



MAGAZINE FOR JANUARY



2022

BUILDING AN INCLUSIVE COMMUNITY OF
CHRISTIAN LOVE, FAITH, WITNESS AND ACTION

IN THIS ISSUE

Looking forward with hope and speaking truth to power – a letter and a sermon from the Vicar

The Hampstead Collective and the Friends of the Music - two concerts this month

Citizensuk

One of the charities supported by the parish

Reviews

The Importance of being Earnest
And
The Messiah

Plus all our regular features

HAMPSTEAD PARISH CHURCH

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Sundays:

8.00am Holy Communion (Book of Common Prayer)
10.30am Choral Holy Communion (Common Worship)
5.00pm Choral Evensong (BCP)
(All these services can be found on Facebook live and Zoom)

Weekdays:

*please check the weekly email—sometimes we have to make changes to this pattern**

Wednesdays at 10.15am Holy Communion in church
Mon – Fri 5.00pm Evening Prayer on Zoom
Thursdays at 8.30am Rosary prayer on Zoom
Saturday 9.00am Morning Prayer in church

For Baptisms, Weddings and Funerals please contact the Vicar
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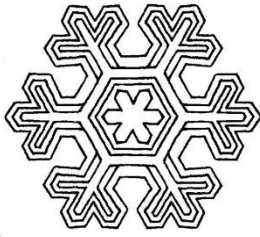
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January 2022

Contents

Diary for January	5
The vicar writes	6
January – <i>Judy East</i>	9
Living in Love and Faith – <i>Graham Dunn</i>	10
Sermon – <i>Jeremy Fletcher</i>	11
Reviews	
The Importance of being Earnest – <i>Bill Risebero</i>	14
Messiah – <i>Suzanne Pinkerton</i>	16
Music Section – <i>Geoffrey Webber and Aidan Coburn</i>	
Music for January	18
Hampstead Collective Spring concerts	20
Martindale Sidwell Recital	21
Music List	22
Countdown to net zero – <i>from Parish Pump</i>	24
Follow up from December	26
Who doesn't love a tree? <i>Judy East</i>	26
Citizensuk Charity News	27
Children's Page – <i>from Parish Pump</i>	28
Group Information	31

Diary for January

Links to zoom meetings and details of morning and evening prayer will be circulated in the weekly emails. If you don't get them and would like to please contact the parish office.

Sat 1st The Naming and Circumcision of Jesus

Sunday 2nd – Christmas 2

8.00am Holy Communion
10.30am Choral Holy Communion
No evening service

Mon 3rd 7.00pm The Hampstead Collective: Kings and Stars –
Music for Epiphany (see page 16)

Wed 5th 10.15am Holy Communion

Thu 6th 8.30am Rosary Prayer on Zoom
9.45am HPS Epiphany service
7.45pm Community choir term starts

Sat 8th 10.00am Gardening group

Sunday 9th – The Feast of the Epiphany

8.00am Holy Communion
10.30am All Age Communion
with the Blessing of the Chalks and farewell to
Maureen. Traidcraft Stall after the service
5.00pm Choral Evensong followed by sherry with the
choir



Tue 11th 12.15pm Inside Out Prayer Group on Zoom
8.00pm Living in Love and Faith meeting on Zoom (see
page 6)

Wed 12th 10.15am Holy Communion

Thu 13th 8.30am Rosary Prayer on Zoom
7.45pm Community Choir

Sunday 16th - Epiphany 2

8.00am Holy Communion

	10.30am	Choral Holy Communion
	5.00pm	Choral Evensong
Tue 18 th	12.15pm	Inside Out Prayer Group on Zoom
	8.00pm	Living in Love and Faith meeting on Zoom
Wed 19 th	10.15am	Holy Communion
Thu 20 th	8.30am	Rosary Prayer on Zoom
	7.45pm	Community Choir
Sat 22 nd	7.30pm	Sidwell Memorial Recital (see page 17)

Sunday 23rd - Epiphany 3

	8.00am	Holy Communion
	10.30am	Choral Holy Communion
	5.00pm	Choral Evensong

Tue 25th Conversion of Paul

	12.15pm	Inside Out Prayer Group on Zoom
	8.00pm	Living in Love and Faith meeting on Zoom
Wed 26 th	10.15am	Holy Communion
Thu 27 th	8.30am	Rosary Prayer on Zoom
	7.45pm	Community Choir

Sunday 30th Presentation of Christ in the Temple / Candlemas

	8.00am	Holy Communion
	10.30am	All Age Communion
	5.00pm	Choral Evensong



Arts and Faith begins again on 3rd February – look out for more information in the weekly eletter.

The Vicar writes

Writing this in the days before Christmas, with the word “omicron” echoing around, it is hard to know how things will be in the New Year when this is read. Our experience of the last two years would suggest that we have to sit light to firm plans, and to have a range of possibilities in view. And our experience of doing that is that it is

exhausting. Most trauma is short and sharp, with long lasting effects. The pandemic, going through the Greek alphabet as it does, is drawn out trauma, with effects just as long lasting.

How can we look forward with hope? I have been reminded of two things. One is from John's Gospel, chapter 14. Jesus tells his disciples, fearing his death, that they know the way to the place where he is going. Thomas says "We do not know where you are going. How can we know the way?" Jesus reminds them of a figure they would know well: the "dragoman". Dragomen were guides for journeys. They knew the way to the destination, and you were safe in their hands. Jesus tells Thomas "I am the way." Jesus is the dragoman. We may not know what will happen in 2022, and have to cope with its uncertainties and fears. Jesus says "I am your dragoman." You will know the way, when you are in my hands.

The second reminder comes from Minnie Louise Haskins. Famously the opening lines were used by King George VI in the Christmas broadcast in 1939, in the dark days of the Second World War. Evidently the future Queen Elizabeth had found the poem and given it to her father, who quoted it without giving the author. Minnie Louise Haskins didn't hear the broadcast, and it was only later she realised she had been quoted. The words remained associated with the King, and were used again during the Queen Mother's funeral in 2002. They are an encouragement to place ourselves in God's hands in the most fearful of times. The famous words are part of a preamble to the original poem.

And I said to the man who stood at the gate of the year:
"Give me a light that I may tread safely into the unknown".

And he replied:

"Go out into the darkness and put your hand into the Hand of God.
That shall be to you better than light and safer than a known way".
So I went forth, and finding the Hand of God, trod gladly into the
night.

And He led me towards the hills and the breaking of day in the
lone East.

*So heart be still:
What need our little life
Our human life to know,
If God hath comprehension?
In all the dizzy strife
Of things both high and low,
God hideth His intention.*

*God knows. His will
Is best. The stretch of years
Which wind ahead, so dim
To our imperfect vision,
Are clear to God. Our fears
Are premature; In Him,
All time hath full provision.*

*Then rest: until
God moves to lift the veil
From our impatient eyes,
When, as the sweeter features
Of Life's stern face we hail,
Fair beyond all surmise
God's thought around His creatures
Our mind shall fill.*

I was interested to learn that Minnie Louise Haskins, who wrote the poem as a fundraiser for her missionary work in India in 1908, had a second career as an academic at LSE, worked in industrial relations, and helped found what has become the Chartered Institute of Personnel and Development. She was 64 when the poem, written 30 years before, gained its international exposure.

We do not know what 2022 will bring, but are sure that it will begin with uncertainty and worry for many. May we be confident that Jesus is our “dragoman”, and, in the darkness, the light of God is safer than a known way.

Jeremy

January

Judy East

“May you live in interesting times” – a curse widely attributed to the Chinese¹ – certainly applied to the days leading up to the Christmas. Would the Carol Service happen? It did, splendidly, though perhaps not quite as anticipated. The Children’s Service? Midnight Mass? Christmas Day? It all hung in the air while we waited to see what the government would say and who would be available and uninfected to be there. We all remembered Christmas 2020, and no one wanted that to be repeated. And it wasn’t. Somehow we got through it all successfully thanks to a lot of work by so many people (the Health and Safety guidelines were formidable!) Not all of us were able to be where we wanted to be, or with who we wanted to be with, but the fact that services went on and we could join them live or online was comforting. And didn’t the church shine? (BTW Have you found the mice? No, not real ones this time but if you look very carefully you may find one or two among the decorations observing, no doubt, in John Betjeman’s words that “the church looks nice on Christmas Day”.) You can look back on some of our December activities in Church Chat on our website, (hampsteadparishchurch.org.uk - the link to Church Chat is on the front page); these include Christingles, the Community Choir, the Sunday School party and Esther apparently being hoisted through the belfry window by a giant bear.

So, now, 2022

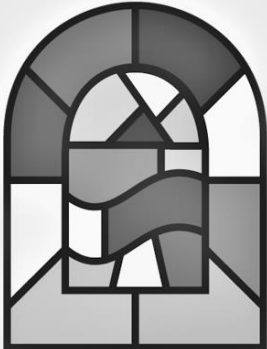
There are two All Age Eucharists in January at the first of which we will sadly say goodbye to Maureen who’s moving on to something new. We will miss her but I’m sure we’ll see her from time to time. And

¹ The nearest equivalent in Chinese seems to be "Better to be a dog in times of tranquillity than a human in times of chaos." But according to Wikipedia the phrase was in use as early as 1936 in a memoir written by Hugh Knatchbull-Hugessen, the British Ambassador to China in 1936 and 1937, and published in 1949. He mentions that before he left England for China in 1936, a friend told him of a Chinese curse, "May you live in interesting times."

talking of people who've moved on but are still around, some of us were able to go to the licensing of Ayla, our former curate, at St Martin's Gospel Oak, just before Christmas. We wish her well.

We welcome the *Hampstead Collective* back with the first of three concerts on 3rd January (and don't miss Suzanne Pinkerton's review of their foray into Dartmouth Park for the *Messiah* in December further on in this issue). You can book through their website thehampsteadcollective.com. Then there's news of the *Sidwell Memorial recital* on 22nd along with the Music for January. Casting our minds back to November there's also Bill Risebero's review of the Hampstead Players' production of *The Importance of being Earnest*.

Happy New Year!



**LIVING
IN LOVE
& FAITH**

Engaging with identity, sexuality, relationships and marriage

Tuesdays January 11 - February 8th, 8-9.30pm on Zoom

Starting on 11th January, there will be an opportunity for us to engage with issues around identity, sexuality, relationships and marriage as part of the Church's Living in Love and Faith project. We'll be running 5 zoom sessions on Tuesday evenings at 8pm, with the opportunity to learn, discuss and share together. All are welcome, please do email Graham at

Graham@hampsteadparishchurch.org.uk to sign up or if you have any questions.

These will be HPC sessions but there is also the chance to take part in similar sessions running across Camden Deanery on the Thursdays of the same weeks in January/February. You can book for the Deanery sessions at: eventbrite.co.uk/e/living-in-love-faith-camden-deanery-tickets-205280699097

Truth to Power

Jeremy Fletcher

Sermon for Advent 3 - John the Baptist

Luke 3. 7 - 18

Popularity and reputation are elusive things to seek, mingling as they do with matters of approval, offence, reward, integrity and communication. The current form of social media has not necessarily changed this game, but it has certainly made it louder. So it is of real interest that the “Most Popular TV Presenter(s)” for the last twenty years running at the National Television Awards have gained even more publicity, and hardly any notoriety that I can observe, by making the most effective of the attacks on the British Prime Minister this week. Who would have known that it would be Ant and Dec who would be in the vanguard of speaking truth to power? Sometimes you don’t need to be popular to do this. But you do need to be true.

I wonder, sometimes, whether we, the church, are just too polite for our own good. We are Christians – and western ones at that. Some of us are English Christians, if that’s all right with you, if you don’t mind me saying so. And of course we should earn our hearing. Of course we should respect other people. Of course we should listen, understand, clarify, put ourselves in their shoes. Of course we should not seek to offend, we should not antagonise. And in the church we should aim to please, we should act in a way which is worthy of our setting and our calling: we should craft acts of worship which satisfy the demands of taste and culture and depth and artistic merit. We should speak with good judgement and sound learning. It is what we

do. All of this will enhance reputation, and even increase popularity, even if seeking such things is not why we do it.

But there are times when this degree of politeness, courtesy, good judgement and inoffensive behaviour might itself be an offence to the gospel. The passages which stand out in the Bible are those where the old order is not gently soothed and smoothed, but overturned, where injustice is not tolerated but exposed to the light. Take John the Baptist, who is remembered on this Third Sunday of Advent as a forerunner of Christ, the one who prepared the way. With the great and good standing before him he starts his message by calling them a bunch of snakes. He slams the immorality of his King, attacks the corruption of the religious establishment and gives the occupying Roman forces a hard time too. He is not one to consider his own popularity or manage his good standing before he says what needs to be said. His reputation is made up of more than his ratings.

There is a time to speak, and a time to stay silent. The prophets, John, Jesus, Paul, all speak out, and we will fail them if we do not, on occasion. So thank God for those who make prophetic statements. When my Archbishop at the time took out a pair of scissors on national TV and cut up his dog collar to highlight the situation in Zimbabwe he inspired many to make their objections plain and their protest real. (His fellow clergy decided, though, that if we did the same it would simply look like we'd forgotten our collar, but it didn't stop us making our truth speaking as effective as we could). Thank God last month for Richard Ratcliffe's hunger strike, and the many who made their desperation at Nazanin's plight known, not least to Liz Truss, future Prime Minister as she wants to be. Thank God, and then ask yourself whether there are some things which require a protest, require a hard word, require us to stand.

John the Baptist inherits a prophetic ministry from the many who went before him who looked carefully at the way power worked and the way people lives, and shone a light on the whole thing. There are many layers here though, and they start with our own self-examination. It would be all too easy to throw stones at the powerful and their parties without looking at what needs to change in our own behaviour too. John's predecessors were not afraid to stand before Kings and Priests, nor were they afraid to speak to the crowds and often be a lone voice

about the way injustice and unrighteousness played out in what individuals bought and said and did or failed to do. Kings were required to account for their ill treatment of the poor or the stranger. And the people were asked why they themselves soiled the poor for a pair of shoes and persecuted the stranger next door. Truth speaks to all, as well as to the temporally powerful.

So the important questions asked of John in today's Gospel are by the ordinary as well as the powerful. "What should we do?" Those who had much were invited to consider that they might have too much, especially with their neighbours had too little. Those who were tempted into corruption and accepted sharp practice were invited to act by the rules. Those who held roles which gave them power over others were invited to do it with humanity, not giving in to the will to dominate. Later in the Gospels John is indeed before a king, and again, at the risk of his own life, he will not waver from making the truth known. At every point John challenges his hearers to recognise their part in injustice, and to repent, to turn away from it.

In following John we recognise the call to repent ourselves, and recognise the challenge to challenge others to do the same. In repenting of practices which will damage the planet, we call on our communities, nation and world to change. In seeking to share our riches with those who have little we challenge tax regimes which proportionately benefit the rich at the expense of the poor. In repenting of the ways in which our language and actions exclude and divide we challenge all racist and phobic practices and patterns, not least in of churches. And in following John we open the way for Christ to take our repentance and pronounce forgiveness and the presence of the Kingdom of God by the power of the Holy Spirit.

The Christ for whose coming we are preparing came to bring peace, and a sword. His coming should not be the occasion of sentimental cooing over a lovely baby. Whatever the carol says, the baby cried. The baby cries today over Afghanistan and the Yemen and gross consumption which will kills us with its excess. Christ cries over every injustice and abuse of power, just like the prophets and John said. To prepare for the coming of Christ is to rejoice that a new world will begin, and then to do all that we can to make it happen. And, just sometimes, that might mean following the example of the most

popular TV presenters in the land and speaking truth to power. Listen to John speaking of Jesus: “He will baptise you with the Holy Spirit and with fire”. That’s not just to warm your hands. It’s to set the world ablaze.

**You can find more sermons on our parish website hampsteadparishchurch.org.uk – and then follow the link at the top of the page, and on youtube

Reviews

Wilde Life



The Hampstead Players

Bill Risebero on the Hampstead Players’ Autumn production.

When we go to a performance of Oscar Wilde’s *The Importance of Being Earnest*, we expect outrageous ideas and brilliant wit. We approach it as the ultimate feel-good play, all the more beguiling for being so familiar. We sit back and let the improbable happenings take us over, and eagerly anticipate the well-known punch-lines as they come thick and fast. It’s as full of quotations as *Hamlet*, all of them funnier.

The Hampstead Players’ Autumn production, as the directors’ programme note suggested, came as a much-needed antidote to the previous twenty-odd months of lockdown and isolation. And it certainly did its job. No less than three directors - Sarah Day, Adrian Hughes and Matthew Williams - must have worked well together; this was a really coherent and enjoyable production.

If we have been around for a while, we are used to the crystalline precision of an older playing style, the one typified, perhaps, by the famous Gielgud production of the Fifties, with Edith Evans at its centre, a style at once correct, elegant and mannered.

The Hampstead Players gave us something freer and more modern. There was less elegance and precision, but in their place came

invention and energy, in a production which cracked along at a great pace, and was over before we knew it, or indeed wanted it to be. Even the simple and ingenious set helped the play along, with two scene changes choreographed neatly into the action, by Sheena Craig and Kim Bournnell's willing stage team.

As for the players, they seemed convinced of the first requisite for comedy, that is, to be deadly serious about what is going on, and for each to believe implicitly in what they were saying, however paradoxical. Mike Gale, as Algy, and Adam Smyth, as Jack, were a great double act, the attractive irresponsibility of the one playing, with excellent comic timing, off the exasperated respectability of the other.

The meeting between Gwendolen (Caroline Lezny) and Cecily (Katy Owens) was one of the highlights of the play. We watched happily as the tension built and they began to call each other a lot of other things before getting round calling each other sister. Who knew that a slice of cake could cause such trouble?

The proposal scenes, too, were a delight, as the two young women in their different ways took the initiative over their ardent but unpracticed lovers. Equally delightfully, Dorothy Jenkins' flirtatious Miss Prism and David Gardner's gentle Canon Chasuble gave us another, more autumnal, courtship.

But it is Lady Bracknell who stands at the centre of these two dysfunctional households and is key to resolving the preposterous plot of the play. She is also a snobbish, intolerant parvenue. Moragh Gee however was not the Gorgon that Jack accuses her of being and which other more extravagant Lady Bracknells have aspired to. Small of stature, she yet dominated her scenes with a quiet, dignified mien, giving a temporary pause to the frenetic happenings around her. That way, strangely, her outrageous opinions became almost convincing.

Matthew Williams has recently given us a sequence of acerbic comedies, full of social criticism, such as Jonson's *The Alchemist*, and Gogol's *Government Inspector*. If I include *The Importance of Being Earnest* in this list, it is because Wilde's play is not only a very funny comedy, but also a sharp satire on the lives of a privileged class. The

programme note made this clear too, and the production itself bore it out. The characters' extravagance, sharp practice, snobbishness and manipulative behaviour were not to be hidden.

Class differences were very evident. As the household servants Lane and Merriman, Simon Young and Tom Benn tolerated their servility with a meaningful wryness. Among the privileged characters, differences of status were pointedly remarked on: between Gwendolen and Cecily, for example, or between Lady Bracknell and almost everyone else.

And even more trenchant was the unexpected arrival of the lawyer Gribbsby (an insistent Catherine Martin), in a scene omitted by Wilde from early performances only for reasons of length. In it we get a glimpse of the world outside the two self-centred households, and see their hypocritical actions impinging on others. Irresponsibility has consequences.

I have to admit that till now I have tended to see the play simply as entertainment, perhaps the funniest comic play ever written in English. Yet paradoxically this is to do Wilde something of a disservice. He had progressive beliefs, both politically and morally, and was made to suffer for them. He had already written *The Soul of Man under Socialism*, and was soon to write *De Profundis* and 'The Ballad of Reading Gaol'. We cannot lose sight of the serious purpose lying behind the beguiling comedy. The Hampstead Players gave us both, in good measure.

Suzanne Pinkerton reflects on **The Hampstead Collective** performance of *Messiah* at St Mary's Dartmouth Park

Being driven through the streets not so far from Hampstead and having to say "Where are we?" made me realise that, even after 60 years in London, there were plenty of areas where I'd never been. And suddenly there was a great Victorian Gothic church looming over us, and when we entered St Mary's Dartmouth Park it was glittering with candles in every available space.

Just right to put us in the mood for *Messiah*. The small, but perfectly formed, orchestra was tuning up and we would once more be reminded that no-one plays Baroque or Renaissance music like the Brits. As I've said before they were an early force in the revival of this repertoire. The chamber choir was settling itself, though I was told Covid isolation had caused a thinning out of the bass line, and it was reassuring to see our own Geoffrey Webber on the chamber organ.

And extremely interesting to see our own Aidan Coburn, who also provided very full and informative programme notes, as conductor. He's doing more and more of this – I believe he did some training when he was at Guildhall – and it's a role that suits him. He keeps his beat calm and clear, he doesn't plunge around all over the place and people seem to enjoy working with him. I know the Community Choir does.

Now the soloists must be introduced. I'll deal with the gentlemen first as, if anyone represented parts of Britain, they did. Our tenor was Ruairi Bowen, who – how did you guess? – is Welsh. It's always a pleasure to hear his warm, flexible tenor, and as somebody remarked to me, in an aria like "Every Valley" he smiles and looks as if he's enjoying himself. Though when he got to making "the crooked straight and the rough places plain", as a long-term resident of the last road in Barnet, I couldn't help thinking "I wish!" The tenor gets quite a long break before he sings again – though at least the singers were sitting at the side and not obliged, in front of the audience, to be careful not to wriggle – but he came back very strongly in "Thou shalt break them". He's off to sing in an opera in France which is still being written, so hopefully we can hear all about that later on.

Now we move to a different branch of Brit, with Malachy Frame, whose name gives him away as Irish – from Belfast in Northern Ireland to be exact. He has a tall, distinguished presence, and a distinguished voice to go with it. He was at the Royal Academy of Music when I was helping in the Museum, and he's very much developing what he learnt there. "Why do the nations" had plenty of snap and crackle, but I think the one everyone waits for is "The trumpet shall sound". Oh yes, it did, in the hands of Tom Freeman-Attwood, also a memory for me at the RAM, where his father is the Principal and was a

trumpeter too. If the roof had not been so high they would have raised it. With, of course, a proper period trumpet.

And now, the ladies. Jess Dandy is well known to us, and has just the sort of sympathetic approach an aria like “He was despised” needs. With her black concert gown twinkling with sequins in the candle-light she showed real tenderness in her arias - the contralto is the caring, soothing character in Messiah.

And then soprano Rebecca Hardwick. Like James James Morrison’s Mother in A.A. Milne’s famous poem, she put on a golden gown, and how it showed up in the lighting. She started well, and even got better as she went on. “I know that My redeemer liveth” is really the soprano’s treat, and she convinced us she was full of joy. Speaking of sopranos, the Colla Voce Singers have collected a particularly strong line-up.

As Handel’s masterpiece sounds down the ages it can become extra-relevant to what is going on. “Why do the nations so furiously rage together” could have been written this week. “He shall feed his flock” – but where? We have to do something. “Thou shalt break them” can seem horribly likely, whereas “Come unto me all ye that labour, and ye shall find rest” is one thing we hope.

Everyone was cheered at the end. And now I know where Dartmouth Park is!

Musical Notes including service music and concerts

Geoffrey Webber

This year’s music for Epiphany includes some familiar favourites, such as *Three kings from Persian lands afar*, arr. Cornelius, and *Bethlehem Down* by Peter Warlock, together with a less well-known anthem by the great early 19th-century musician William Crotch, Professor of Music at Oxford and the first Principal of the Royal Academy of Music. Once a staple of the English cathedral repertoire, his anthem *Lo! star-*

led chiefs comes from his Oratorio *Palestine* (1812) and opens with the memorable couplet “Lo! star-led chiefs Assyrian odours bring / And bending Magi seek their infant King!”. The Cornelius *Three kings* includes the Epiphany chorale *Wie schön leuchtet der Morgenstern* sung in the English translation “How brightly shines the morning star”. A rather different take on the same chorale can be heard in Buxtehude’s fine setting of the chorale for organ, BuXWV 223, which opens with the melody in the bass line in *pastorale* style, and concludes with a rousing fugato. And for a third version of the chorale, visiting organist Tim Wakerell contributes a setting by the late 19th-century German organist Max Reger.

The composer Richard Shephard died last year, and our January Evensongs include his setting of the *Preces and Responses*, and his *Liverpool Service* (Sunday 9th). Richard sang as a lay-clerk at Salisbury Cathedral before moving to York Minster, where he became involved in the work of the Minster well beyond the traditional activities of a songman. He eventually became a lay canon and Chamberlain of the Minster, and was also much involved in many different musical and other activities in and around the City of York. Founded in his memory, The Richard Shephard Foundation (charity no. 1189066) now exists to bring music into primary schools in Yorkshire. Unaffected by modernism, his music is lush and vocal in nature; a countertenor himself, the alto parts always have much to contribute to his rich harmonies.

A concert for the Friends on the Music on Saturday 20th marks the anniversary of the death of the great Dutch organist J. P. Sweelinck, and anniversaries of composers of English church music that occur this year include the 450th anniversary of the death of Christopher Tye and the birth of Thomas Tomkins in 1572, so we can expect some music from these composers as we proceed through the year. Unfamiliar composers that appear on the Music List this month include Giammateo Asola (d. 1609), who worked for most of his life in the church of San Severo in Venice. You won’t have been there, as it was destroyed during Austrian rule in the early 19th century. Asola’s surviving music shows that Venetian music in the late 16th century wasn’t all about St Mark’s and the *cori spezzati* tradition, since his music remained polyphonic and generally conservative in style.

A contrasting style of vocal counterpoint can be heard on 30th January in the form of music by two contemporary British composers, Michael Finnissy and Francis Pott. The Feast of the Presentation of Our Lord in the Temple, which is also the Feast of the Purification of the Blessed Virgin Mary (transferred from 2 February) marks the liturgical change of Marian antiphon at Compline to the *Ave Regina caelorum*. Finnissy's setting is typically spare and lucid in texture, whilst Pott's setting of the great hymn of praise to Christ, *Jesu dulcis memoria* (attributed to Saint Bernard of Clairvaux), gradually develops from a single line into more complex counterpoint with varied harmonic colours, based on a loose variation form.



The Hampstead Collective Spring Season at Hampstead Parish Church

Mon 3rd January 7.00pm Kings and Stars: Music for Epiphany
Directed by Malachy Frame

Join eight singers from the Hampstead Collective for a programme of music for Epiphany and the New Year, including works by the great Renaissance composers John Sheppard, William Byrd and Orlando di Lasso, and by two giants of the German Romantic school, Felix Mendelssohn and Robert Schumann.

Mon 7th February 7.00pm Lieder Recital of Wagner and Robert Schumann

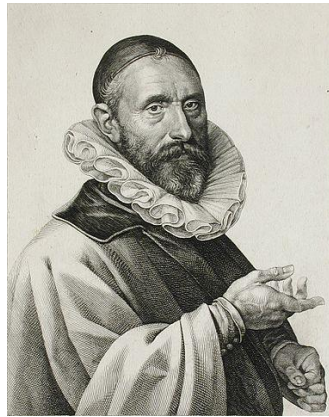
Mon 7th March 7.00pm Couperin Lecons de ténèbres

All concerts are bookable through The Hampstead Collective website. Season ticket savings are available if you book all 3 at once.

The Friends of the Music, Hampstead Parish Church

Saturday 22 January, 7.00 pm

The Martindale Sidwell Recital 2022



The Orpheus of Amsterdam

Celebrating the music of **Jan P. Sweelinck** (b. 1562, d. 1621) and his English friend **Peter Phillips** (b. 1560/61)

Organ music by Sweelinck, including his *Fantasia Chromatica* and variations on 'Mein junges Leben hat ein end', interspersed with motets and chansons by Sweelinck and Phillips

Geoffrey Webber (organ), Aidan Coburn (tenor) and Malachy Frame (baritone)

This concert celebrates the major Sweelinck anniversaries that fall around this time, noting both his birth date of 1562 and his death date of 1621. With the focus on his major keyboard works, with samples from the different styles and forms he adopted, it also includes two of his charming French vocal duos. The concert also has a strong Anglo-Dutch element, as it marks the friendship between Sweelinck and his almost exact English contemporary Peter Philips. The programmes includes Sweelinck's variations on a keyboard Pavan by Philips, and some solo motets by the English composer.

Music list for January

Sunday 2nd – Christmas 2

10.30 am. Holy Communion

Organ prelude *Gelobet seist du, Jesu Christ* (BuxWV 189)

Dieterich Buxtehude

Opening Hymn 21

Mass setting (GI/S&B/AD) *issa O magnum mysterium*

T. L. da Victoria

Gradual Psalm 147. 13 – end Tone viii/I

Offertory *All this time* William Walton

Post-communion Hymn 40

Organ postlude *Fuga in C* (BuxWV 174) Dieterich Buxtehude
(No Evensong)

Sunday 9th – Epiphany

10.30 am. All-age Holy Communion

Organ prelude *Wie schön leuchtet der Morgenstern* (BuxWV 223)

Dieterich Buxtehude

Opening Hymn *We three kings of orient are*

Mass setting (GI/S&B/AD) *Communion Service in D*

Kenneth Leighton

Communion *Past three a clock* Trad., arr. Charles Wood

Post-communion Hymn 47

Organ postlude *Canzonetta in G* (BuxWV 171)

Dieterich Buxtehude

5 pm. Evensong

Organ prelude *Elegy* Harold Darke

Introit *Three Kings from Persian lands afar* Peter Cornelius

Preces & Responses Richard Shephard

Psalm 46 after Luther

Canticles *The Liverpool Service* Richard Shephard

Anthem *Bethlehem Down* Peter Warlock

Hymn 52

Organ postlude *Alla Marcia* Henry Coleman

Sunday 16th – Epiphany II

10.30 am. Holy Communion

Organ prelude *Récit* (Livre d'orgue) Pierre Du Mage
Opening Hymn 56
Mass setting (GI/S/AD) *Missa de Sancta Maria* G. M. Asola
Gradual Psalm 36. 5-10 Tone
Offertory *Adoramus te Christe* G. M. Asola
Post-communion Hymn 55
Organ postlude *Grand jeu* (Livre d'orgue) Pierre Du Mage

5 pm. Evensong (Organist - Liam Crangle)
Organ prelude *Das alte Jahr vergangen ist* (BWV 614) J. S. Bach
Introit *How dear are thy counsels* William Crotch
Preces & Responses Richard Shephard
Psalm 96 Percy Buck
Canticles *Evening Service in F* Samuel Wesley
Anthem *Lo, star-led chiefs!* William Crotch
Hymn 49 (ii)
Organ postlude *Fugue in E flat* (BWV 552) J. S. Bach

Thursday 20th

6.30 pm. Evensong (Junior Choir)
Preces & Responses Plainsong
Canticles *Evening Service in G* Charles Stanford
Anthem *The Lord bless you and keep you* John Rutter

Sunday 23rd – Epiphany III

10.30 am. Holy Communion (Organist - Tim Wakerell)
Organ prelude *Wie schön leuchtet der Morgenstern* (Op. 135a)
Max Reger
Opening Hymn 415 (t. Lyngham)
Mass setting (GI/S&B/AD) *Missa brevis* Lennox Berkeley
Gradual Psalm 19. 1-6 Tone iii/5
Offertory *O salutaris hostia* Edward Elgar
Post-communion Hymn 388
Organ postlude *Fugue in G* (BWV 577) J. S. Bach

5 pm. Evensong (Organist - Tim Wakerell)
Organ prelude *Meine Seele erhebt den Herren* (BWV 648) J. S. Bach
Introit *Almighty and everlasting God* Orlando Gibbons
Preces & Responses Richard Shephard

Psalm 33. 1-12 Magnus Williamson
Canticles *The Chichester Service* William Walton
Anthem *Behold, how good and joyful* John Clarke-Whitfield
Organ postlude *Ave Maria, Ave Maris Stella* (Trois paraphrases
Grégoriennes) Jean Langlais

Sunday 30th – The Presentation of our Lord

10.30 am. All-Age Holy Communion

Organ prelude *Trio* William Lloyd Webber
Opening Hymn Christ be our light (t. Farrell)
Mass setting (GI/S&B/AD) *Missa Solemnis in C* (K 337)
W. A. Mozart

Post-communion Hymn 499

Organ postlude *Festal Flourish* Gordon Jacob

5 pm. Evensong

Organ prelude *Prelude on 'Picardy'* John Joubert
Introit *Ave Regina caelorum* Michael Finnissy
Preces & Responses Richard Shephard
Psalm 132 Edward Elgar
Canticles *Evening Service in B minor* T. Tertius Noble
Anthem *Jesu dulcis memoria* Francis Pott
Hymn 44
Organ postlude *Processional* Alan Ridout

Aidan Coburn

Director of the Junior Choir

Geoffrey Webber

Director of Music

Planning

Do you ever have so much planned for the next day,
and then you wake up and just say, "Nah"?

Countdown to net zero

From Parish Pump

The Church of England is consulting dioceses, cathedrals, national institutions, parishes, schools, and other interested parties on a proposed route map to achieve net zero carbon by 2030.

The draft route map suggests how all parts of the Church of England can make changes together, in order to achieve the ambitious target set by General Synod in 2020: to be net zero carbon 20 years ahead of the Government's targets.

It includes recommendations for building maintenance, heating and the availability of specialist advice for each set alongside how the central Church and dioceses can offer support.

The draft net zero carbon route map was written by a sub-committee of the Church of England's Environmental Working Group, chaired by the Bishop of Selby, Dr John Thomson. He said: "God's creation is in crisis, and there is an urgent call to address this at every level of our global community.

"Synod has set an ambitious target. We recognise this will be challenging, however many adaptations can also be made simply and quickly, such as switching to a green energy provider, filling gaps in windows, and changing lightbulbs, all of which can help to reduce energy costs.

"I encourage individuals and communities to engage with these consultation proposals and to think at every level what can be done to be part of the change. We need to safeguard and care for all of God's creation."

The Government has committed to a target of net zero carbon by 2050, with an interim target of a 78 per cent reduction, set in April 2021. Anyone can respond to the consultation online before the closing date of 28 February 2022, with responses particularly requested from Dioceses and Cathedrals.

Follow up from last month's magazine

In the December issue I asked if anyone remembered this photo – or at least such Remembrance Day processions along Church Row. Inigo Woolf tells us the man in the wig is Brian Wilson, the Metropolitan Borough of Hampstead town clerk, and that it must be pre-1965.



Who doesn't love a tree?

Around the world trees are trying to save the planet and many schemes exist for replenishing stocks.

More locally (very locally in fact) we have some beautiful old trees in our churchyard. But how old? Yew trees can live for thousands of years and I don't think any of ours are that old, but it would be interesting to know more about them. They're not on the inventory of ancient yews – ancient-yew.org – and compared with some that are they're not so big. Would anyone be interested in taking this further?

There is an Ancient Tree Inventory run by the Woodland Trust ati.woodlandtrust.org.uk where you can get information about assessing the age of a tree (measuring the girth for instance, really old yews tend to be more than 6m) and ask for someone to visit to verify your findings. And not just yews. What about the cedars? They must be quite young because there are photographs showing the front of the church without them but, again, it would be interesting to know.

Did you know Camden has a map of all the trees in the borough with details that include their carbon storage and gross carbon sequestration in kilograms? Camden.gov.uk/trees

Citizens uk

In 2020 *citizensuk* featured in the list of charities to which the parish contributed.² So who are they?

“Citizens UK is a people power alliance of **diverse local communities working together for the common good.**

Our mission is to **develop local leaders, strengthen local organisations** which are the lifeblood of their communities and **make change.**

Our member communities are deeply rooted in their local areas. These schools, universities, churches, mosques, synagogues, parent groups, health trusts, charities and unions, are important civic institutions which connect every day to the lives of hundreds of thousands of people.

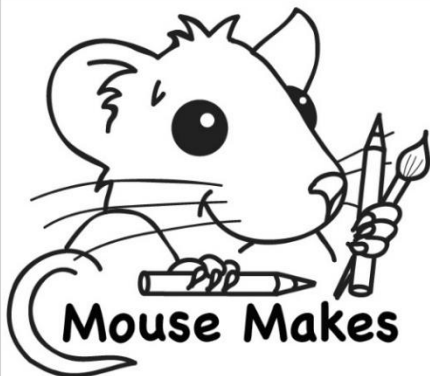
Through the method of Community Organising we enable communities and local leaders to **develop their voice and come together with the power and strategy to make real change.**

This leads to hundreds of neighbourhood improvements - from zebra crossings outside primary schools to reopening renovated public toilets in cemeteries. We are concerned by housing, low wages, treatment of migrants, climate change, safety and tackling violence affecting young people on our streets.

And our work has led to some of the biggest campaign impacts in the UK, such as the *Living Wage* with its £1.3 billion of wages won for low-paid workers, or successful campaigns to persuade the Government to stop exploitative lending by capping the cost of credit; or introducing a law to *prevent the detention of children for immigration purposes.*

They are a nationwide organisation divided into chapters, one of which is London. Do have a look at their website citizensuk.org

²You can find our Annual Report on the parish website under “Financial” in the left hand menu)



When I am afraid
I will **trust** you,
I praise God for
His word,
I **trust** God, so
I am not afraid.

Psalm 56:3-4



But I **trust**
in you,
O Lord;
I say,
"You are
my God."

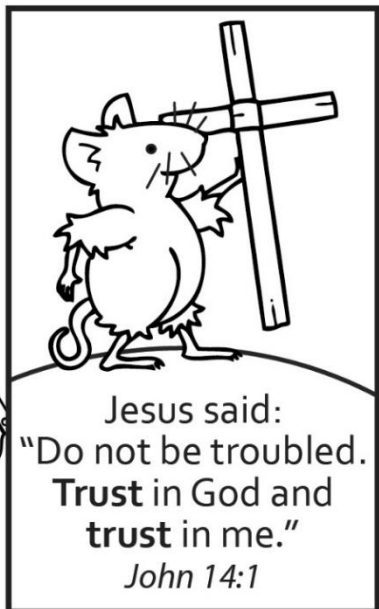
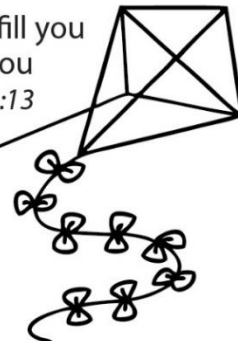
Psalm 31:14



The Lord is good,
a refuge in times
of trouble.
He cares for those
who **trust** in Him.

Nahum 1:7

"May the God of hope fill you
with joy and peace as you
trust in Him." *Romans 3:13*



Jesus said:
"Do not be troubled.
Trust in God and
trust in me."
John 14:1

Cut out and colour these cards to
help you to remember to trust in God.

Trust in the Lord with
all your heart and
lean not on your own
understanding.
In all your ways **submit**
to Him and He will make
your paths straight.

Proverbs 3:5-6



INFORMATION

Some things have changed—some have stayed the same. There are still things you can help with and groups you can join: here we list the contact names for some that might be of interest to you.

WORKING GROUPS

Altar Servers: If you would like to join the Serving team please contact David Gardner 020 7435 2906 / davidpsgardner@btinternet.com

Sidesmen and Welcomers are elected at the Annual Parochial Church Meeting in April - please contact the churchwardens

Church Stewards

Keeping the church open and welcoming visitors are important parts of our mission. Could you be an occasional steward?

Details from Sarah Cheriton-Jones sarah.cheriton@btinternet.com

Coffee on Sunday mornings

We hope to start serving coffee after the 10.30am service again soon. Would you consider helping? Please contact Celia Walser if you could give the occasional Sunday morning

celia.walser@btinternet.com

Helping with events

Catering, washing up, clearing up etc.

[Elizabeth.beesley](mailto:Elizabeth.beesley@hampsteadparishchurch.org.uk)

[@hampsteadparishchurch.org.uk](mailto:Elizabeth.beesley@hampsteadparishchurch.org.uk) / 020 8458 3906

Flowers

If you would like to help with the flowers, or ask for flowers in memory of someone please contact Marilyn Brooks brooksmarilyns@hotmail.com

Cleaning

The group gets together on specified Saturdays (about four times a year). If you would like to help, please contact Anne Stevens 020 7794 0874 a.f.stevens@aston.ac.uk

Gardening

We meet on the first Saturday of the month from 10am to noon. We have some tools and gloves and will guide you as to what needs doing. Details from Jenny Bunn jennybunn1@icloud.com or judy.east@hampsteadparishchurch.org.uk

INTEREST GROUPS

Bible Study:

currently meeting on zoom; takes one book of the bible each month. There are usually two dates and times to choose from. Look out for details in the weekly email.

Arts and Faith:

Taking a break in December but usually meets on zoom on Thursdays after Evening Prayer. Details from Andrew Lloyd-Evans alloydevans@waitrose.com

21 Group

This is a monthly 'home-grown' Current Affairs Discussion Group, currently meeting on zoom, where members themselves offer to lead discussions on a topic of interest to them—this is not obligatory! If you are interested in coming and for more information please contact Revd Jan Rushton jan.rushton5@gmail.com

Friends of the Music

Exists to support the music in the church. They organize a number of musical and social events throughout the year. See their website at Fom.org.uk

Some dates to note:

Friends of the Music AGM – 5th February

Hampstead Collective – 7th February & 7th March

Ash Wednesday 2nd March

Easter Sunday – 17th April

Pentecost – 5th June

