

December 2019

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* *from Parish Pump*

The Curate/'Mother Abbess' Writes...

As I write, the dress rehearsal for *The Sound of Music* is in a few short hours. By the time you read this, the children will have sung their last Auf Wiedersehen Goodbye, the stage will be packed away until the next Hampstead Players show, and the tenderness of Edelweiss and delight of Maria's Favourite Things will be ringing in the ears of all who enjoyed the performances (and joined in!). So many have worked so hard on the big things and the little things, from complex orchestral arrangements to tiny ingenious velcro tabs that make for a perfect wimple. Huge appreciation to all who have brought the Hampstead hills to life with the sound of music.

There is a tinsel-twinkle sparkle in the air as a community comes together and joins in with the delight of theatre and music, as well as liturgy and worship. We open our doors widely, and there is much to celebrate and anticipate. As Advent meets us in these shorter, colder days, we will visit residents at the Age UK Camden centre in Henderson Court, and at Spring Grove. In church we welcome schools for Carol Services (including our own wonderful Hampstead Parochial), the Marie Curie Hospice for their deeply moving service of remembrance when the walls are covered with names of loved ones, and we rejoice with the community who come for the Community Choir's Christmas Lights carols on 6 December, our parish Carol Services on 1st and 22nd. This is a place of light and hospitality, and a place of hard work and enormous commitment from many volunteers who show with their whole heart that this truly is a house of God and a gate of heaven in NW3.

Throughout December, as the C4WS night shelter guests meet here for food, rest, and conversation every weekend, the parish gathers to hear the stories of how God brings light into the darkest corners of the world. Advent is a time to focus on liberating patriarchs like Abraham and Moses, the prophecies of Isaiah, who promises the coming of our Prince of Peace, the wild wisdom of John the Baptist, and the Virgin Mary's holy 'yes' to the Creator of all things when she consents to be the Mother of God.

We focus too on the traditional four Advent themes of judgement, death, heaven and hell. You are invited to come to a series of reflections with art and prayer on 4, 11, and 18 December from 8-9pm in church. Even if you can just come to one of these, come! They are opportunities to look at these profound

themes in a new way together, accompanied by artists including William Blake and Rembrandt.

For weeks now, London's shops have been packaging their stuff in festive displays for the annual festival of 'Capitalism-mas'. There are indeed presents to buy, and much to plan. There is no such thing as a perfect Christmas, though. There is hardship too for those who find the season difficult, whether because of loneliness, loss, homelessness, or anxiety. In these weeks, filled with complexity, take time to hear the Christian story, to participate in the wonder of God's world, to trust you are God's beloved. Take time to meditate on the promise of Jesus, the reason for the season, and the True Gift for all.

Ayla Lepine

December

Apparently, I should have gone into IT. Well, that's according to a recent article in *The Metro* which reports on a survey based on what part you played in the school Nativity Play.

Marys are, they say, destined for retail and enjoy yoga;

Josephs will work in finance and enjoy shopping;

Angels ended up in marketing, Innkeepers and kings in the construction industry, shepherds and donkeys in IT, sheep in healthcare. But the star role goes to oxen, who, the survey says, go into advertising and become the highest earners.

I've never had much enthusiasm for IT – but then, if memory serves, I wasn't much interested in being a shepherd either!

I'm tempted at this point to say something along the lines of "Thank Goodness November's coming to an end" but I have to remind myself that some people actually enjoy the range of activities, the busy-ness of church life, and bite my tongue! Reviews further on this issue cover most of the events and another of *The Sound of Music* will appear next month. The reviewers obviously

enjoyed the respective productions. And, if I'm honest, *The Dream of Gerontius*. which I'd never heard right through before, will stay with me for a long time. But I'm unashamedly glad we decided against the Christmas Market! Even if it leaves a question mark over what we do next year. Perhaps you can help – what did you particularly enjoy about the Christmas Market? If we wanted a “Christmassy” event next year, what should it be? And when? ¹

To remark on November's busyness being behind us shouldn't be taken to imply that there's nothing happening in December! As Ayla has outlined above we have – The Advent Carol Service – Advent Meditations on Wednesday evenings – A Christingle - The Service of Nine Lessons and Carols – Christmas Lights Concert – Bach to Baby – six school carol services – a Lunchtime Concert featuring former choir member Kathy Nicholson, and a Literary Hour with a Christmas theme. Not necessarily in that order.

Oh, and the Christmas services.

But if that fills you with dismay take heart - January is only a month away!

Judy East

AgeUK Camden

Thank you to everyone who contributed to the Christmas bags (“Hampers”- I'm trying to avoid the term “goody bag”) for AgeUK – whether by sponsoring gifts, knitting mittens, helping wrap and pack; to the children who made cards to go in each one. And to the team who do the shopping and organising. These gifts are so much appreciated by the recipients.



¹ Thank you for your responses to where we put the diary – you are evenly divided between stay as it is, have it before the contents, have it after the contents. You'll find out in January which we're trialling first!

Love beyond death - sermon

Words from the Creed: We look for the resurrection of the dead and the life of the world to come.

This month many of us have been immersed in the shock and awe of Verdi's setting of the Requiem and Elgar's setting of Newman's Dream of Gerontius. Meanwhile our Sunday worship, from All Saints and All Souls through Remembrance-tide to next week's Feast of Christ the King, has invited us to raise our eyes and our hearts beyond the trauma and mortality of life on earth to the ultimate prospect of the resurrection of the dead and the life of the world to come.

Jesus' own teaching about the end of the world was probably influenced by his acute sense of the crisis which would claim his own life. By his life and death the kingdom of heaven was breaking into the world. He challenged his followers to urgently embrace this dramatic new reality. But he also seems to have recognised, as we saw in this morning's gospel reading, that they would have to wait for the final act in the great drama of salvation. The young church clearly expected Christ's second coming to occur relatively soon, within the lifetime of many, but they were warned not to follow those who would claim to know that 'The Time is near.' By the time this morning's relatively late epistle was written, it was beginning to be accepted that there might be a longer period of waiting, so it was wrong for people to give up working to provide for themselves and their dependents. According to the book of Acts, one of the last things Jesus said to the disciples was that it was not for them to know the times that the Father had set by his own authority (Acts 1.7). And we are still waiting. How long, O Lord, how long the chorus sang in quiet resignation at the end of Gerontius. What then are we supposed to mean as week by week 'we look for the resurrection of the dead and the life of the world to come.'

The only thing we can say with any degree of confidence about the life of the world to come is that it will be a realm within which God's authority is absolute and all-embracing. We shall be received into God's Love, for that will be the very air we breathe; and as we breathe that air we shall be made whole. There

will be a party, and what a party! But in the searching light of God's presence there will also be truth and judgment, leading to painful but healing reconciliation, for there will be no room in heaven for the pretences and pretensions that we build around ourselves. We do not know how this will be done. Both Verdi and Elgar give us more than a sniff of fire and brimstone, though I refuse to believe that God will condemn anyone to an eternity of Hell. The soul of Gerontius is consumed yet quickened by the very glance of God as his guardian angel sings the triumphant Aleluia for his salvation. Nothing that is sinful, all the things that I am or should be ashamed of, including the pride that may have concealed them from myself and others, none of that can survive in the presence of God. I shall feel naked, diminished, but also cleansed. I can only put my trust in the love of God in Jesus Christ who has reached out to me, and will not allow me to perish utterly. I hope that is what Jesus meant when he promised in this morning's gospel that in the great apocalyptic crisis that he foresaw, 'not a hair of your head will perish' (Luke 21.18)

I do also believe that as we are received into the great cloud of witnesses, we shall be welcomed by those whom we have known and loved on earth, and we in our turn will be ready to welcome others as they too are gathered in. As St Paul teaches in his first letter to the Corinthians, we shall all be changed, but that does not mean that we shall become unrecognisable to one another in the essence of our personhood. This much we can infer from the gospel accounts of Jesus' death and resurrection. As a human, Jesus did experience death – an excruciatingly painful death – but because He was one with God, death could not take away his life. After his resurrection he met with the disciples on several occasions, and they bore witness to the fact that he was utterly alive and thoroughly recognisable as the person they knew and loved. Once they had grasped the reality of Jesus' resurrection, the physical presence which they had experienced spasmodically could be withdrawn; yet they still knew he was alive and present with them.

And we are in the same situation as they were. If the Spirit dwells in us and we dwell in the Spirit, our experience of life and death is utterly transformed. As we saw so movingly in the silent film of Joan of Arc, the Spirit which dwelt in Joan's heart and soul was steadfastly triumphant even when the flames of a cruel martyrdom claimed her body. Most of us will never face

a physical challenge like that, but when our faith is challenged by events, or perhaps when we are mocked or patronised by others for our faith, the Spirit dwelling in our hearts enables us to remain standing; and in Paul's words to the Ephesians, 'having done all, to stand' (Eph 6.13).

How is it that the Spirit can give us such life? St John teaches us that God is Love, and those who dwell in Love, dwell in God. This profound truth lights up every corner of our lives, and in particular every aspect of our relationships, not only in this world, but as a key to the life of the world to come. Because the love that flows from the heart of God can never die, the friend who is touched by that love here on earth, even as it is mediated through our imperfect hearts, is touched by the very essence of eternal life. It is in and through the love of God, as we have come to know it in Jesus Christ our Lord, that all that is good and all that is true in our own ties of affection for one another, is blessed to go with us into the life of the world to come. In the words of the hymn, 'this is the precious stone that turneth all to gold, for that which God doth touch and own cannot for less be told.'

Handley Stevens

More sermons can be found on the website
hampsteadparishchurch.org.uk/data/sermons

Charity News

The Bethlehem Arab Society for Rehabilitation



Inclusive World for All

First and foremost a human being

Today's Bethlehem, in the West Bank, might seem far removed from the peace and tranquility we sing of at Christmas. Instead we see restrictions on people's lives, barriers to physical movement, and a lack of autonomy and freedom. The cumulative effect of all these, and of the episodes of physical violence, leave psychological scars which seem to deny the hopes expressed in our Christmas songs.

Yet despite this, it would be wrong to think of Bethlehem as a place without hope. A deprived, dilapidated yet strangely beautiful city, it still insists on the possibility of reconciliation. Much of this is done through numerous local initiatives, many of them religious and often ecumenical. Hampstead Parish Church has associations with two of these.

The Tantur Ecumenical Institute was founded in 1972, by the Catholic, Protestant and Greek churches, as a place for theological research. Its aims include bringing together the three Abrahamic faiths and promoting reconciliation in the Holy Land. Its location - in Jerusalem, but very near the wall that divides it from Bethlehem - is a symbol of the divisions that exist and need to be healed. The Church of the Nativity and the Church of the Holy Sepulchre are on opposite sides of the barrier.

In November 2020, our Parish proposes a tour of the Holy Land. Engaging with Tantur and its ideas will be an essential component. The tour will include time spent in Bethlehem and here it would be possible to visit another key project. The Parish's extensive giving programme, to which our Christmas collections will go, includes support for the Bethlehem Arab Society for Rehabilitation.

BASR began life in 1960 as a Cheshire Home. It has developed into a centre of medical excellence in the Middle East. It seeks to develop innovative medical policies at national and international level, but is also a local hospital in its own right, continuing to excel in the treatment of the physical and mental traumas all too prevalent in the West Bank today. Its philosophy is based on its insistence that people's lives matter, whoever they are. 'Every patient', says Edmund Shehadeh, the Director, 'is first and foremost a human being'.

Women and children are the focus of the centre's work, but no-one, of whatever gender, age, race or belief, is turned away. This means that demand exceeds the hospital's ability to deal with it. BASR's holistic approach is born partly out of this necessity: lack of funds encourages the involvement of the patients' families, and this pays great dividends in helping to integrate them back into society, which is the ultimate aim. There are also educational programmes which attempt to deal with illness through health education and community support. Paediatric follow-up services, a social services unit giving

support to families, community-based day-care, and vocational training all play a part. It is a welcoming and inspiring place.

To find out more about the proposed tour of the Holy Land contact Ayla Lepine at ayla@hampsteadparishchurch.org.uk. If you want to know more about BASR, look at their website www.basr.org. Most of BASR's funds - never enough to meet the needs - come from voluntary donations. Part of our Christmas collections will go to BASR but if you would like to give a further donation, please contact Edmund Shehadeh on basr@basr.org.

Bill Risebero

PCC REPORT

COMMUNICATIONS AND WEBSITE – EXTERNAL LIGHTING – SOCIAL MEDIA POLICIES – REFUGEE SPONSORSHIP PROJECTS

The PCC's autumn meetings were held on 16 September and 11 November.

One of the main topics discussed at both meetings was the Communications Review carried out earlier in the year with the assistance of an external PR consultancy. A small group of congregation members discussed the consultants' recommendations and reported back to the PCC, which has agreed to move forward with some (but not all) of these ideas. You may have already noticed our improved presence on social media via Facebook and Instagram, and further projects include developing a new logo and preparing a brief for the design of a new website.

The PCC has also approved new communications and social media policies, including one relating specifically to our work with children and young people, to ensure that all communications are safe and appropriate and in line with the Church of England's 2019 Digital Charter.

We have approved the engagement of a contractor for the planned improvements to the lighting of the exterior of the church, but our application to Camden Council for planning permission is still pending. We also received a report on work that will be needed to repair and improve the roof over the

choir vestry, which has suffered several leaks during recent heavy rain and now needs further work to prevent leakage in the longer term.

Our Treasurer Inigo Woolf provided preliminary budget figures for 2020, and once again emphasised the importance of regular giving by congregation members to fund the church's regular activities and achieve the aims of our Mission Action Plan.

At the November meeting we received an update from the community sponsorship group on our sponsored refugee family and the possibility of applying to the Home Office together with other Hampstead churches to sponsor a second family. However this will only be possible if someone can be identified to take on the role of co-ordinator/project manager for this project. If you or someone you know might be interested Sheena Ginnings can provide more details.

Nick Walser – PCC Secretary

Review Section

Dream of Gerontius / Monteverdi's Vespers / Verdi Requiem / Joan of Arc

The Sound of Music

Yes indeed – the hills of Hampstead have been alive with it in the last few weeks and the church has been very busy.

Three contrasting religious works featured (besides the film with a score of Renaissance music, which I did not see). My apologies that health problems kept me away from the Scratch Requiem. But off we went with *The Dream of Gerontius*.

Elgar was never, which seems a shame for him, quite comfortable in the solid middle-class world of very late Victorian and Edwardian England. His Dad was a shopkeeper, and he was a Catholic. At the time, this was not a usual thing to be if you were English, and Alice, his beloved wife, converted to please him.

It was a very much more high-profile conversion which was responsible for *Gerontius*. Elgar's parish priest gave him, as a wedding present, a copy of the

poem by John Henry Newman, who raised eyebrows as an Anglican clergyman by not only converting, but ending up a Cardinal, no less. And, just recently, he has done even better, being canonised as St John Newman. Elgar, by now about to be knighted, worked hard at his setting, which had its premiere at the Birmingham Festival in 1900, conducted by the celebrated Hans Richter. I wish I could say it was a triumph but it was anything but. The score was ready so late that even with this distinguished conductor it needed a 6-hour extra rehearsal. Vaughan Williams, who was there, said that the tenor was a completely wrong piece of casting, and sang it like a Stainer anthem. On the score were the letters A.M.D.G. - Ad Majorem dei Glorium – to the Major Glory of God.

Not just yet.

Our company for the first half stood assembled. The chapel choirs of Emmanuel and Fitzwilliam Colleges, Cambridge, the Colla Voce Singers, and, for the moment, just Aidan Coburn as Gerontius. Peter Foggitt had the Orpheus Sinfonia well in hand. The part suited Aidan really well and as he had recently had trouble with one of the local germs and lost his voice, it was a pleasure to hear that we would never have known. The choir, with young voices, could have done with a more baritonal bassline, but they worked hard – and they had to.

Compared with oratorio composers like Bach and Handel, for a start, Elgar's choruses do go on. He never seems to know when that will do. The most effective was the Demons' chorus, which was just the right length to make its point, and nicely creepy too. Suddenly Jamie W Hall ascended to the pulpit to add one of the characters to the story in a solid, knowledgeable performance.

And the Arts Festival decreed an interval and drinks. When everyone was finally settled, help was at hand. Here came the Angel, Jess Dandy in a white and glittering gown, perfect for the character. She showed I was right in my previous review of her. She gave a fine performance of the role and I jumped when she launched one top note – I didn't know her range extended so far.

I mentioned Kathleen Ferrier in my last review, and the Angel was one of her much admired oratorio roles. When somebody said so to her, she beamed and said "But, love, I *am* an angel!"

Assisted by Jamie W Hall in a different role, but still in the pulpit, and the Angel, *and* another long chorus, Gerontius found his heavenly home.

Much cheering, hooting and hollering showed how much the audience had enjoyed it.

Hampstead Arts Festival is alive and well.

The Monteverdi Vespers

Deus in adjutorium meum intende!

What a thrill it must have been the first time a voice soared across St Mark's, Venice, followed by a glorious burst of sackbuts. Oh, those sackbuts! I remember the first time I saw St Mark's and how relatively small it seemed compared to what I imagined. This meant a range of singers and musicians could be deployed around the church, and the conductor could still control them.

I've read that there were six resident players, and twenty hired for the occasion, and no less than two extra organs had to be brought from St Mark's Seminary.

It was quite a do.

The Vespers, my favourite piece of church music, dates from 1610, when Monteverdi was 43. He lived on to be 76, and produced great operas right on till "*L'Incoronazione di Poppea*". and much else, such as his madrigals, as well.

Hampstead Parish Church lends itself so well to this piece because we have the galleries. As the performance went on, one thing struck me which has before. The Monteverdi Revival, as it were, started here in the 1960s and British singers have always played a leading role. They sing the music much better than some of their Continental colleagues, and it was great to see this tradition continuing. I can't quite see, say, an Italian tenor tackling the beautiful solo with theorbo as Ruairi Bowen did. Ruairi comes from a distinguished line – he is the grandson of Kenneth Bowen, who was the go-to man for this repertoire in his day.

A little digression here – it is interesting with voices how some are passed down in the genes, and some just appear. When he was here, for example,

Nicholas Mogg came from a background where nobody sang or did anything musical. And look what happened.

Returning to those here present, Aidan Coburn was in fine form, and as Monteverdi thinks One tenor good, two tenors better, three tenors best, he had some good opportunities. Paul Robinson particularly provided some expert echoes.

The baritones did not get much of a go, except of course in the ensembles.

Now to the ladies. Except there wouldn't have been – not in church, as far as I know. Of course there would have been boys, and maybe castrati, though those tended to be later. Women certainly were working singers – Monteverdi's wife was – but that was at Court. Monteverdi loves his soprano duets with the serpentine intertwinings, and Christine and Elspeth had some lovely stuff to sing.

Let us not forget the Augmented Gentlemen in "Nisi Dominus", but, most of all, not the beautiful effect of the Junior Choir up in the gallery, confidently conducted by Tilly, who's becoming an All-Round Lady in her gap year. The gallery also came in for two tenors answering each other, another Monteverdi speciality.

All the singers did us proud, but I couldn't help feeling what made the performance so special was the band. And it included some familiar faces – it was led by Simone Perri (yes, the fully Italian thing) on violin. He's ex-RAM. And so is Jacob Garside with stylish pizzicato on the 'cello. The strings were not very busy as we had, to my delight, a theorbo, as I've mentioned, and a baroque harp, played by a most busy young lady. And of course we had the sackbuts. In case anyone isn't sure what they are, they're the early trombone. The woodwind was really that – wood – so we were as authentic as could be.

I was very interested to watch the relationship between Peter Foggitt and his performers. Of course he was conducting, and the singers kept a careful eye on him. But the orchestra were obviously so accustomed to what they were doing, and using their instruments, they just did it, for him, so to speak, and hardly needed a lead. The audience, or at least some of it, was on its feet at the end. The church acoustics are also good for cheering, and there was plenty

of that. Monteverdi might have looked askance at an interval (an Arts Festival custom) but I think he would have been pleased.

Suzanne Pinkerton

Footnote

My heartfelt thanks to all the people who helped me while I was struggling with a scary and unpleasant virus, like nothing I have had before. Thank you for the lifts, the visits to cheer me, the flowers and the phone calls so I wouldn't be too lonely.

Suzanne

Verdi Requiem – A View from the Chorus

In the absence of the regular reviewer, the one who knows what she is talking about and has many performances to measure this one against (get well soon Suzanne), a bass and an alto from the chorus have been asked to comment. You may recognise them.

From the bass section

I have a conflicted relationship with the Requiem Mass. Sometimes I think composers make too much of the perilous bits. That's fine early on: it is profound to be faced with the Day of Judgment and the knowledge that we can only face it through the death and resurrection of Christ. What I find hard is when, after the affirmation of the Sanctus, Agnus Dei, and Lux Aeterna we are flooded by more judgment, and some settings really turn up the volume.

Singing the Verdi *Requiem* helped settle this a little. The *Dies Irae* is magnificent, but the tome is set by the gentle, far off sound of the prayer for requiem at the beginning, resonating with the peace of *Libera me* at the very end. Faith overcomes fear in this Requiem.

I'd not sung it before. There is some wonderful lyric writing, and the use of the soloists as an ensemble is breathtaking. We were in the wonderful hands of three of our regular liturgical singers, and of Peter, our Director of Music. I lit

the candles at the altar, because I wanted this to be worship as well as performance, and I think it was.

Of course we amateurs got things wrong. This bass was occasionally silent when the score told me I shouldn't be. But in less than two hours a chorus was enabled to proclaim profound truths through remarkable music, and a Come and Sing became a body of people wrestling with high art and deep theology. I am very privileged to be able to encounter this music by singing in it. Thanks be to God.

Jeremy Fletcher

From the alto section

Verdi's *Requiem* was a gift from one artist to another, intended to honour Rossini, and then eventually to honour Manzoni. Verdi didn't want to be a cliché and was aware of the risk. Of Requieums (Requia?) he wrote there were 'only too many!!! It is pointless to add yet another to the list.' Singing it on the energetic and harmonious borderlands of the alto and the soprano section, doing my best to not only look at the music but also to be attentive to our Director of Music's encouraging facial expressions, I was reminded that it is always meaningful to sing to God, no matter the song. Making music together helps us to make sense of things, even fleetingly.

Opportunities to deeply reflect on mortality, to honour those who have given their lives, remember those we love and see no longer, and pray for an end to violent conflict, are rare. They are precious, too. We sang of heaven, hell, redemption, and eternal light. Yes, we made mistakes, and we created, for a couple of hours, a community built of harmony even when the notes weren't right.

Alongside singing, and enjoying the profoundly gifted soloists' performances, there were moments of simple encounter that I'll treasure. Here are three: A conversation with a little girl about the toothfairy, which ended with her whispering in my ear insistently 'But the toothfairy isn't real, you know! It's my parents!'

Meeting people who travelled significant distances to sing the Requiem every year ('Never miss it!' one man said, as he simultaneously gestured towards not only his score but also the cake).

As the audience headed home, I was preparing the altar for Holy Communion at 8am the next morning. I looked up and noticed the candles had been lit for the concert. As I gently put them out, I gave thanks that it had, of course, been so much more than a concert.

'Eternal rest grant them, O Lord, and let light perpetual shine upon them. Deliver me.'

Ayla Lepine

The Passion of Joan of Arc

I feel the need to mention Joan of Arc since everything else has had a review. Except that it's hard to know what to say because it was such a strange evening. Not because the equipment broke down – my recollection of cinema in the 1950s was that it was a regular event, accompanied by much whistling and stamping. We're more genteel in Hampstead. We sat in bemused silence with only the occasional murmured suggestion of a free drink to tide us over. That aside the film was extraordinary – Nick Scudamore had given us an introduction to this classic in his Holiday in Hampstead talk – and we've all seen silent films before but the long, lingering shots of Joan looking tragic, sad, astonished, afraid, her compelling eyes staring sometimes at us, sometimes at her accusers, were outside my experience of silent movies. The set piece at the end of Act 1 when there she was, dressed up in a robe, with a crown and sceptre, the music drawing us into the Passion of Christ, was suddenly so compelling as to be breath-taking. And the burning at the end reduced me to tears, not because it was gruesome but because it wasn't. One understood at that moment that her suffering, augmented by the choir's voices floating from the gallery, was of the soul not the body.

No one's said "Flipping 'eck Peter Foggitt worked hard that week - but flipping 'eck, he did!

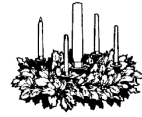
Judy East

Diary for December

Sunday 1st – Advent 1

8.00am	Holy Communion
10.30am	Parish Eucharist and Children's Groups. Traidcraft Stall
6.00pm	Advent Carol Service – Music and Readings for the Advent Season

Foodbank collection at all services.



Mon 2 nd 9.30am	Toddler Group in the Crypt Room
Tue 3 rd 12.15pm	Inside Out Prayer Group in the Gregory Room
7.00pm	St Mary's School Christmas Service
Wed 4 th 10.15am	Holy Communion
1.00pm	Lunchtime Recital with <i>Kathy Nicholson, mezzo</i>
8.00pm	Art and Prayer for Advent
Thu 5 th 10.00am	Holy Hamsters in the Crypt Room
6.30pm	Evensong sung by the Junior Choir
7.45pm	Community Choir
Fri 6 th 7.00pm	<i>Christmas Lights</i> Community Concert
Sat 7 th 10.00am	Gardening Group
3.30pm	Marie Curie Lights to Remember

Sunday 8th – Advent 2

8.00am	Holy Communion
10.30am	Parish Eucharist and Children's Groups making Christingles. Traidcraft Christmas Stall
4.30pm	Choral Evensong



Mon 9 th 9.30am	Toddler Group in the Crypt Room
7.00pm	SHHS Carol Service

Tue 10 th	12.15pm	Inside Out Prayer Group in the Gregory Room
	6.00pm	St Christopher's School Carol Concert
Wed 11 th	10.15am	Holy Communion
	5.00pm	UCS Carol Service
	8.00pm	Art and Prayer for Advent
Thu 12 th	<i>Church being used as Polling Station</i>	
	9.00am	Morning Prayer in the Choir vestry
	10.00am	Holy Hamsters in the Crypt Room
	5.00pm	Evening Prayer in the Choir Vestry
	9.15pm	Compline in the Choir vestry
Fri 13 th	11.00am	Devonshire House Carol Service
Sat 14 th	9.30-5.30pm	Evelyn Underhill Symposium

Sunday 15th – Advent 3

	8.00am	Holy Communion
	10.30am	Parish Eucharist with Baptism; final Children's Groups this term. Traidcraft Christmas Stall
	4.30pm	Choral Evensong
Mon 16 th	9.30am	Toddler Group – last session this term
	11.00am	PSALM Workshop "Angels" at 1 Lancing Street – details on poster in church or from psalm.org.uk
Tue 17 th	12.15pm	Inside Out Prayer Group in the Gregory Room
	6.00pm	Community Choir Carol singing at Swiss Cottage tube station
Wed 18 th	10.15am	Holy Communion
	1.00pm	Literary Hour
	3.00pm	Carols at Spring Grove
	8.00pm	Art and Prayer for Advent
Thu 19 th	10.00am	Holy Hamsters Christmas – in church - last session this term
	1.30pm	Carols at Henderson Court
	6.30pm	HPS Christmas Service
Sat 21 st	10.00am	Cleaning and Decorating the church for Christmas



Sunday 22nd – Advent 4

8.00am	Holy Communion
10.30am	Parish Eucharist. No children's groups. Last minute Traidcraft Christmas Stall
6.00pm	Service of Nine Lessons and Carols

Mon 23rd 3.00pm Bach to Baby children's concert in church



Tuesday 24th – CHRISTMAS EVE

5.30 pm	Children's Crib Service. <i>Please arrive by 5.00pm if you would like your child to take part</i>
11.30 pm	Choral Midnight Eucharist

CHRISTMAS DAY

8.00am	Holy Communion BCP (said)
10.30 am	Choral All Age Eucharist

Thu 26th – St Stephen

Fri 27th – St John

Sat 28th – Holy Innocents

Sunday 29th – Christmas 1

8.00am	Holy Communion
10.30am	Parish Eucharist. No Children's Groups
4.30pm	Congregational Evensong with Carols

Sunday 5th January – The Feast of the Epiphany

8.00am	Holy Communion
10.30 am	All Age Eucharist with the Blessing of the Chalks Traidcraft Stall after the service
4.30 pm	Choral Evensong for Epiphany followed by sherry with the choir



Musical notes for December



The accepted norm is that there are two services to which one can go to keep the feast of Christmas: the night-time service beginning late on the Eve, and a morning service during the Day. It is—thankfully—beyond my paygrade to suggest wholesale liturgical reform to the Church of England, but I can't help but think that we're missing a trick, or, more precisely, two tricks: the *Liber usualis* (the enormous Roman book that contains the sung material for every Eucharist of the year) provides proper plainsong chants for *four* masses of Christmas, to which I should like briefly to introduce you.

The first mass is of the vigil, at the start of which the choir sings the introit *Hodie sciētis*: "Today you will know that the Lord will come and save you, and on the morrow you will see his glory." The second mass is at midnight, which begins with *Dominus dixit ad me*: "The Lord said unto me: Thou art my Son; this day have I begotten thee... Why do the nations so furiously rage together, and why do the people imagine a vain thing?" At dawn, the third mass begins with the joyful eighth-mode (equivalent to our modern C major) chant *Lux fulgebit*: "Light shall shine this day upon us, for the Lord is born to us, and he shall be called Wonderful, God, Prince of Peace, Father of the things to come, and his reign shall know no end." Lastly, the mass of the day begins with Isaiah: "A child is born to us; a son is given to us, and his government shall be upon his shoulders... Sing unto the Lord a new song, for he hath done marvellous things."

Four masses, then, each with its own character: the introit sets the tone for the whole service, and even though it's the same feast being celebrated at each of the four, there are quite distinct aspects noted at each individual one: the promise of salvation; the commission given by God the Father to God the Son; the lifting of Isaiah's darkness; the promise of Christ's endless Kingdom.

We don't have the luxury of four Choral Eucharists in the space of eighteen hours, but in the space of four days, we have the Fourth Sunday of Advent, the Festival of Nine Lessons & Carols, Christmas Eve and Christmas Day. I've tried through the music of these four services to communicate something of the

complexity that the *Liber usualis* demonstrates so amply—and have, to the best of my ability, tried to include several of these aspects in each service.

Firstly, the promise of salvation: Lange's *Quicquid Adam* is a thanksgiving for the cancellation of Adam's transgression by Christ's redemptive sacrifice, while Bairstow's *Let all mortal flesh keep silence* does double duty, hailing the presence of Christ in the Eucharist and in the manger. The particular mission of God the Son is described in fragrantly poetic terms in Jonathan Dove's *The Three Kings*, whose protagonists are unwittingly prophetic; while a new discovery for me is Bouzignac's *Dum silentius tenerunt omnia*, taken from the eighteenth chapter of the book of Wisdom: "While all things were in quiet silence, thine almighty Word leapt down from heaven." The coming of light is heralded by Philippe de Monte's setting of the third Introit, *Lux fulgebit*, and in my own rather simple (the choir will be glad of this...) *Hymn for the Nativity*. Lastly, the promise of the Kingdom, and how it will be obtained, is discussed in Edgar Pettmann's arrangement of the traditional Basque Noël, *The Infant King*, and in Carl Rutti's evergreen *I wonder as I wander*.

In the meantime, the Advent Carol Service takes us from Praetorius's sounding of the trumpet in Zion to the new Jerusalem coming down from heaven, via Trombetti's multi-choral demand that the wicked forsake their wickedness, and Tavener's cosmic celebration of Mary's mystical relationship with her Son. On the feast day of St Nicholas, we begin with the Advent Prose, but end with a joyful (and rather silly) song in honour of the Saint, praising his munificence. On the 8th, we encounter Elijah and St John Baptist, both of whom are engaging in some none-too-subtle winding up of their detractors: Bouzignac's *Tu quis es?* is a dialogue between John and the messengers sent from Jerusalem to establish his identity, while Mendelssohn's magisterial, cynical Elijah mocks the prophets of Baal: "Call him louder!". On the 15th, we explore Advent as a threat to some and a promise to others: St Columba's menacing text about the End Times is counterpointed by Handel's regal setting of Psalm 24: "Lift up your heads, O ye gates... and the King of Glory shall come in."

The settings of the services themselves take on a penitential character in the mornings: rather austere settings in English feature for all four Sundays of Advent—though radiant Kodály and chirpy Michael Haydn come to the rescue

at the end of the month, and the three Evensongs include cathedral evensong favourites Howells (8th), Stanford (12th), and Francis Jackson (15th).

Music for December

Sunday 1 *The First Sunday of Advent*

10.30 a.m. **Choral Eucharist**

The Dorian Service *Tallis*

Nun komm, der Heiden Heiland *Bach* BWV 61

6.00 p.m. **Advent Carol Service**

• Please note the time of this service

Canite tuba *Hieronymus Praetorius*

Derelinquat impius *Trombetti* à 10

A Song of Peace *Stanford*

A Hymn to the Mother of God *Tavener*

And I saw a new heaven *Bainton*

Thursday 5 *Nicholas of Myra, bishop*

6.30 p.m. **Choral Evensong**

The Advent Prose *plainsong*

Responses *plainsong* Psalm 25.1–6

Magnificat *William Bennett*

Nunc dimittis *plainsong*

O, khto, khto (A Song for St Nicholas) *Russian trad.*

Sunday 8 *The Second Sunday of Advent*

10.30 a.m. **Choral Eucharist**

Short Communion Service *Batten*

This is the record of John *Gibbons*

4.30 p.m. **Choral Evensong**

Tu quis es? *Bouznigac*

Responses *Byrd* Psalm 11

Magnificat & Nunc dimittis *Howells* Collegium Regale

Call him louder!... Lord God of Abraham... The fire descends (*Elijah*)

Mendelssohn

Sunday 15 *The Third Sunday of Advent*

10.30 a.m. **Sung Eucharist**

The Office for the Holy Communion *Boyce*

Vigilate *Byrd*

4.30 p.m. **Choral Evensong**

A Hymn of St Columba *Britten*

Responses *Clucas* Psalm 12

Magnificat & Nunc dimittis *Francis Jackson* in G

Lift up your heads... Unto which of the angels... Let all the angels of God

(*Messiah*) *Handel*

Sunday 22 *The Fourth Sunday of Advent*

10.30 a.m. **Choral Eucharist**

Communion Service in A *Rogers*

Genuit puerpura regem *Lassus*

6.00 p.m. **Festival of Nine Lessons & Carols**

● Please note the time of this service

Sir Christèmas *Mathias*

Quicquid Adam *Lange*

Benedixit Deus Noë *Arcadelt*

On this day, Earth shall ring *Stewart*

Il est né, le divin enfant *arr. Cockshott*

The Infant King *arr. Pettmann*

Ave Maria *Stravinsky*

I wonder as I wander *Rutti*

Hymn for the Nativity *Foggitt*

The Three Kings *Dove*

Tuesday 24 **Christmas Eve**

11.30 p.m. **Choral Eucharist**

Missa brevis *Kodály*

Dum silentium tenerent omnia *Bouzignac*

Let all mortal flesh keep silence *Bairstow*

Lux fulgebit *Philippe de Monte*

Wednesday 25 Christmas Day

10.30 a.m. Choral Eucharist

Missae S Gabrielis *Michael Haydn*

Hodie Christus natus est *Schütz*

Sunday 29 The First Sunday of Christmas

10.30 a.m. Sung Eucharist

Mass of St Thomas *Thorne*

Aidan Coburn *Director of the Junior Choir*

Peter Foggitt *Director of Music*

The kindness of strangers

Gone 11.30 pm, I was at a bus stop waiting for the next bus home. I had my arm in a sling. No-one was around. A presentable young man came and sat down nearby. First, he said 'Hello,' to which I responded cautiously, then 'What was I doing, where was I going, where had I been?' I answered carefully. He then chatted about the opera I'd seen. He did not get on the first bus – one that I did not need. The next bus arrived, so I asked if he was getting that one. 'No,' he said, 'actually I'm not waiting for a bus, but I saw you sitting there and thought I would wait with you to ensure you were safe.'

The kindness of strangers indeed – or entertaining angels unawares.'

Beryl Dowsett (first printed in the PSALM newsletter)

Christmas Lights

A Community Concert *with a Wenceslas theme*

Hampstead Community Choir
The Junior Choir

and

The Hampstead Players

Friday 6th December 2019 at 7.00 pm



There will be a retiring collection for
Camden Age UK Henderson Court

**HAMPSTEAD PARISH CHURCH
CHURCH ROW, NW3 6UU**

Tube: Hampstead (Northern Line) Buses: 46, 268
Parking is difficult in the immediate vicinity

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



CHRISTMAS FAIR

Santa's Grotto, Raffle, Mulled Wine, BBQ,
Children's Tombola, Waffles, Games !

7 December 11:30am - 3:30pm

Everyone Welcome!

Hampstead Parochial, Behind the Everyman Theatre,
Holly Vale Bush, London NW3 6TX



Bach to Baby Christmas Family Concert

The Nutcracker and other Tales

Featuring Amanda Cousin, flute & Martin Cousin, piano



Gather in the windy woods and be regaled with Christmas fairytales by our narrator, the floaty flute! Stories of snowmen Walking in the Air, tales of Tchaikovskys sugar-plum fairies, and many more musical yarns to tell. This flute is a hoot!

Doors open at 2.30pm. Concert lasts for about an hour.

Tickets are £15 adults, children free – from their website

bachtobaby.com/hampstead-parish-church-music-concerts-for-baby-and-family

Flexi-tickets and gift cards are NOT valid for this concert

Responsible choices – taken from the *Environment newsletter* of the Diocese of London

Greta Thunberg, the Swedish climate campaigner, has said today's children 'will not forgive' world leaders who don't do enough about climate change. Is it just our leaders who will take the blame? We all make a contribution to climate change; so mustn't we all play our part in seeking a solution? Leaders and voters, adults and young people, parents and children, everyone needs to 'do their bit'. But it isn't just a bit, it's a lot.

So how do we divvy up the responsibility – and the effort?

We in richer countries bear responsibility towards people in poorer countries – Mozambique for example – who suffer more from climate change. As Greta has said, adults bear a big responsibility towards children. It has even been pointed out that people alive today are responsible to people in the future. Even to other living creatures, now and in the future.

Plastic

It's not hard to think of examples. If I drop a plastic bottle in the street, the next rain storm may wash it down a drain. Then it will likely overflow with other storm water into the Thames, thence on into the sea. If it isn't washed up on the beach of some paradise isle, sooner or later it will get swallowed by a dolphin, or fed by a sea bird to its chicks. Whether that happens next week, next year or in 100 years – long after I'm dead and buried – that was my fault. What I did was wrong.

Party animals

Similar consequences can result from party lanterns and balloons. What goes up must come down – to be nuzzled, perhaps swallowed, by livestock in the fields. That's worse if the lantern has a wire frame. Or if the balloon is filled with helium. The stuff is getting more and more expensive. But it's also needed for 'medicine, electronics and deep-sea diving'. Most people would agree that medical use should take priority. We certainly can't do without the MRI scans which require helium – at a cost the NHS can afford. So which comes first, MRI scans or party balloons?

Flying

Other choices may be less straightforward. How about flying? I also read today about 'flygskam' – 'flight shame'. I'm not a fan of shame, but it's starting to take off! I'm in favour of making right choices – though they may be hard choices. There is no doubt that the emissions from aircraft make a huge contribution to climate change. That's one of the reasons this Diocese opposes expansion of Heathrow.

There are occasions when flying is justifiable or unavoidable. Diplomatic trips may be needed when face to face negotiation is vital – for UN climate talks for instance! That may be ironic, but it isn't shameful. At the same time, can we look for ways to reduce our personal footprint from air travel, seeking more sustainable solutions whenever available?

Heating

What about that zero carbon target? That will call for some very hard choices, for people and for churches. Church heating is a specially thorny problem, especially for those with traditional gas fired hot water systems. We need to switch everything to renewable gas or to electricity, by the 2030s at the latest. New gas (or oil) boilers may have to be written off. There are huge difficulties with piped 'green gas'. Electrically powered central heating is not viable at present. The trouble is, it's no help switching to electricity unless it's renewable. Preferably from our own solar panels. Or as the grid becomes more and more low-carbon. That's happening quite rapidly in the UK, as power stations come off coal. But there's still a long way to go. So the switch to electricity needs to keep in step with the transition to a low carbon grid.

Whatever heating we have, we need to manage it carefully, to cut its energy use to the very minimum.

The time is now

That was the slogan of a recent march to parliament, about climate change. It's true. Climate change has become massively urgent, widely described as an emergency. And it will continue to be, in a year, five years, fifty years. The time to act will still be 'now'. We need a new lifestyle, new heads and new hearts, to match this new existential reality.

The Rt Hon Joan Ruddock MP, a former government minister, speaking at an event in Lambeth:

“We used to think that climate change was a problem for our grandchildren, then we found out it was a problem for our children, now we realise it’s a problem for us.”

That was in 2009. The decade since feels more like a lifetime, with all that’s going on around us. But what have we done about climate change since? We’ve done a lot. There’s a wealth of information on what can be done and how to do it, on the diocesan website.

But it isn’t enough. Not nearly enough. We need to be much more radical. We need to make hard choices. Who makes those choices? We do.

We can’t blame others. We can’t pass the buck. The time is now. The choices rest with us.

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Recycle More

L’Occitane shops take empty face cream pots, clean tubes, roll on deodorant ‘bottles’, Oral B toothbrush heads, and liquid soap pumps for the Terracycle recycling scheme. It can be any brand. You do not need to be a customer, but if you are, 10% is deducted from each new item you buy for each item recycled. Some of their make-up pouches are made from recycled plastic bottles.

Budgens

Those of you who live locally may like to check out Budgens in Haverstock Hill where, as well as loose fruit and vegetables, you can buy and refill bottles of washing up liquid, soap, shampoo, detergent; get bars of soap instead of liquid in plastic containers; buy your dry goods – beans, oats, rice etc., loose, measured into your own bag.

Evelyn Underhill Symposium

Writer — Theologian — Anglican

Speakers include:

- Revd Dr Julie Gittoes
(Diocese of London)
- Professor Jane Shaw
(University of Oxford)
- Professor Ann Loades
(University of Durham)

Refreshments provided. Please bring your own lunch.

Tickets £15 / £10 concessions

Register through Eventbrite online.



Saturday 14 December 2019

Hampstead Parish Church

Church Row, NW3 6UU

9.30am to 5.30pm

020 7794 5808

Ayla@hampsteadparishchurch.org.uk

Mouse Makes

Good news!

Glory to God

A Saviour is born

Where was Mary's baby born?
Why were Joseph and Mary there?
Read Luke 2 :1-6

Where did Mary lay her baby and why?
Read Luke 2:7

What did Mary dress her baby in?
Read Luke 2:6

Why were the shepherds afraid?
Read Luke 2:8

What did the angel tell Joseph to name Mary's baby and why?
Read Matthew 1:21

What good news did the angel tell?
Read Luke 2:10-11

Who appeared praising God and what did they say?
Read Luke 2:13-14

What did the shepherds do after they had seen the baby?
Read Luke 2:16

Colour a star each day until Christmas