugin vestments and using Pugin altar vessels. Then at life's end they would be buried in the shadow of a Pugin churchyard cross, their final resting place marked by a Pugin headstone. Churches were built from perfect little scale models designed by Pugin and constructed in England by craftsmen in the employ of George Myers, his favoured builder. Complex details, such as gable crosses, piscinas and holy water stoups, were copied by local stonemasons from full-size exemplars carved by Myers' men and supplied with the church models.

St Patrick's Church, Colebrook, is one such building, designed in 1843 and constructed from 1855 to 1857. It is fully in accord with Pugin's vision, being a faithful but wholly original evocation in its plan form, composition and liturgical furnishings, of an English village church of c.1320. Over the past several years the

building and its furnishings have been undergoing comprehensive conservation works to return them to the letter and spirit of Pugin's intentions. These works, funded through the Pugin Foundation, are ongoing.



Here is what Pugin wrote in 1841 about chancel furnishings in his description of 'what is to be regarded as forming a complete Catholic parish church for the due celebration of the divine office and administration of the sacraments, both as regards architectural arrangement and furniture':

The chancel at the eastern end should be separated from the nave by an open screen supporting the rood and rood loft, ascended by a staircase in the wall. ... On the epistle side of the altar a sacarium should be fixed, with a basin and waste pipe, with a stone shelf for the cruets. On the same side ... three niches should be built, partly in the thickness of the wall, and partly projecting, with canopies, and

convenient seats for the priest, deacon and sub-deacon. Opposite these an arched tomb, to serve as the sepulchre in holy week ('On the present state of ecclesiastical architecture in England', *Dublin Review*, No. XX, May 1841, pp. 312–3).

This is a description of the liturgical arrangements for the English medieval Use of Sarum, not for the Roman Rite prevailing throughout Western Catholicism at the time of Pugin's writing. And this is what can be found in St Patrick's, Colebrook, excepting the Easter sepulchre which was apparently not constructed.



The Sarum Use takes its name from the Cathedral of the city where it was developed, nowadays known as Salisbury, and was one of many such variants of the Roman Rite in use across Western Christendom during the later Middle Ages. Unless specifically prevented from so doing Pugin always designed and furnished his churches, including those in Australia, for the Use of Sarum. But the Sarum Use was not revived during Pugin's lifetime and, indeed, never has been. It is no wonder that he once remarked to a friend about his Church of Our Blessed Lady & St Thomas of Canterbury, Dudley: 'The church at Dudley is a compleat facsimile of one of the old English parish churches, and nobody seems to know how to use it.'

During Pugin's lifetime Mass was only celebrated in his churches according to the Roman Rite. This is the liturgy at which he assisted with great devotion, initially in the oratory attached to his house, The Grange, in Ramsgate, then in St Augustine's Church which he built at his own expense next to The Grange. So it is particularly appropriate that we should mark his Bi-centenary with a celebration of the Mass in the form which he knew and loved. Nonetheless, in order to acknowledge Pugin's intentions for the Sarum Use the choir at this Mass will render several of the parts in Sarum chant.

About this Mass

Today's Mass, celebrated according to what is now referred to as the Extraordinary Form of the Roman Rite, is the one which nourished countless generations of Catholics for many hundreds of years. It owes nothing to the modern liturgical reform. Therefore, do not expect to *physically* participate. The idea is that we are mystically participating in the worship of heaven, of which this is a mere earthly reflection. Simply use the accompanying text, the sounds, the scents as helps for you to meet God in prayer. Of course this celebration is neither a re-enactment nor a performance, but a solemn Mass offered to Almighty God to mark the Bi-centenary.



Order of the Mass

For those parts of the Mass sung by the choir you will find parallel texts giving the Latin text being chanted or sung and the English translation.

Organ Prelude

Ut remi fa sol la from *My Ladye Nevells Booke* (1591)

William Byrd

Processional Hymn

Please stand

Antiphon (repeat after each verse)

May this Lenten discipline,
which we undertake with love,
turn our minds to things above.

Verse 1

Sin has sundered us from God,
selfish we have grown and cold,
foolish were the ways we trod,
evil habits keep their hold.

Verse 2

Now we fast that we may feast
where the Lord of life presides;
may our hunger be increased
for the bread which he provides.

Verse 3

As we keep this Lent with prayer
and from pleasures are withdrawn,
minds and bodies we prepare
for the joy of Easter dawn.

Words by James Philip McAuley (1917–1976)

Music by Richard Connolly

During the hymn the celebrant, master of ceremonies and servers process to the altar. At the conclusion of the hymn ***please kneel***. The choir sings the Introit, followed immediately by the Kyrie Eleison.

Introit

Reminiscere miserationum tuarum,
Domine, et misericordiæ tuæ, quæ a
sæculo sunt: ne umquam dominantur
nobis inimici nostri: libera nos, Deus
Israel, ex omnibus angustiis nostris.
Ps. Ad te Domine, levavi animam
meam: Deus meus, in te confide, non
erubescam. *v.* Gloria Patri, et Filio et
Spiritui Sancto. Sicut erat in principio
et nunc, et semper, et in sæcula
sæculorum. Amen. Reminiscere
miserationum tuarum, Domine, et
misericordiæ tuæ, quæ a sæculo sunt:
ne umquam dominantur nobis inimici
nostri: libera nos, Deus Israel, ex
omnibus angustiis nostris.

Kyrie

Kyrie, eleison.
Kyrie, eleison.
Kyrie, eleison.
Christe, eleison.
Christe, eleison.
Christe, eleison.
Kyrie, eleison.
Kyrie, eleison.
Kyrie, eleison.

After the Collect the celebrant chants the Epistle of the Second Sunday in Lent.

Epistle

1 Thessalonians 4. 1–7

Sarum chant

Remember, O Lord, Thy bowels of
compassion, and Thy mercies that are
from the beginning of the world, lest
at any time our enemies rule over us:
deliver us, O God of Israel, from all
our tribulations. *Ps.* To Thee, O Lord,
have I lifted up my soul: in Thee, O
my God, I put my trust; let me not be
ashamed. *v.* Glory be to the Father,
and to the Son, and to the Holy
Ghost. As it was in the beginning, is
now and ever shall be, world without
end. Amen. Remember, O Lord, Thy
bowels of compassion, and Thy
mercies that are from the beginning of
the world, lest at any time our enemies
rule over us: deliver us, O God of
Israel, from all our tribulations.

William Byrd Mass for 5 voices

Lord, have mercy.
Lord, have mercy.
Lord, have mercy.
Christ, have mercy.
Christ, have mercy.
Christ, have mercy.
Christ, have mercy.
Lord, have mercy.
Lord, have mercy.
Lord, have mercy.

Please sit

Gradual

Tribulationes cordis mei dilatate sunt:
de necessitatibus meis eripe me,
Domine. *v.* Vide humilitatem meam,
et laborum meum: et dimitte omnia
peccata mea.

Tract

Confitemini Domino quoniam bonus:
quoniam in sæculum misericordia ejus.
v. Quis loquetur potentias Domini:
auditas faciet omnes laudes ejus?
Confitemini Domino quoniam bonus:
quoniam in sæculum misericordia ejus.
v. Beati qui custodiunt iudicium, et
faciunt iustitiam in omni tempore.
Confitemini Domino quoniam bonus:
quoniam in sæculum misericordia ejus
v. Memento nostri, Domine, in
beneplacito populi tui: visita nos in
salutari tuo.

Sarum chant

The troubles of my heart are
multiplied: deliver me from my
necessities, O Lord. *v.* See my
abjection and my labour, and forgive
me all my sins.

Gregorian chant

Give glory to God, for He is good: for
His mercy endureth forever.
v. Who shall declare the powers of the
Lord: who shall set forth all His
praises?
Give glory to God, for He is good: for
His mercy endureth forever.
v. Blessed are they that keep judgment
and do justice at all times.
Give glory to God, for He is good: for
His mercy endureth forever.
v. Remember us, O Lord, in the
favour of Thy people: visit us with
Thy salvation.

After the Tract the celebrant chants the Gospel of the Second Sunday in Lent.

Gospel

Matthew 17. 1–9

Please stand

Homily

Please sit

Creed

Credo in unum Deum, / Patrem
omnipotentem, / factorem celi et
terræ, / visibilium omnium et
invisibilium. /
Et in unum Dominum Jesum
Christum / Filium Dei inigenitum. /
Et ex Patre natum / ante omnia
sæcula. / Deum de Deo, / lumen de
lumine, / Deum verum de Deo vero.
/ Genitum, non factum, /
consubstantialem Patri: / per quem
omnia facta sunt. / Qui propter nos
homines / et propter nostram salutem
/ descendit de cælis. / (Here all kneel)
ET INCARNATUS EST DE SPIRITU
SANCTO / EX MARIA VIRGINE: / ET
HOMO FACTUS EST. /
Crucifixus etiam pro nobis: / sub
Pontio Pilato / passus et sepultus est.
/ Et resurrexit tertiâ die, / secundum
Scripturas. / Et ascendit in cælum: /
sedet ad dexteram Patris. / Et iterum
venturus est cum gloria / iudicare
vivos et mortuos: / cuius regni non
erit finis.
Et in Spiritum Sanctum, / Dominum
et vivificantem: qui ex Patre, Filioque
procedit. / Qui cum Patre, et Filio
simul adoratur, / et conglorificatur: /
qui locutus est per Prophetas. /
Et unam sanctam catholicam, et
apostolicam Ecclesiam / Confiteor
unum baptisma / in remissionem
peccatorum. / Et expecto
resurrectionem mortuorum / Et vitam
venturi sæculi. / Amen.

Please stand

I believe in one God, the Father
almighty, maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ, the
only-begotten Son of God. Born of
the Father before all ages. God of
God, light of Light, true God of true
God. Begotten, not made, being of
one substance with the Father: by
whom all things were made. Who for
us men and for our salvation came
down from heaven. (Here all kneel)
AND WAS INCARNATE BY THE HOLY
SPIRIT OF THE VIRGIN MARY: AND
BECAME MAN.
He was crucified also for us: suffered
under Pontius Pilate, and was buried.
And the third day He rose again
according to the Scriptures. And He
ascended into heaven: He sitteth at
the right hand of the Father. And He
shall come again with glory to judge
both the living and the dead: of whose
Kingdom there will be no end.
And I believe in the Holy Spirit, the
Lord and giver of life: who
proceedeth from the Father and the
Son. Who together with the Father,
and the Son is adored, and glorified:
who spoke by the Prophets.
And in one holy catholic and apostolic
Church. I confess one baptism for the
remission of sins. And I look for the
resurrection of the dead, And the life
of the world to come. Amen.

Please sit

The regular collection for Richmond Parish will now be taken up.

Offertory

Meditabor in mandatis tuis, quæ dilexi
valde: et levabo manus meas ad
mandata tua, quæ dilexi.

Sarum chant

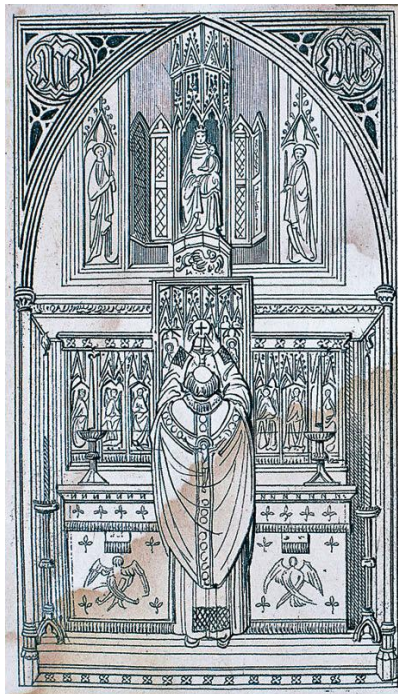
I will meditate on Thy
commandments, which I have loved
exceedingly: and I will lift up my
hands to Thy commandment which I
have loved.

An acolyte with a thurible proceeds to the gate of the rood screen and
incenses the congregation.

Please stand

After the congregation has been incensed *please kneel*.

The Canon



Sanctus

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.

William Byrd *Mass for 5 voices*

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!

Then follows the great sacrificial prayer within which the elements of bread and wine are changed into the Body and Blood of Christ.

At the conclusion of the Canon the celebrant sings the Pater Noster (Our Father):

Please remain kneeling

Pater 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.

Sung by the choir

Agnus Dei

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.

William Byrd *Mass for 5 voices*

Lamb of God, who takest away the
sins of the world, have mercy on us.
Lamb of God, who takest away the
sins of the world, have mercy on us.
Lamb of God, who takest away the
sins of the world, grant us peace.

Communion

We believe that the celebration of the Eucharist is a sign of the reality of the oneness of faith, life and worship. Because of this it is not possible to admit to communion those with whom we are not yet fully united. At this time in our celebration, conscious that we are not yet one, we express in our hearts a prayerful desire for unity with the Lord Jesus and with one another.

Holy Communion will be distributed kneeling at the rood screen, but not at the central opening. Please approach via the central aisle and return via the side aisles.

Communion Antiphon

Intellige clamorum meum: intende
voci orationis meæ, Rex meus, et
Deus meus: quoniam ad te orabo,
Domine.

Sarum chant

Understand my cry: hearken to the
voice of my prayer, O my King and
my God: for to Thee will I pray, O
Lord.

Ave verum Corpus

Ave verum Corpus natum
De Maria Virgine:
Vere passum, immolatum
Cujus latus perforatum
Unda flexit sanguine:
Esto nobis prægustatum
In mortis examine.
O dulcis, O pie,
O Jesu, Fili Mariæ.
Miserere mei, miserere mei.
Amen.

William Byrd

Hail true Body, truly born
Of the Virgin Mary mild,
Truly offered, racked and torn,
From whose love-pierced, sacred side
Flowed Thy true Blood's saving tide:
By a foretaste sweet to me
In my death's great agony,
O Thou loving gentle One,
Sweetest Jesus, Mary's Son,
Have mercy on me, have mercy on
me. Amen.

O nata lux

O nata lux de lumine,
Jesu redemptor sæculi,
Dignari Clemens supplicum
Laudes Presque sumere.
Qui carne quondam contegi
Dignatus es pro perditis,

Thomas Tallis

O Light born of Light, Jesus,
redeemer of the world, with
loving kindness deign to receive
suppliant praise and prayer.
Thou who once deigned to be
clothed in flesh for the sake of

Nos membra confer effici
Tui beati corporis.

the lost, grant us to be members
of thy blessed body.

At the conclusion of Mass the celebrant gives the final blessing.

The Beginning of the Gospel of John

Please stand

Recessional Hymn

Holy Father, God of might,
throned amid the hosts of light,
take our life, our strength, our love,
King of earth and heav'n above.

Hear the songs your people raise,
songs of joyful thanks and praise,
calling all created things
to adore you king of kings.

Christ, be with us as we go,
let this blind world see and know,
burning in our lives the sight
of its only saving light.

So all men will bless your name,
and your kingship all proclaim
praising with the heav'nly host
Father, Son and Holy Ghost.

Words and music by Richard Connolly

Organ Postlude

Fantasia in G

William Byrd

INVITATION

On conclusion of this Bi-centenary Mass the Pugin Foundation and the Richmond Catholic Parish invite you to a light luncheon to be served in the Colebrook Village Hall, a short walk from St Patrick's. Turn left at the main street and the Hall is about 200 metres away on your left.

Acknowledgements

Front cover	A. Welby Pugin, <i>Glossary of Ecclesiastical Ornament and Costume</i> , Henry Bohn, London, 1844, frontispiece illustration by Pugin.
Title page image	<i>Sacerdos Sanctificatus; or, Discourses on the Mass and Office</i> , Thomas Richardson and Son, Derby, 1844, frontispiece illustration by Pugin.
J. H. Powell quotation	Alexandra Wedgwood (ed.), <i>Pugin in his home</i> : A memoir by J.H. Powell, reprinted from <i>Architectural History</i> , Volume 31: 1988, p. 11.
Pugin portrait	Courtesy the Palace of Westminster
Willson portrait	Private collection
St Patrick's exterior	Brian Andrews
St Patrick's interior	Brian Andrews
Calvary image	Right Rev. Dr. Challoner, <i>Meditations for every Day in the Year</i> , Thomas Richardson and Son, Derby, 1843, half-title illustration by Pugin.
Priest saying Mass image	<i>Missal for the Laity</i> , Thomas Richardson and Son, Derby, 1846, frontispiece illustration by Pugin.

Hymns 'May this Lenten discipline' and 'Holy Father God of might' used with permission, Lic. No. 1517E. Word of Life International, all rights reserved.

The Pugin Foundation is grateful to Hans Meijer of Launceston for the loan of his chest organ for this Bi-centenary Mass.

