

Diary for January	2
The vicar writes	4
January - <i>Judy East</i>	6
“Are you the one who is to come” Sermon - <i>Jeremy Fletcher</i>	8
In praise of knitting	11*
The Magi - <i>Malcolm Guite</i>	12
Lunchtime Events	13
The Knitted Bible	14
The Sound of the Music : Review - <i>Judy East</i>	15
Music Notes & List for January - <i>Peter Foggitt</i>	18
Homelessness and Modern slavery	22*
Do you ever wonder where our communion wine comes from?	23
‘To Mark or not to Mark’	26
Readings for January	27
Children’s page	28*

- from Parish Pump

## Diary for January

Wed 1<sup>st</sup> – no services

Thu 2<sup>nd</sup> – normal service pattern resumes (no Holy Hamsters or Junior Choir)

### Sunday 5<sup>th</sup> – Epiphany



8.00am Holy Communion  
10.30am All Age Eucharist and Blessing  
of the Chalks followed by Traidcraft Stall  
4.30pm Choral Evensong. The Friends of the Music invite you  
to stay for sherry after the service

Mon 6<sup>th</sup> 10.00am

Toddler Group

Tue 7<sup>th</sup> 9.30am

Parochial School Epiphany Service

12.15pm

Inside Out Prayer Group in church

Wed 8<sup>th</sup> 10.15am

Holy Communion

11.00am

Bible Book Club in the Crypt Room: *Jeremiah*

Thu 9<sup>th</sup> 10.00am

Holy Hamsters

7.45pm

Community Choir term starts

Sat 11<sup>th</sup> 9.30am

Bible Book Club in the Gregory Room: *Jeremiah*

10.00am

Gardening morning

### Sunday 12<sup>th</sup> – Baptism of Christ

8.00am Holy Communion

10.30am Parish Eucharist

3.00pm Tea Service at Henderson Court

4.30pm Choral Evensong

Mon 13<sup>th</sup> 10.00am

Toddler Group

Tue 14<sup>th</sup> 12.15pm

Inside Out Prayer Group

Wed 15<sup>th</sup> 10.15am

Holy Communion

1.00pm

Literary Hour: Italy with Rain – a selection of Welsh  
Literature

Thu 16<sup>th</sup> 8.30am

Rosary Prayer

10.00am

Holy Hamsters

6.30pm

Evensong sung by the Junior Choir

7.45pm

Community Choir

*Sat 18<sup>th</sup> – Week of Prayer for Christian Unity begins*

**Sunday 19<sup>th</sup> – Epiphany 2**

8.00am	Holy Communion
10.30am	Parish Eucharist
4.30pm	Choral Evensong

Mon 20 <sup>th</sup>	10.00am	Toddler Group
Tue 21 <sup>st</sup>	12.15pm	Inside Out Prayer Group
Wed 22 <sup>nd</sup>	10.15am	Holy Communion
Thu 23 <sup>rd</sup>	8.30am	Rosary Prayer
	10.00am	Holy Hamsters
	6.30pm	Evensong sung by the Junior Choir
	7.45pm	Community Choir

*Sat 25<sup>th</sup> The Conversion of Paul*  
Hampstead Players' Burns Night Celebration



**Sunday 26<sup>th</sup> – Epiphany 3**

8.00am	Holy Communion
10.30am	Parish Eucharist
4.30pm	Choral Evensong

Mon 27 <sup>th</sup>	10.00am	Toddler Group
Tue 28 <sup>th</sup>	12.15pm	Inside Out Prayer Group
Wed 29 <sup>th</sup>	10.15am	Holy Communion
Thu 30 <sup>th</sup>	8.30am	Rosary Prayer
	10.00am	Holy Hamsters
	6.30pm	Evensong sung by the Junior Choir
	7.45pm	Community Choir
	9.15pm	Compline
Fri 31 <sup>st</sup>		Knitted Bible Exhibition open
Sat 1 <sup>st</sup> Feb	10.00am	Gardening Morning

## Sunday 2<sup>nd</sup> – Presentation of Christ in the Temple / Candlemas

8.00am	Holy Communion
10.30am	Parish Eucharist
4.30pm	Choral Evensong followed by Friends of the Music AGM in the Crypt Room



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## The Vicar writes

The move into the “Twenties” rather crept up on me, as it seems to have for others too. Now is not the time to rehearse the pedantries of whether the decade actually begins in 2021: the change to 2020 is numerically and symbolically significant.

During the 1990s I remember going on various conferences and courses which looked ahead to 2020. It seemed to be a date so far in advance that almost anything could be imagined of it. I had great hopes, 25 years ago, tempered with a realistic view of human nature and the wisdom which comes from observing history and current events. I’m not sure what my 35 year old self would have thought about 2020 as it begins.

The technological and communications revolution would, I think, have astounded me. Not the fact of computers and mobile phones, as their early versions were on my desk, but our sheer connectedness. My first emails were sent later in the 1990s. The smart phone came only in 2008. While being amazed at how it seems everything is at our fingertips, I think the 35 year old Jeremy might also have been perturbed by being “always on”, “tethered” to a range of devices, seemingly spoilt for choice yet almost enslaved to the technology which looks as if it should set us free.

I think I would also have been worried for those for whom such technology is the norm rather than an innovation. Children now are never free from the relationships which can both affirm and dehumanise. Bullying is now digital as well as physical. Similarly, the nature of disagreements is now amplified by the

way arguments can become verbally violent as social media is used under a cloak of anonymity, or even just brazen remoteness. People say things online they would hesitate to repeat face to face. So my 1995 self would, I hope, be happy that the Church of England has produced a digital charter to enable us to make online relationships re fruitful as off line ones. There is an opportunity here, as well as a worry.

What would I have thought about the state of the church in 2020? Fearful, I'm sure, of the numerical decline across the Church of England as a whole, and interested that in certain parts, including this diocese, there is significant growth, and room for hope. 2020 will see the Diocese of London producing a 2030 vision, having reflected on its own looking ahead to Capital Vision 2020. We will continue to be confident, with humility, and keen to learn.

The debates which now consume us, around safeguarding and human sexuality would not be a surprise to my 1995 self: I remember debating them when I stood for General Synod that year. But the 2020 context in which marriage, civil partnerships and views of gender and identity now come in a number of forms would I think be a surprise. We continue to have much to learn about what inclusion really means. It will be a theme of our life as Hampstead Parish Church in 2020.

In 1995 my 2020 vision did not include being in this amazing parish. For that matter it didn't include being a Bishop's Chaplain, Cathedral Canon or Vicar of a huge Minster church on the way either. What has remained constant is the generous, sacrificial, challenging love of God. As the world continues to change, may you know the blessing of the God whose hands our times. I look forward to seeing what is in store for us all, and wish you every blessing for the new year.

*Jeremy Fletcher*

## January

January's magazine is probably the most difficult to put together. No one wants to think about their contributions; they don't want to plan the next term; the great divide that is Christmas gets in the way – January? That's WAY OFF we think because a few short days of feverish activity separate now from then. “Well, so that is that” Auden wrote of the period after Christmas when the clearing up begins and we try to assess whether we have embraced the message or “have seen the actual vision and failed to do more than entertain it as an agreeable possibility” <sup>1</sup>, or are just glad we survived? Put away the chaos with the baubles and resolve to do better next year?

And as for New Year's Resolutions – have you made any? Have you broken them yet? Did you resolve To Do More / To Do Less / To be Nicer to People / To be Nicer to Yourself / To Take Up ..... something / To Give Up.... something? Why do we set ourselves these possibly laudable challenges in the depth of winter when all we really want is to curl up somewhere warm and not go out till someone tells us it's spring? Bear In mind that our New Year celebrations originate with the Babylonians and the Romans, both of whom kept the New Year in MARCH when it was warmer. Much more feasible.

My main focus this month has to be on **The Knitted Bible** – an exhibition I booked over a year ago after seeing it in a church in Chatham. If it sounds weird – well, yes, I suppose it is. But charming too, and a tribute to the knitters. 34 scenes from the bible lovingly knitted by a group at St George's Church, Hartlepool whose minister says

“When we started knitting at the end of February 2008, we were only intending to create the scene of 'The Last Supper', but enthusiasm and imagination combined to make us much more ambitious!

Our hope is that in depicting some of the best-known stories in the Bible, everyone who sees them will be able to understand and enjoy them - and may discover some detail that they had forgotten or never

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<sup>1</sup> It's too long a poem for the magazine but well worth looking up if you don't know it, or reminding yourself of, if you do.

noticed before - whilst learning more about God and his love for this world and its people.

The project has involved most of our own congregation as well as friends from other churches and places, who have knitted, sewn, constructed scenery and props, made donations of materials, taken photographs, made videos, typed and produced the Knitted Bible Booklet. None of it would have been possible without their help and support, for which I am extremely grateful.”

Rev. Val Towler, MA (Minister), June 2008

It's hugely in demand - fully booked till June 2021 and doesn't come south all that often so don't miss this chance to see it.

But of course there's lots else happening too! No lunchtime concert on New Year's Day (they resume in February) but a Literary Hour on 15<sup>th</sup> "Italy with Rain"; Bible Book Club resumes with Jeremiah, all our usual activities and prayer times "back to normal".

So whether you're thinking in terms of a New Year, or a New Decade settle back and enjoy what this January magazine has to offer! (Because the commemoration of the Baptism of Christ comes in January I've used a sermon preached at the one of the recent baptisms. This may well be first time *Lady Chatterley's Lover* has featured in the parish magazine.)

Happy New Year

*Judy East*

'Our founder, Jesus Christ, was of course, not white, middle class and British - he certainly wouldn't have got a visa unless we were particularly short of carpenters.' *Justin Welby*

## Are you the one who is to come?

Sermon preached on 15<sup>th</sup> December when there were two baptisms in church

Matt 11. 2 - 11

If you want to make a baptism memorable, then having it with a cousin is quite a way to do it. And having it on the day when the church remembers John the Baptist, who baptised his cousin Jesus...well that's more than memorable. We want Rudi and Ella to be reminded of this powerfully. When you create memories for Rudi and Ella, make sure that they get the whole picture. The cousins John the Baptist and Jesus told it like it was. You had to listen to them. And they could make you less than comfortable even as they showed the way to hope.

For the last four years of the last century I was Vicar of Teversal. If the name of the village sounds familiar to you, it's close to where D.H. Lawrence was raised, and Teversal is the name he gives to the village in Lady Chatterley's Lover. I was Lady Chatterley's Vicar. We all know what we're looking at when faced with a novel like Lady Chatterley. Not so the reviewer in Field and Stream, who reviewed it thus in 1959.

"This fictional account of the day-by-day life of the English gamekeeper is still of considerable interest to outdoor-minded readers, as it contains many passages on pheasant-raising, the apprehending of poachers, ways to control vermin, and other chores and duties of the professional gamekeeper. Unfortunately one is obliged to wade through many pages of extraneous material in order to discover and savour these sidelights on the management of a Midlands shooting estate, and in this reviewer's opinion this book cannot take the place of J.R. Miller's 'Practical Gamekeeping'"

[The truth is that it was actually a humorous piece, by a writer called Ed Zern, but you get the point].

How we approach something depends on what we are looking for: the pussycat who went to London was more interested in the mouse under the chair than the Queen she was supposed to be visiting. We can miss things if we



choose not to look. So what are we looking for, for ourselves, for Rudi and Ella, as they start their journey of faith?

John is looking for “the one who is to come”, the Messiah. Throughout the Gospels he’s determined to ask the right question, to look for the right thing in the right way. Again and again he gets an answer: at Jesus’s baptism, when in John 1 he sees Jesus and encourages his disciples to follow Jesus, when he points to Jesus and says ‘Behold the Lamb of God’. But even as Jesus’s ministry unfolds John is determined to keep asking the question, to ensure that his faith is in the right person, that Jesus is the Messiah.

So it is that, at the very end of his life, when he has already pointed to Jesus, and been locked up for speaking out, he sends his friends to check it one more time, and asks again: “Are you the one who I’m looking for?” Jesus’s answer does two things. It reminds people what John was all about, and affirms that mission and ministry. And then Jesus shows how he goes beyond what John did, and how he fulfils John’s work of ‘preparing the way of the Lord.

John had looked at the world as it was, and got angry. He was angry at injustice, at oppression, at the soldiers occupying his land, at the collaboration of his people in corruption and oppression. Soldiers came to him and he told them not to take bribes or extort people. Tax collectors came to him and he told them not to fleece people. The Lord knows what he would have said to politicians revealed as liars, to financiers shown to be fraudulent, to the manipulators of social and other media.

The way John spoke about the world would not have been out of place in the Election campaign. John was so angry about the world as he saw it that the only thing he could do was try to drown it. He’s John ‘the Baptist’, remember. Sometimes the Bible makes it easy for you. Baptism is John’s thing. It’s what he does. The thing is, no one had ever done it before. Baptise is a new word for a new action. Up to then baptise meant to drown, to drench. You baptised cloth when you dyed it. Baptism taps into an ancient symbolic life: water washes the body, water transforms someone from being religiously unclean to being able to worship (every archaeological site has its ritual bath and the ritual bath remains part of Judaism today), water drowns and puts people to death. But no one had taken on the injustices and wrongdoing and general sinfulness

of the world in this way before and said it had to be drowned. People came to him to admit their part in it all, to drown it, and to turn to something new.

It all works. But John is clear that it's only the beginning, and he continues to ask his questions: of the world, and of his hopes. Perhaps, in prison, in despair, he is doubting a little. So he asks the question again. Is it you? Jesus's reply is instructive. He takes John's concerns, and adds to them. Injustices are put right. The poor have good news 'delivered' to them. Unfairnesses are resolved. That's John's thing. And Jesus goes beyond. There are healings, and the giving of sight. Eyes and ears are opened. The unclean are made clean. Even death is put under authority. John was right, says Jesus. And he was right to point to me.

I wonder how you feel about being greater than John the Baptist. Because that is what we who are 'in Christ' are called. We know not only the call to right wrongs, but know the one who rights them, the one who baptises us on the inside, who enables us to die to wrong and be raised for right. It is in his strength and power that we listen to the advent call to demonstrate the values of the Kingdom of heaven right here and right now. That will mean pointing to Jesus, and offering hope and new life. And it will mean being as angry as John about injustice, and as determined as John to point to the Messiah.

Today we pray that Rudi and Ella will be included in the life of God in Jesus Christ by the Holy Spirit.. We pray that we, with them will ask the right questions and look in eth right places. And, in finding Christ as the answer, we will show that we have understood by righting injustices in this place, and across the world, and by pointing to Christ, whom we worship, now and unto ages of ages. Amen.

*Jeremy Fletcher*

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### **Noah**

When Noah sailed the waters blue,  
he had his troubles same as you.  
For 40 days he drove the Ark  
before he found a place to park...

## In praise of knitting

Knitting can be astonishingly good for you. This gentle hobby has been found to lower blood pressure, reduce depression, keep your mind alert, slow the onset of dementia, distract from chronic pain (such as arthritis), boost wellbeing, and reduce loneliness.



A major study by the organisation Knit for Peace has found that knitting lowers the heart rate by an average of 11 beats per minute and induces ‘an enhanced state of calm.’ The repetitive movement also boosts calming serotonin, which lifts your mood and dulls any pain. Knitting also boosts the reward centres of the brain, because it allows people to feel that they can still make a contribution to society.

In Britain, where the NHS spends more than £2 billion each year on blood pressure treatments, around £300 million on antidepressants, and about £26 billion on dementia, and unknown billions on various chronic pain, perhaps more people should take up knitting. As one expert says: ‘Research has shown that there is a growing crisis in primary care. As a skilled and creative occupation, knitting has therapeutic potential. There is an enormous amount of research showing that knitting has physical and mental health benefits.’

*(from Parish Pump)*

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## Epiphany - The Magi

It might have been just someone else's story;  
Some chosen people get a special king,  
We leave them to their own peculiar glory,  
We don't belong, it doesn't mean a thing.  
But when these three arrive they bring us with them  
Gentiles like us, their wisdom might be ours;  
A steady step that finds an inner rhythm,  
A pilgrim's eye that sees beyond the stars.  
They did not know his name but still they sought him,  
They came from elsewhere but still they found;  
In palaces, found those who sold and bought him,  
But in the filthy stable, hallowed ground.  
Their courage gives our questing hearts a voice  
To seek, to find, to worship, to rejoice.

*Malcolm Guite – Sonnets for the Seasons*

Also by Malcolm Guite

### **After Prayer – New Sonnets and other poems. Canterbury Press, £10.99**

This major new poetry collection from bestselling poet and priest Malcolm Guite features more than 70 new and previously unpublished works. At the heart of this collection is a sequence of 27 sonnets written in response to George Herbert's exquisite sonnet 'Prayer', each one describing prayer in an arresting metaphor such as 'the church's banquet', 'reversed thunder', 'the Milky Way', 'the bird of paradise' and 'something understood'.

*After Prayer* also offers 45 more widely ranging new poems, including a sonnet sequence on the seven heavens.

*(from Parish Pump)*

# LUNCHTIME EVENTS



**The Friends of the Music**  
present a concert  
1st Wednesday of every month

**The Friends of the Drama**  
present "A Literary Hour"  
3rd Wednesday of every month

December 4th **Kathy Nicholson** *Alto*

December 18th **Christmas**

January 15th **Italy with Rain**  
*A selection of Welsh Literature*

February 5th **Vicky Yuan-Labarra** *flute*

February 19th **Virtue and Vice**

March 4th **David Richard** *piano*

March 18th **Glitter and Ash**  
*A Lent Meditation on Darkness and Light*

April 15th **A Literary Hour**

May 6th **Mine Dogantan-Dack** *piano*

Lunchtime events begin at 1.00 pm and last 45 minutes to 1 hour  
Entrance is free but there is a retiring collection Tea and coffee are available after the performance

The Parish Church of St John-at-Hampstead Church Row, London, NW3 6UU  
[hampsteadparishchurch.org.uk](http://hampsteadparishchurch.org.uk)

# THE KNITTED BIBLE

**Hampstead Parish Church  
Church Row NW3 6UU**

**31st January to 10th February**

**Daily 9am - 5pm**

**(Sundays outside service times)**





## Review

It is perhaps surprising, at this distance, to find that the original intention of the Broadway producers who viewed *The Trapp Family* film (made in Germany in 1956) was to put on a play with a few songs from the Trapp Family Singers' repertoire. One can't help wondering what would have become of that production without the intervention of Rodgers and Hammerstein. The musical was an immediate success, winning several awards, including a Tony for "Best Featured Actress" for the children as a group – including the boys! And who can't hum along to at least one of the numbers?

But that very familiarity makes any production more of a challenge. Fortunately the Hampstead Players are good at challenges.

You have to be very sure you have one or two key parts cast – Maria in particular carries the show. Get that casting right and you're halfway there. And from Joanna Siddall's first note from the darkness at the back of the church, we knew the producers HAD got that right. Joanna managed to convey Maria's sincerity and simplicity, as well as her developing maturity as the play progressed. We were in safe hands

But you're also up against people's expectations. "How are they going to do the staircase?" was the first response of very many people. Grand sets are part and parcel of most stage productions these days and many people's experience of *The Sound of Music* will be the film. I have to say I found the simple setting, designed by Bill Risebero and Maggie Willmer, an asset, and I'm glad they didn't attempt anything more elaborate. It demands more of the directors and actors – there's nowhere to hide - but in the end is often more effective.<sup>2</sup>

I think it was WC Fields who said "Never work with children or animals". It's always attributed to him anyway as being the grumpiest actor anyone can think of. Shirley Temple divulged in an interview that every time he swore on set she was sent home. Fortunately, the Hampstead Players had Maureen

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<sup>2</sup> One curious incident. I was sitting in front of two people who were discussing the inclusion of a "Nazi Eagle" – it took me a little while to realise they meant the lectern.

Smith on hand to protect their von Trapp youngsters should any such dangers exist.

The problem with sharing the stage with children is that they tend to steal the show. They're supposedly unpredictable, unreliable, and have their own charm. I'm sure the first two weren't true of our particular von Trapp family who were always on the ball with notes and steps and lines. Led by Aidan Coburn, our new Junior Choir director (and several of them were from the Junior Choir) they coped admirably with overcoming stereotypes and being themselves. But, of course, they did charm us. As they charmed the irrepressible Max Detweiler (good to see Nicholas White with the Players again)

And talking of expectations, how reassuring it was when Ayla Lepine launched into her first song as the Mother Abbess. It's a long time since Constance Shacklock famously played the part on the London stage but hers is still the voice probably most of us remember (she took an evening off every year to sing at the Last Night of the Proms – it was written into her contract, she was that famous). No pressure there then. But Ayla was up for it. We like to see our curates in plays and Ayla ably proved her worth. (We like to see our vicars too – and as an Admiral no less!)

it was interesting to see so many familiar faces in the cast. The Hampstead Players always hold open auditions, anyone from the congregation can turn up and take their chances, so we know now what motivates them. Not Shakespeare, not Gogol, not Euripides,<sup>3</sup> but Rodgers and Hammerstein!

The lighting: Some of the effects were dazzling - the storm was particularly spectacular - but also the subtle changes of colour – they say good lighting isn't noticed, it just adds to the audience's experience, and if I hadn't done so much lighting over the years I might not have noticed it myself but there it was, Matthew Williams' design gently enhancing the mood.

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<sup>3</sup> though I think our new administrator may have featured in at least two of those



When a play is set in such a particular period (history dictates that it's 1938 and you can't argue with history) it makes costuming all the more difficult. You can get away with anything in Shakespeare, "modern dress" these days is equally fluid, but Austria in 1938 allows very little wiggle room. I'm told there were some 87 costumes in all. No less than nine people were credited with the putting together of this impressive wardrobe, but someone had to coordinate it, and for that we have to thank Esther Fitzgerald.

It's impossible to mention everyone – some 70 people took part as actors, nuns, musicians, coaches, backstage staff – so it's the directors I single out. Annie Duarte and Gaynor Basse, for having the courage to take it on in the first place, and then running with it and bringing it off in style, and Aidan Coburn, changing gear from Glyndebourne to HPC, and so evidently loving every minute of each performance.

Some poignant moments stick in the mind: Captain von Trapp (Jon Waters) giving a moving performance particularly when he joined his children in song for the first time; the Baroness discreetly leaving Maria and Georg to their love for each other; the separation of the family from their friends as they say goodbye before the Karltzberg festival – the whole width of the stage empty between them; Rolf still loving Liesl enough not to betray them. It is, after a love story.

Finally, this may seem an odd picture to choose – it's not of the play itself but of the clearing up afterwards – but I use it because you can tell how a cast comes together as a team by the number of people who turn up on Sunday afternoon to help clear up. It's as if they didn't want the magic to end. And neither did we.



*Judy East*

## Musical Notes for January 2020

"It is a thing," thunders the Twenty-Fourth Article of Religion, "plainly repugnant to the word of God and the custom of the primitive Church, to have public prayer in the Church, or to minister the sacraments in a tongue not understood of the people." Relatedly: there was a fad not so long ago for tattoos of tersely profound Chinese sayings. This morning, someone sent me a photograph of such a thing, for which they had found the translation: EGG FRIED RICE. As with public prayer, so with tattoos.

St Paul says that we should "sing with the spirit and with the understanding also": to be carried away in worship is a good thing, but it is equally desirable—nay, essential—to know *what* you're saying. And it's also essential to know what those people who offer prayer *on your behalf* are saying, too. It's not enough (according to the Thirty-Nine Articles) to see in an order of service the words 'The Choir sings *Gloria in excelsis*' and then simply sit back and enjoy the sound without knowing what the words mean. At Evensong, the Magnificat is recited or sung, but this isn't only a *re-presentation* of Mary's words: these are *your* words, offered anew. The climax of the entire Communion service is the point at which earth joins with heaven in the singing of the three-fold hymn of God's unsearchable glory: *SANCTUS, SANCTUS, SANCTUS*, after which the words of institution are said. In fact, in the Tridentine rite, if the *Sanctus* is sung to polyphony, both the hymn and the canonical words are offered simultaneously (with the priest saying those words in a low voice, whilst performing the attendant liturgical gestures)—and this incredible richness is our inheritance: to know, to watch, to hear, and to worship.

There's a lot to understand, of course, and it is not—as St Paul makes quite clear—the purpose of divine service simply to engage in intellectual gymnastics: we are meant to be worshipping both with *ratio* and *anima*. My suspicion, though, is that if we think more about what's being said and sung (*ratio*), we will find that our spirit's (*anima*) capacity to rejoice in God our Saviour is greatly increased.

How do we go about doing this? Perhaps part of the answer lies in creating the space for those thoughts to take root: I certainly find it very difficult to

concentrate on anything, particularly the Eucharist, when there is significant background noise, and have found myself in recent weeks asking people not to chat to each other as they pass through the chancel during the Communion motet. (What are they talking about? Lunch plans? The Junior Choir's hairstyles?) The simple fact is that divine service is so called because, during it, our attention is intended to be focused on the things that are above.

And this month is full of things on which to focus. The season of the Epiphany is full of signs, of prefigurings, of *types*. Händl's *Omnnes de Saba venient* sets words from Isaiah 60: "All they from Saba shall come, bringing gold and frankincense", while Cornelius's solo song *The Three Kings* is accompanied by the chorale *Wie schön leuchtet der Morgenstern*, which recalls the 'branch from the stem of Jesse' earlier in Isaiah's prophecy. Harris's *Faire is the heaven* sets sections of Spenser's rhapsodic *An Hymn of Heavenly Beauty*, in which Plato's ideas of the cosmic order are brought into the service of Christian theology. As we approach the end of the season, the prefiguring of the general resurrection is celebrated in Wesley's *Blessed be the God and Father*, in which God is praised for having "begotten us again... by the resurrection of Jesus Christ": "Christ has indeed," as St Paul puts it, "been raised from the dead, the firstfruits of them that sleep". We don't observe the Feast of the Circumcision (New Year's Day) in a choral service, so it's worth observing briefly here that a great deal has been written about this first bodily suffering as a prefiguring of the greater suffering to come. As Richard Crashaw puts it, in *Our Blessed Lord in his Circumcision to his Father*:

To Thee these first-fruits of My growing death  
(For what else is My life?), lo! I bequeath:

Tast[e] this, and as Thou lik'st this lesser flood  
Expect a sea; My heart shall make it good.

Elsewhere in the music list, there are a few pieces that may be unfamiliar: on the nineteenth, the Conversion of Paul later in the week is briefly mentioned in the second lesson at Evensong, which is all the provocation I needed to put down Balbi's dramatic motet *Saule, Saule, quid me persequeris?* (There's another setting of this, by Schütz, but it requires two violins and fourteen voices. Maybe next year.) Mendelssohn's *Neujahr* (on the twelfth) is a setting

of the opening words of Psalm 90, and Walmisley's Communion Service in D is performed in my completion: he sets neither the Gloria nor the Agnus Dei.

*Peter Foggitt*

## **Music List**

**Sunday 5** *The Epiphany of the Lord*

**10.30 a.m. Choral Eucharist**

Missa in d *Mozart* K.65

Omnes de Saba venient *Händl*

**4.30 p.m. Choral Evensong**

The Three Kings *Cornelius*

Responses *Clucas* Psalm 135

Magnificat & Nunc dimittis *Dyson* in D

Ab oriente venerunt magi *Sweelinck*

**Sunday 12** *The Baptism of Christ*

**10.30 a.m. Choral Eucharist**

Mass for four voices *Byrd*

Listen sweet dove *Grayston Ives*

**4.30 p.m. Choral Evensong**

Neujahr *Mendelssohn*

Responses *Byrd* Psalm 46

Magnificat & Nunc dimittis *Harwood* in A flat

Faire is the heaven *Harris*

**Thursday 17** *Antony of Egypt, hermit*

**6.30 p.m. Choral Evensong**

Responses *Smith* Psalm 63.1-6

Magnificat & Nunc dimittis *King* in F

If ye love me *Tallis*

**Sunday 19** *The Second Sunday of Epiphany*

**10.30 a.m. Sung Eucharist**

Missa Quaeramus cum pastoribus *Morales*

Tribus miraculis *Lassus*

**4.30 p.m. Choral Evensong**

Saule, Saule, quid me persequeris? *Balbi*

Responses *Tomkins* Psalm 96

Magnificat & Nunc dimittis *Gibbons* Short service

Hear, O heavens *Humfrey*

**Thursday 23** *Frances de Sales, Teacher of the Faith (vigil)*

**6.30 p.m. Choral Evensong**

Responses *plainsong* Psalm 119.98–104

Magnificat *Stanford* in D

Nunc dimittis *plainsong*

Ave verum corpus *Elgar*

**Sunday 26** *The Third Sunday of Epiphany*

**10.30 a.m. Choral Eucharist**

Communion Service in D *Walmisley*

Ave verum corpus *Elgar*

**4.30 p.m. Choral Evensong**

Praise our Lord, all ye gentiles *Byrd*

Responses *Clucas* Psalm 33

Magnificat & Nunc dimittis *Weelkes* Short service

Blessed be the God and Father *Wesley*

**Thursday 31** *John Bosco, Priest*

**6.30 p.m. Choral Evensong**

Responses *plainsong* Psalm 19.1–10

Magnificat & Nunc dimittis *Stanford* in G

Locus iste *Bruckner*

Aidan Coburn *Director of the Junior Choir*

Peter Foggitt *Director of Music*

## Homeless people at risk of modern slavery

More than 1,000 posters and other materials aimed at raising awareness of the dangers of modern slavery amongst homeless people have been distributed to night shelters across the country by The Clewer Initiative, the Church of England's response to modern slavery.

The *Let's Talk* initiative is encouraging night shelters and other outreach services such as soup kitchens to share concerns with the Modern Slavery Helpline or local support services.

The signs of modern slavery amongst homeless people could include:

- Unusual anxiety about people in positions of authority and extreme fear of being watched
- Working for no or little pay
- Working in the most common sectors for modern slavery such as construction and hand car washes
- Not being allowed to leave their place of work
- Having no control of their ID
- Being approached on the street, outside a shelter or at drop-in by someone offering work
- Signs of physical abuse or untreated injuries

The *Let's Talk* initiative includes a poster illustrating the typical journey of a homeless person trafficked into exploitation.

The Rt Revd Dr Alastair Redfern, Chair of The Clewer Initiative, said: "With rising numbers of homeless people on our streets, it is even more important that we are able to recognise the signs. With the *Let's Talk* resources we will equip the Church to understand what modern slavery looks like, and how they can respond to protect the vulnerable."

*From Parish Pump*

## **Do you ever wonder where our communion wine comes from?**

**Poterion** is the world's first Fair Trade Communion Wine created together with one of South Africa's leading Fair Trade wine estates, Stellar. The wine is made in two styles: a red made from the Ruby Cabernet grape, and a white made from the Chenin Blanc and Muscat grapes, all of which are grown in Stellar's vineyards in the Olifants River region of the Western Cape. Both have enhanced natural grape sugars to give them a balancing sweetness similar to a port that will allow them to last weeks once the bottle has been opened. Both wines are also organic and suitable for vegans.

### **Who are we?**

Whitebridge Wines Ltd is an independent family-owned wine shipper set up in 1984. Founded by Francis Peel, an Oxford theology graduate, the company ships wine from all over the world direct to our 7000 sq ft warehouse in Stone in Staffordshire.

### **What have ducks got to do with it?**

In keeping with Stellar's organic status, Indian Runner Ducks are used in the vineyard as a natural way to keep snails and other pests that destroy the grapes at bay. The ducks are a vital part of our organic programme. The ducklings are hand-reared until they are released into the vineyards to do what ducks do best- eat snails!



### **Our aims**

Our aim is to provide churches around the country with an ethically sourced, well made, and high quality Communion Wine. By shipping the wine direct from the vineyard to our warehouse, we are able to bring this unique product to you at an extremely competitive price. We also ship a range of red white and rosé wine from Stellar Organics, allowing you the chance to source all your Fair Trade wine requirements from a single point.

## Our workforce

The Stellar workforce benefits directly from sales of fairlytraded wine and grapes. The Stellar Empowerment Trust (SET) is the organisation that manages the income derived from Fair Trade sales and serves as a forum for workers to identify their needs. This is done through the democratically elected Joint Body, the executive arm of the Trust. SET is the owner of a 26% shareholding in the winery and the workers are the Trust's beneficiaries.



## School Holiday Feeding Scheme



Children often go hungry during the school holidays, so Willem Rossouw, MD of Stellar Winery has kickstarted a feeding scheme overseen by the non-profit Stellar Foundation. The scheme aims to help children at Steilhoogte School stay nourished during the holidays. Between 40 and 120 children eat at Steilhoogte daily during the holidays. Stellar

has also funded the building of an additional classroom at Steilhoogte. This room will be used to teach life and practical skills to children with learning disabilities

## Fairly traded wine - the best thing since sliced bread

When you purchase a fairly traded wine, you can be certain that the labourers' rights are protected and that they live and work in comfortable conditions. Why should this be of concern? Unfortunately, there's still a lot of wine being produced in South Africa where the working conditions of the labourers are not up to standard.

Another part of Stellar Winery is the Stellar Foundation which was set up as an independent non-profit organisation to manage social and economic development projects on the farms that produce organic grapes and in the towns near the winery. The projects range from gardening projects to primary healthcare and covers everything in between – uplifting the community through initiating change and growth.



**We have been asked by some customers what makes a wine a communion wine. For those of you who are interested to know more.....**

### **Canon Law**

#### B 17 Of bread and wine for the Holy Communion

1. The church wardens of every parish, with the advice and direction of the minister, shall provide a sufficient quantity of bread and wine for the number of communicants that shall from time to time receive the same.
2. The bread, whether leavened or unleavened, shall be of the best and purest wheat flour that conveniently may be gotten, and the wine the fermented juice of the grape, good and wholesome.
3. The bread shall be brought to the communion table in a paten or convenient box and the wine in a convenient cruet or flagon.

The Canons of the Church of England, Canons Ecclesiastical promulgated by the Convocations of Canterbury and York in 1964 and 1969 and by the General Synod of the Church of England from 1970

#### Canon 924, Article 3: The Rites and Ceremonies of the Eucharistic Celebration

The most holy Sacrifice of the Eucharist must be celebrated in bread, and in wine to which a small quantity of water is to be added.

The wine must be natural, made from grapes of the vine, and not corrupt.'

From The Code of Canon Law in English translation, prepared by The Canon Law Society Of Great Britain And Ireland In Association With The Canon Law Society Of Australia And New Zealand And The Canadian Canon Law Society. English translation copyright 1983 The Canon Law Society Trust, Sixth edition 2000.

(1) The added spirit (alcohol) must have been distilled from the grape (ex genimime vitis);

(2) the quantity of alcohol added, together with that which the wine contained naturally after fermentation, must not exceed eighteen per cent of the whole;

(3) the addition must be made during the process of fermentation (S. Romana et Univ. Inquis., 5 August, 1896).

*Taken from their website <http://www.poterionfairtrade.co.uk/>*

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## For teachers everywhere – and with apologies to Shakespeare

To mark, or not to mark, that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous grammar,  
Or to take Arms against a page of Decimals,  
And by highlighting, end them: to teach, to sleep  
No more; and by a sleep, to say we end  
the heart-ache, and the thousand natural shocks  
that SATs are heir to? 'Tis a consummation  
devoutly to be wished. To teach, to sleep,  
To sleep, perchance to Rest; aye, there's the rub,  
for in that sleep of peace, what rest may come,  
when we have shuffled off this mortal Key Stage,  
must give us pause. There's the small respect  
that makes Calamity of so long life:  
For who would bear the Whips and Scorns of DfE,  
the Moderator's wrong, the proud man's results,  
the pangs of despised Tests, the Marker's delay,  
the insolence of Office, and the spurns  
that patient merit of the unworthy takes,  
when he himself might his Quietus make  
with a bare Stapler? Who would Fardels bear,  
to grunt and sweat under a weary life,  
but that the dread of something after Lunch,  
that undiscovered country, from whose bourn  
no traveller returns, puzzles the will,  
and makes us rather bear those ills we have,  
than fly to others that we know not of.  
Thus Tiredness does make cowards of us all,  
and thus the native hue of Resolution  
Is sicklied o'er, with the pale cast of Thought,  
And enterprises of great Mark and Plan,  
with this regard their Timetable turn awry,

And lose the name of Action. Soft you now,  
The fair Ofsted? Inspector, in thy Orisons  
Be all my sins remember'd.

*Found on facebook - says "copied from tinterweb"*

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## Readings for January at the Parish Eucharist

### Sunday 5<sup>th</sup> – Epiphany

Isaiah 60.1-6  
Ephesians 1.3-14  
John 1.10-18

### Sunday 19<sup>th</sup> – Epiphany 2

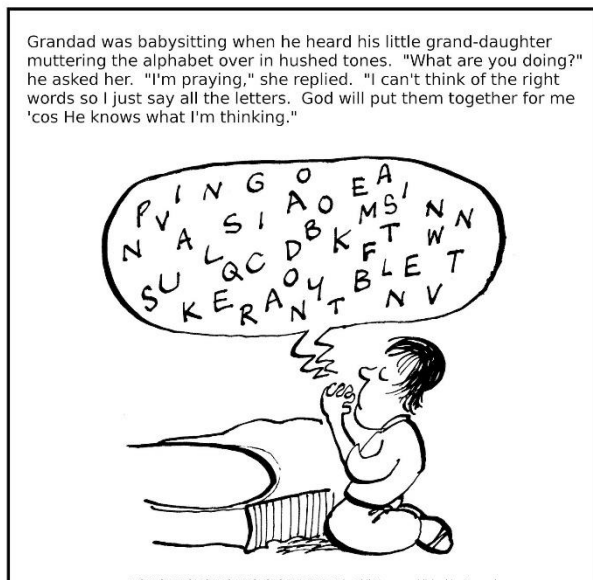
Isaiah 49.1-7  
1 Corinthians 1.1-9  
John 1.29-42

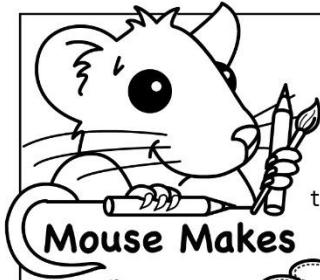
### Sunday 12<sup>th</sup> – Baptism of Christ

Isaiah 42.1-9  
Acts 10.34-43  
Matthew 3.13-end

### Sunday 26<sup>th</sup> – Epiphany 3

Isaiah 9.1-7  
1 Corinthians 1.10-18  
Matthew 4.12-23



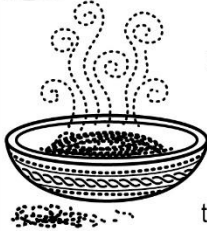


**EPIPHANY** is the time in the Church year that we remember when the 'wise men' or 'Magi' followed a star that led them to the Christ child Jesus.

They bowed down and worshiped him and left *three* special gifts:



**GOLD**  
A valuable metal. Reminds us that Jesus is **King of Kings**.



**FRANKINCENSE**  
A sweet smelling incense used in the Temple to worship God. Reminds us that **Jesus is God**.



**MYRRH**  
A fragrant spice put on a body before burial. Reminds us that Jesus was to die so that he could be our **Saviour**.



GD  
KING

E	S	B	P	R	I	E	S	T	S	J	B	J	B	P	B
F	H	O	M	B	O	I	S	R	A	E	L	E	E	R	O
I	E	W	Y	R	W	A	W	C	H	R	I	S	T	O	R
N	P	E	R	J	A	J	O	Y	F	U	L	H	P	N	
D	H	D	R	U	R	L	R	W	I	S	E	S	L	H	N
E	G	H	D	N	O	S	S	T	A	R	A	E	E		
R	I	E	E	I	O	H	G	O	L	D	W	H	C		
D	F	R	A	N	K	I	N	C	E	N	C	E	Y		
O	T	O	S	G	O	P	H	B	M	L	E	M			
S	D	T	N	D	R	E	A	M	A	R	Y				

Can you find these words below in the word search?



How did God warn the wise men?



**READ**  
*Matthew*  
2:1-12

- JESUS • BORN • BETHLEHEM • JUDEA • WISE • EAST • JERUSALEM • KING STAR • WORSHIP • HEROD • PRIESTS • CHRIST • PROPHECY • SHEPHERD ISRAEL • GO • FIND • LOOK • SAW • JOYFUL • MARY • BOWED • GIFTS GOLD • FRANKINCENSE • MYRRH • WARNING • DREAM