

# HAMPSTEAD PARISH CHURCH

# MAGAZINE FOR

# MARCH 2024

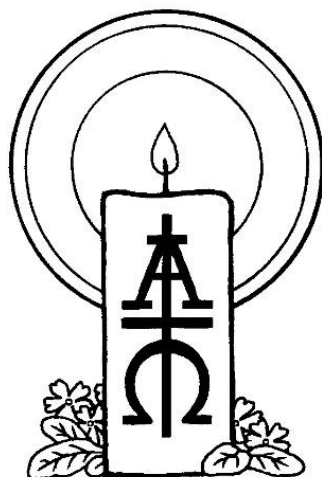
BUILDING AN INCLUSIVE COMMUNITY OF  
CHRISTIAN LOVE, FAITH, WITNESS AND ACTION

**The Vicar** writes about  
the paschal mysteries  
and the importance of  
pacing ourselves in Lent

**Details of our Holy  
Week and Easter**

**Music in March**  
The Hampstead  
Collective  
The Community Choir  
Organ Recital  
Hampstead Chamber  
Choir  
And our church choir  
give us Bach's St John  
Passion on Passion  
Sunday

**Charity News**  
**Practical Action** in  
Kenya deals with  
household waste



# **HAMPSTEAD PARISH CHURCH**

[Registered Charity No. 1129264]

Church Row, NW3 6UU

Parish Office: 020 7794 5808 /

vestry@hampsteadparishchurch.org.uk

Website: hampsteadparishchurch.org.uk

Facebook: Hampstead Parish Church

Instagram: @HampsteadPC / X: @Hampstead\_PC

Youtube: youtube.com/c/hampsteadparishchurch

## **Sunday worship:**

8.00am Holy Communion (Book of Common Prayer)

10.30am Choral Holy Communion (Common Worship)

5.00pm Choral Evensong (BCP)

## **Weekday worship:**

*Mon – Thu:* Morning Prayer at 9.00am, Evening Prayer at 5.00pm

*Wednesdays* Holy Communion at 10.15am

*Thursdays* Rosary prayer on Zoom at 8.30am

*Saturday* Evening Prayer at 5.00pm

But please check the weekly email—sometimes we have to make changes to our pattern of worship\*

For Baptisms, Weddings, Funerals, Home Communions and Home

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0207 794 5808

vicar@hampsteadparishchurch.org.uk

\* to be added to the email list please contact the parish office

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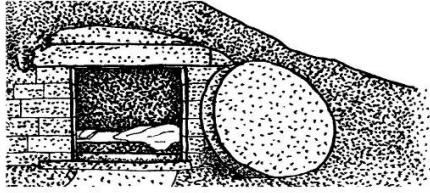
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March  
2024

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*\*From Parish Pump*

# Diary for March



Sat 2<sup>nd</sup> 10.00am Gardening group

## Sunday 3<sup>rd</sup> Lent 3

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

Mon 4<sup>th</sup> 7.00pm The Hampstead Collective concert – page 28

Wed 6<sup>th</sup> 10.15am Holy Communion

6.00pm Taizé Prayer

Thu 7<sup>th</sup> 1.00pm Praying the Stations of the Cross

7.30pm Community Choir

Fri 8<sup>th</sup> 7.30pm Pergolesi's *Stabat Mater* – page 25

Sat 9<sup>th</sup> 7.30pm A Celebration of International Women's Day  
*Women Writers through the Ages*  
with the Hampstead Players in the Crypt\*

## Sunday 10<sup>th</sup> – Lent 4 / Mothering Sunday

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

Wed 13<sup>th</sup> 10.15am Holy Communion

6.00pm Taizé Prayer

Thu 14<sup>th</sup> 1.00pm Praying the Stations of the Cross

7.30pm Community Choir

## Sunday 17<sup>th</sup> Passion Sunday

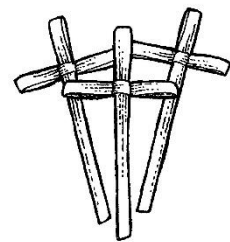
8.00am Holy Communion  
10.30am Choral Holy Communion  
6.00pm Bach's *St John Passion* – page 26

Tue 19<sup>th</sup> *Joseph of Nazareth*

Wed 20 <sup>th</sup>	10.15am	Holy Communion
	6.00pm	Taizé Prayer
Thu 21 <sup>st</sup>	1.00pm	Praying the Stations of the Cross
	7.30pm	Community Choir
Fri 22 <sup>nd</sup>	7.00pm	Organ Recital – see page 29
Sat 23 <sup>rd</sup>	3.15pm	“Town and Country” poetry afternoon postponed from February will take place in the Crypt Room
	7.00pm	Hampstead Chamber Choir concert – page 30

### Sunday 24<sup>th</sup> Palm Sunday

8.00am	Holy Communion
10.30am	Holy Communion with Blessing of Palms and sung Passion
5.00pm	Choral Evensong



### Holy Week

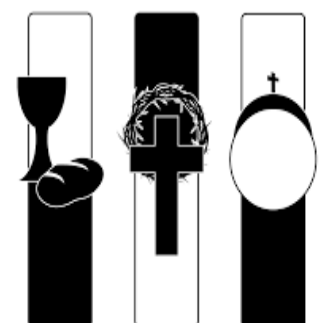
Mon 25 <sup>th</sup>	1.00pm	Holy Communion
Tue 26 <sup>th</sup>	1.00pm	Holy Communion
	6.00pm	<i>Events in an Upper Room</i> – a rehearsed reading by the Hampstead Players
Wed 27 <sup>th</sup>	9.45am	HPS Passiontide Service
	1.00pm	Holy Communion

### Maundy Thursday (28<sup>th</sup>)

7.30pm	Holy Communion with Washing of Feet followed by vigil
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### Good Friday (29<sup>th</sup>)

12 – 2pm	A Time for Personal Reflection (with Guided Reading)
2.00pm	The Liturgy of Good Friday
6.00pm	A Sequence of Music and Readings for Good Friday



TRIDUUM

### Easter Eve (30<sup>th</sup>)

10.00am	Church cleaning and decorating
8.00pm	Easter Vigil and Lighting of the Easter Fire

## Sunday 31<sup>st</sup> EASTER DAY

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



\*Please note that the Celebration of International Women's Day, *Women Writers through the Ages*, originally scheduled for 8<sup>th</sup> March, has been moved to **Saturday 9<sup>th</sup>** to avoid clashing with the Stabat Mater

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## The Vicar writes

One of the things that I really like to do when I'm on holiday with Alun and our little dog Tonwen is to go on a long hike. Normally we are in Wales and not far from Pen y Fan which gives us ample opportunity to sample the delights of Welsh hill walking. The path up to Pen y Fan is wide and very well kept. It is used by thousands of hikers every year and even those who are less fit (if they go slowly and steadily) can make it to the top. Whether it is bathed in sunshine or crackling with frost, the scenery is breath-taking. Many conversations can be had as you walk, with people from all parts of this country and abroad. There is a wonderful sense of satisfaction in reaching the summit and a dazzling view of the valleys to savour, along with your sandwich and flask of tea or coffee.

Lent can also feel like a bit of a hike and we have to pace ourselves carefully as we head into the last week. Perhaps when we reach Easter Sunday we might feel like we have climbed Pen y Fan! Between Palm Sunday and Easter Sunday lies Holy Week and within this beautiful and precious week lie the three great days often called the Triduum - Maundy Thursday, Good Friday and Holy Saturday.

There are many traditions associated with these three days, and in Common Worship they form one piece of unbroken liturgy which takes us through the full story of the Passion of Christ. One of the beauties of our liturgy is the symbols that are used during these three days. On Maundy Thursday we hear the story of the last supper, and Jesus's words to his disciples, which we echo every week at our Holy Communion service—'do this in remembrance of me'. We also remember how Jesus washed the feet of his disciples, demonstrating to them how they should love and care for one another. This service ends with Jesus's request to his disciples in the Garden of Gethsemane as he wrestles with his fear: 'Will you not wait one hour with me?' And so we, too, wait and watch with him.

We return on Good Friday to allow ourselves to be drawn into the heart of the terrible events of Jesus's arrest, trial, crucifixion and death. This is the most solemn day in the Christian calendar—the readings, the music and the symbolic actions all come together to provide a 'full immersion' into the depths of sorrow. On Holy Saturday we gather for the Easter Vigil, to celebrate Jesus's 'bursting from the tomb' with a new fire, a new Paschal candle, lights, bells and the singing of the Exsultet—the Church's great hymn of triumph and joy. These three days draw us deep into the mysteries of God's saving work and his boundless love for humankind.

Writing about the 'paschal mysteries' of Holy Week the theologian Herbert McCabe observes:

'Mystery is a depth of meaning. There are two things to notice here. Firstly mystery belongs to what has meaning, to the signs and symbols and gestures through which we understand. Secondly mystery always refers to the not-so-obvious, deeper



meaning that is perhaps hidden at first. So mystery concerns what shows itself but does not show itself easily. Mysteries are not for concealment but for revelation; it is because the revelation is so important and so profound that we have to work to understand it’.

Mystery is not an unusual concept to us. We encounter the mysteries of the life of the Trinity, the incarnation, and the death and resurrection of Christ. They are key components of our life of faith, and as McCabe notes *‘mysteries are not for concealment but for revelation’*. My hope for all of us is that in journeying through the beautiful liturgy of Holy Week together we will experience something of the revelation—and deep mystery—of God’s love for us all.

Best wishes

*Mthr Carol*

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## March

*Judy East*

Lent is well under way – The Taizé Prayer sessions have started on a Wednesday, and Praying the Stations on Thursdays, and no doubt we’re all well into our chosen Lent books by now. Or perhaps we’re reeling because it’s already the 3<sup>rd</sup> Sunday in Lent and where’s the time gone? What seems at the start like such a long period – particularly if you’ve given up a favourite food or activity perhaps – suddenly truncates into no time at all. Before we know it it’ll be Passion Sunday and we’ll be glorying in Bach’s St John Passion, and then the following week – Palm Sunday – it’ll be the singing of the Passion ..... and then it’s Holy Week with all its services and music. There’s also the Community Choir performance of Pergolesi’s Stabat Mater and the Hampstead Chamber Choir concert “O Radiant Dawn”. Full details further on. And there’s the monthly Hampstead Collective Concert and Organ Recital.

If words are your thing there's also an evening celebrating International Women's Day - *Women Writers through the Ages* – on Saturday 9<sup>th</sup> (please note the change of date) in the Crypt. Which is accessible down the steps in spite of the scaffolding and boarding involved in the repair of the Choir Vestry roof. Unfortunately it hasn't been possible to maintain step-free access because the path is too narrow. And on 23<sup>rd</sup> a Poetry afternoon – *Town and Country* also in our now apparently subterranean Crypt.

As I write we're hoping to put together a reading for the Tuesday in Holy Week – traditionally the day for a dramatic presentation – of *Events in an Upper Room* by Rony Robinson, a play performed by the Hampstead Players in 1977. It grew out of an improvisation at the Belgrade Theatre in Coventry which then transferred to the ICA in The Mall which is where I saw it.

So, if you want it to be, a busy Lent is available. And if you'd rather just spend some time with nature why not try a stroll round the churchyard. Every year the gardening team plant a few more daffodils and we're seeing the benefit now as they come into flower. We planted crocuses too but .....



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The bird a nest, the spider a web, man friendship <i>William Blake</i>
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# Elijah at Horeb

*Andrew Penny*

A sermon preached at Evensong on 11<sup>th</sup> February

Readings:

1 Kings 19.1-16

2 Peter 1.16-end

*First of all you must understand this, that no prophecy of scripture is a matter of one's own interpretation, because no prophecy ever came by human will, but men and women moved by the Holy Spirit spoke from God. (1 Peter 1:20)*

Peter's admonition presents a challenge to the reader and especially the preacher. If we cannot trust our own interpretation of scripture, whose can we trust? There are Christians, mostly very evangelical ones, some of them senior politicians in America, who, let us assume, honestly believe the Holy Spirit talks to them directly. But as a leading Jesuit has pointed out we need to be very careful when we think God is talking to us directly; that is not his habit. Rather, I suggest, we can be guided by people wiser and more experienced than ourselves but finally, we must decide for ourselves.

We cannot ignore the obvious fact that the Holy Spirit has had to speak through the medium of human writers and human thinkers working with their own mindsets and for audiences with understanding and experience which differs wildly over the ages. Some religions - some Christians even - believe the Word of God is just that, and that scripture is the record of angelic or divine dictation. But even those religions, like Christianity, have immense literatures which attempt to interpret what was recorded and make it meaningful for their contemporaries. The challenge is to see how ideas and beliefs very different from ours can, with the guidance of theologians old and new, be married and made meaningful with our own intuition.

The Jewish tradition, particularly rich in such interpretation, regards what we think of as the history books of the Bible as Prophecy along with the works of those like Isaiah and co. who we think of as “Prophets”. And the story of Elijah, a pre-eminent “Prophet”, is much more about what he *did* than what he *said*. Prophecy - the revelation of God’s will – is seen in history, notably the chequered history of the Israelites. So, an important element of that interpretation should be to try to understand something of the writers’ idea of history, as a way of enlightening us as to what the Holy Spirit might be telling us.

For the writers recording Elijah’s adventures history was not, or not only, as we have tended to see it progressing slower and faster towards the present in a more or less straight line, with Golden Ages remembered and Dark Ages endured. The horrors of the last century and increasing awareness of the cruelty of colonialism and slavery force us to rethink what “progress” might mean, but most of us do at least hold to the idea that things *ought* to get better for everyone.

The Ancient Hebrews saw their own history as progressing and regressing to and from the Promised Land and a righteous society, but also repeating itself in similar personal and national experiences which echo each other. This happens most notably in the story of salvation the people experienced at Passover, escaping the Egyptian army by walking through the Red Sea and then spending 40 years wandering the desert discovering and establishing themselves as a nation and their relations with God through the mediation of Moses on Mt Horeb. Exile and return; the passage through water; and the desert as a place of penitence, contemplation and affirmation of faith as well as a refuge from danger and annihilation, are all themes reappearing throughout the Old Testament and echoed again in the New.

We can immediately see the parallels – the repetition – of this in the story of Elijah fleeing the wrath of Ahaz and Jezebel; like the Israelites in the wilderness, he is fed bread and water by divine intervention and spends 40 days (not years) wandering and fasting. Like the Israelites he is still frightened despite their escapes and resentful that God has put them/him in this position. Like the Israelites who work out their

role as God's special people, Elijah must assess his position as prophet. As in the story of Exodus there are terrifying geophysical phenomena; wind, fire and earthquakes but there is a twist too as God is not in the noise, or the commotion but revealed as a still small voice of calm.

The perhaps surprising thing is the instructions that the small voice gives; we somehow expect something mild and conciliatory. But no; it the same old story—"Kill them all". We could be in the Holy Land right now. Belligerent Zionists might see the history of last 60 years in the Holy Land as the great cycle coming round again.

We cannot know exactly what contemporary readers of the Book of Kings understood from this cyclical repetition; it's tempting to think they saw some progression, or at least amplification in for example the way in which God has moved on from being a weather god, or water or earthquake god into one who listens to and can converse with his creatures. I suspect however our desire to read development into the story is our in-built Whig or Marxist view of history; we can't help thinking that overall, things are getting better, or that they should be.

Rather, perhaps what the Holy Spirit is really wanting to tell us is that the essential story, seen repeatedly, is that of salvation. As Christians we believe in a decisive and world changing intervention by God, which while it falls in with the same pattern as those explored in the Old Testament, ends with a reshaping of Creation in the Garden on Easter morning. That event does not obliterate the past; there is much to learn from the Old Testament, and it would be inconceivable to try to understand the Gospel without knowing much of the story that it completes, by going back to the beginning again. This is, I believe, what Jesus taught in that mysterious conversation on the road to Emmaus.

Thus it is that although told by fallible human writers and prophets, the work of the spirit, blowing through men's antics and men's achievements, may touch us and help us to understand the nature of God and ourselves and our salvation through scriptures.

Amen

# The Electoral Roll

*Gaynor Basseby-Fish, Electoral Roll Officer*

## WHAT IS THE CHURCH ELECTORAL ROLL?

Every parish church has an electoral roll (“Roll”). This is not the same as the civic electoral register but, in the same way that being on the electoral register allows you to vote in parliamentary and local elections and referenda, being on the Roll means that you can vote on Church matters.

## SO, WHAT DOES THE ROLL AFFECT?

Representation on the governing bodies of the Church depends on the number on the Roll and **joining the Roll is compulsory if you wish to stand for election to the PCC or other synodical council** (such as the Deanery, Diocesan or General Synod) **or vote at the Annual Parochial Church Meeting of our church.**

The Roll does NOT have a direct bearing on the way the Parish Share is assessed. The Parish Share is the amount of money that each parish is asked to contribute to resource mission and ministry in the diocese - specifically for clergy stipends and their housing.

## WHY SHOULD I JOIN?

Joining the Roll is an important way of confirming your commitment to our church community and to the vision of the Church. In addition, those who live outside the parish but are on the Roll enjoy all the rights and privileges that go with being resident in the parish (for example, baptisms and weddings). However, if you live outside the parish and want to go on the Roll, you must have been worshipping at the church for a minimum period of six months.

Joining the Roll is an important statement of witness and a step along the path of discipleship. With your name on the Roll, the strength of the Church can be seen in our local area, and across the Diocese.

You can, of course, be a full and active member of our church without joining the Roll and being on the Roll does not entail signing up to any additional commitments. However, it does help the Church show its strength.

#### OKAY – DO I QUALIFY?

Under the Church Representation Rules anyone is entitled to have their name entered on the Roll if they:

- (i) are sixteen or over; **and**
- (ii) are baptised; **and**
- (iii) have made one of the following three declarations on the electoral roll application form (“Form”), namely that they are:
  - a member of the Church of England or of a Church in communion with it and are resident in the parish; or
  - a member of the Church of England or of a Church in communion with it but, not being resident in the parish, have habitually attended public worship in the parish during the preceding six months; or
  - a member in good standing of a Church which is not in communion with the Church of England but subscribes to the doctrine of the Holy Trinity; **and**
- (iv) have submitted a completed, signed Form.

**A list of the Churches which are in communion with the Church of England can be found on our church website, as can a map showing the parish boundary, at:**

**<https://hampsteadparishchurch.org.uk/churches-in-communion-with-the-church-of-england/>**

**<https://hampsteadparishchurch.org.uk/parish-boundary/>**

If you are not resident in the parish but were a habitual worshipper in the parish and have been prevented by sickness or absence or other essential reason from worshipping for the past six months, you may write 'would' before 'have habitually attended' on the Form and add 'but was prevented from doing so because' and then state the reason. You can be on the Roll of more than one church, but you can only serve on the PCC of one church at a time.

So, if you live in the parish or are a regular worshipper at Hampstead Parish Church, and qualify, you should be on the Roll!

Forms can be obtained by email request to the electoral roll officer at [ero@hampsteadparishchurch.org.uk](mailto:ero@hampsteadparishchurch.org.uk)

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## **PCC Report**

*Nick Walser, PCC Secretary*

The PCC held its latest meeting on 19 February – the first under the chairmanship of Mother Carol, our new Vicar.

### **JUNIOR CHURCH UPDATE AND CALL FOR VOLUNTEERS**

We received an update from Jess Mathur on the activities of the Junior Church, where we now regularly welcome around 40 children and their parents each Sunday morning. The increase in numbers means that the children will now meet in three groups, and more helpers will be needed. Jess would love to hear from anyone in the congregation who would like to join the team – not just parents of young children!

There was also a discussion about proposals to purchase new audio-visual equipment for use in the Crypt Room, providing improved access to online resources for the children and young people's groups,



as well as being available for meetings and other events. And we heard that part of the money from Peter Loyd's legacy to support our children's ministry had been used for the newly furnished children's play area in the church, which is being well used, both on Sundays and during the week.

## **SAFEGUARDING TRAINING**

James Poletylo, who took over as our Parish Safeguarding Officer in January, provided an update on progress on our safeguarding action plan, including the online training courses provided by the London Diocese safeguarding team to help us in our shared duty of care towards all those who are vulnerable in our community.

Mother Carol, as the Area Dean for Camden, told us about the discussion at a recent Deanery Synod meeting about the future of St Mary's Church in Eversholt Street, which faces significant challenges in raising funds to secure the future of the building. A neighbouring parish has donated a sum of money hoping to 'kickstart' the appeal.

## **FINANCIAL REPORT AND PARISH ROOMS HIRING POLICY**

In his report on our own finances, Inigo Woolf presented an interim budget for the first quarter of 2024 and confirmed that the Finance Committee would be meeting in early March to consider the budget for the full year. This would involve consideration of plans for reducing expenditure and/or increasing income so as to avoid an excessive deficit. One of the Committee's proposals was that we should take steps to increase revenue from the hiring of the Church and Parish Rooms to external users. The PCC approved an updated Policy on this, which re-affirms our commitment to enabling use of our spaces by charitable and community groups, whilst also actively marketing the rooms to commercial users to maximise revenue. The hiring rates have not been changed since 2020 and the PCC approved an updated schedule of charges, which should be reviewed annually.

The PCC also formally approved the Annual Report and Financial Statements for the year 2023, which will be presented at the Annual Parochial Church Meeting at the end of April.

The PCC's next scheduled meeting after the APCM (on 29<sup>th</sup> April) will be on Monday 20 May 2024.

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## Practical ACTION

One of the charities supported by the parish  
*Anne Stevens*

### Practical Action and their latest project in Kenya

Practical Action has been running since 1966, having been founded by Fritz Schumacher as a way of putting his “small is beautiful” philosophy into practice, trying to enhance the well-being of people in less-developed parts of the world by “equipping people with the skills and knowledge to change their situation, [finding] economic systems that work for all, and living within the planet’s means.” These are goals which HPC, bearing in mind James’s Epistle’s injunction to care for the needs of those who are “ill clad and in need of daily food”, can very properly endorse.



At the end of last year our daughter Lucy, who has worked for Practical Action for many years, was delighted to learn that a project that she had been developing with her colleagues in Kenya had just been awarded a grant of some £1.4 million through one of the Danish Foreign Ministry’s development funds, see [danida-business-](#)

[partnerships.dk/projects/circular-economy-for-household-organic-waste/](https://partnerships.dk/projects/circular-economy-for-household-organic-waste/)

Properly dealing with rubbish from homes and businesses is a big priority for Local Governments around the world (and not least here in Camden). The same is true in Kenya. But Local Governments struggle to provide a good service because the poverty facing so many residents (where more than 60% live in 'slums' or informal housing, as in Kakamega) means they are only able to pay tiny amounts, if anything, for the service. At the same time, there are waste pickers, collectors and traders earning a basic but hazardous income from collecting anything valuable from waste.

So Practical Action, aiming to find pragmatic, innovative solutions based on the realities of people's situation and starting from what is already working will work to support the people already providing an informal waste collection service, and help them earn a higher income, as well as attracting new people to expand the service. Those people will earn a higher income by offering collection services at a lower cost in return for households separating waste into organics and dry recyclables. When this waste is bulked up and sold collectively, and with lower costs of sorting and cleaning (because it's been separated at source) the incomes from sales of recyclables will go up.

Practical Action's team are partnering with an exciting local social enterprise 'Regen Organics' part of Sanergy - who are investing in a new composting plant. They produce organic fertilizer for sale to surrounding farmers. They will buy the organic part of the waste to add to their composting factory. Overall, the aims are: to provide a service for 15,000 households, to sell compost to 10,000 small farmers, to provide new and improved jobs for at least 210 people, to collect and recycle 4,000 tonnes of organic waste and 860 tonnes of recyclables every year, and to reduce the size or prevalence of open dumping hotspots by half.

Some quite reasonable questions arise from this project. If money comes from big grants, as in this case, why should charitable donations like those from HPC be needed? An answer would be that such grants only happen when a project has been identified, thought through, and developed into a clear proposal. The main source of funding for the people needed to do this has to be donations and legacies. A second question might be whether such projects should not be wholly developed at a local level. Practical Action does indeed work very largely through local, locally recruited, teams. But its small central staff team acts both to fashion the projects to the requirements of the big donors, and to ensure that lessons learnt in one part of the world are also benefit other places. Finally, if a project such as this one will operate on a commercial basis – albeit through a social enterprise - why is charitable money needed? Practical Action will put in some of its own resources alongside the Danish money. But all commercial ventures need up-front investment, and once established on a sound footing should be sustainable long after the charity money has been used up.

Lucy was out in Kenya just before Christmas and says “I've seen how people struggle to keep their homes and neighbourhoods clean, and how waste in the gutters and open spaces is such a blight on communities. So I'm hopeful that this work will make a tangible difference - a neighbourhood people can feel more proud of, safer spaces for kids to play, and less risk of disaster in heavy rains with less waste blocking the drains. Our team in Kenya are an inspiration in terms of their people-first, people-centred approaches. It won't be easy working with some of these highly vulnerable communities and waste pickers, but I know our team will handle all this expertly. Can't wait to get started!”

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# MUSIC SECTION

## Music List for March

### Sunday 3rd March – Third Sunday of Lent

#### **10.30 am. Holy Communion**

Introit Hymn 73

Mass setting (Ky/S&B/AD) *Missa brevis* Lennox Berkeley

Gradual Psalm 19.7-14 Tone iii/5

Offertory Hymn 68

Communion Motet *My eyes for beauty pine* Herbert Howells

Post-Communion Hymn 74

Organ Postlude *Herzlich tut mich verlangen* (Op. 122, No. 9)  
Johannes Brahms

#### **5.00 pm. Evensong**

Organ Prelude *Eventide* (Two Hymn Tune Preludes)  
Ralph Vaughan Williams

Introit *Why fumeth in sight* (Parker's Third Tune) Thomas Tallis

Preces & Responses Thomas Tallis

Psalms 11, 12 Boyce/Brownsmith

Canticles *Evening Service in D minor* T. A. Walmisley

Anthem *In ieiunio et fletu* Thomas Tallis

Hymn 59 (ii)

Final Amen William Mundy

Organ Postlude *Jésus accepte la souffrance* (La Nativité)  
Olivier Messiaen

### Sunday 10th March – Mothering Sunday

#### **10.30 am. Holy Communion**

Introit Hymn 237

Mass setting (Ky/S/AD) *Communion Service in D* Kenneth Leighton

Gradual Psalm 127.1-4 Tone ii/1

Offertory Hymn 285

Communion Motet *Come unto me* Miss E. J. Hirst  
Post-Communion Hymn 413  
Organ Postlude *Jesus bleibet mein Freude* (from BWV 147) J. S. Bach  
**5.00 pm. Evensong**  
Organ Prelude *Liebster Jesu, wir sind hier* (BWV 633) J. S. Bach  
Introit *Ave Maria* Edward Elgar  
Preces & Responses Thomas Tallis  
Psalms 13, 14 Naylor/Havergal/Goss  
Canticles *Evening Service in G* Herbert Sumsion  
Anthem *By the waters of Babylon* Clara Macirone  
Hymn 61  
Final Amen William Mundy  
Organ Postlude *Toccatà in C major* (BWV 564/i) J. S. Bach

### **Sunday 17th March – Fifth Sunday of Lent**

#### **10.30 am. Holy Communion**

Introit Hymn 66 (t. 63)  
Mass setting (Ky/S&B/AD) *Communion Service in F* Herbert Sumsion  
Gradual Psalm 119.9-16 Tone iii/4  
Offertory Hymn 353  
Communion Motet *Nolo mortem peccatoris* Thomas Morley  
Post-Communion Hymn 278  
Organ Postlude *Erbarm dich mein, o Herre Gott* Johann N. Hanff

#### **6.00 pm. The St John Passion - J. S. Bach**

**The Choir of Hampstead Parish Church with The Baroque Collective**

### **Sunday 24th March – Palm Sunday**

#### **10.30 am. Holy Communion**

Introit Motet *Ingrediente Domino* (D696) Franz Schubert  
Processional Hymn 509 (vv. 1-4)  
Gradual Psalm 31.9-16 Tone iii/5  
Gospel *The Passion according to St Mark* Orlande de Lassus  
Offertory Hymn 79 (t. 128/ii, omit v. 2)  
Sanctus & Benedictus *Palm-Sunday Antiphons* (D696) Franz Schubert

Agnus Dei *Zum Agnus Dei* (D872) Franz Schubert  
Communion Motet *Hosanna filio David* (D696) Franz Schubert  
Post-Communion Hymn 306  
Organ Postlude *O Mensch beweine dein' Sünde gross* (BWV 622)  
J. S. Bach

**5.00 pm. Evensong**

Organ Prelude *Christe qui lux es; O quam glorifica* John Redford  
Introit *Pueri Hebraeorum* T. L. da Victoria  
Preces & Responses Thomas Tallis  
Psalm 69.1-20 Henry Smart  
Canticles *The First Service* Thomas Morley  
Anthem *Civitas sancti tui* William Byrd  
Hymn 511  
Final Amen William Mundy  
Organ Postlude *Fantasia in four parts* Orlando Gibbons

**Thursday 28th March – Maundy Thursday**

**7.30 pm. Holy Communion**

Organ Prelude *Le banquet céleste* Olivier Messiaen  
Introit Hymn 270 (t. 464)  
Communion Service *Missa brevis* G. P. da Palestrina  
Washing of the feet *Ubi caritas* Maurice Duruflé  
Offertory Hymn 268, part 1  
Communion Motet *Tantum ergo* Maurice Duruflé  
Post-Communion Hymn 268, part 2

**Friday 29th March – Good Friday**

**2.00 pm. Good Friday liturgy**

Psalm 22. 1-21 Tone ii/1  
Passion Gospel *The Passion of our Lord according to St John*  
T. L. da Victoria  
Proclamation of the Cross *The Reproaches* John Sanders  
*Crux fidelis* John of Portugal  
Hymns 92, 86 (omit \*)

**6.00 pm Good Friday Sequence of Music & Readings for Passiontide**

*O Saviour of the world* Frederick Ouseley  
*The Lamentation* Edward Bairstow  
Organ: *Ecce lignum crucis (A Meditation)* Anton Heiller  
*Le vendredi-saint* Charles Gounod  
*O vos omnes* Pablo Casals

**Sunday 31st March – Easter Day**

**10.30 am. Holy Communion**

Introit Hymn 110

Mass setting (GI/S/AD) *Communion Service in B flat & F*  
Charles Stanford

Gradual Psalm 118.14-24 John Goss

Offertory Hymn 104

Communion Motet *Easter* (Five Mystical Songs)  
Ralph Vaughan Williams

Post-Communion Hymn 103

Organ Postlude *Final* (Symphonie Romane) Charles-Marie Widor

**5.00 pm. Evensong**

Organ Prelude *Christ lag in Todesbanden* (BWV 625) J. S. Bach

Introit *The earth trembled* Charles Wood

Preces & Responses Humphrey Clucas

Psalm 66.1-11 John Benson

Canticles *Evening Service in F (Coll. Reg.)* Charles Wood

Anthem *Regina caeli* Charles Gounod

Hymn 119

Final Amen Orlando Gibbons

Organ Postlude *Joie et clarté des corps glorieux* (Les Corps Glorieux)  
Olivier Messiaen

Aidan Coburn *Director of the Junior & Community Choirs*

Joshua Ryan *Organist & Assistant Director of Music*

Geoffrey Webber *Director of Music*



# Cchoir

**passion**

# Sacred and profane

Songs by Benjamin Britten

Review by Andrew Lloyd Evans of

*The Hampstead Collective Concert on 5<sup>th</sup> February*

This was one of the finest recitals given by the Collective to date. The whole span of life was taken in, from *A Cradle Song* to *A Death*. Selected songs were taken from a number of Britten's song cycles: *A Charm of Lullabies*, *The Canticles*, *Tit for Tat*, *Songs and Proverbs of William Blake*, *The Holy Sonnets of John Donne*, *Cabaret Songs*, *On This Island*, *Sacred and Profane*, and *Folksongs*. Poems came from writers such as John Donne, William Blake, and W H Auden. Thankfully, translations from Old English were given. The programme was a mixture of the sacred and profane, although often the boundaries were blurred. There were scenes of nature: animals, birds, woods, streams – 'the world in a grain of sand'. The mood ranged from sombre to lyrical with some dark humour.

Quotable quotes included:

'Unpursued by hostile force, traction engine, bull or horse' (Auden: *Nocturne*).

'The hours of folly are measured by the clock; but of wisdom, no clock can measure' (Blake: *Proverb VI*).

High spots for me were as follows. The first two are from *Cabaret Songs* (1937-9, published posthumously). This is a lively collection of Auden's verse, reflecting popular songs of the day and redolent of smoky Berlin venues. Jessica Gillingwater's (mezzo) rendition of *Funeral Blues* was a tour de force, despite the fact that the poem will always unfortunately be linked with *Four Weddings and a Funeral*. Jess Dandy (contralto) gave us *Tell me the Truth about Love*. Her voice goes from strength to strength – wider, deeper, and more sonorous.

Ruairi Bowen (tenor) sang *Batter my Heart* from John Donne very expressively. The *Holy Sonnets of John Donne* were written in 1945,

after the Peter Grimes premiere. The songs were written after a tour of the German concentration camps with Yehudi Menuhin. They capture the bleak intensity of that experience and are Britten's only statement about the camps – he refused to speak of them afterwards. The influence of Purcell, whom Britten admired, is noticeable.

Christine Buras (soprano) sang *Nocturne* from *On This Island* (1936) in a suitably sinister and sombre fashion. This was Britten's first set of songs for voice and piano. *Nocturne* is one of a set of five Auden poems and conveys depth, despite its musical economy.

Britten wrote the *Songs and Proverbs of William Blake* in 1965 originally for Dietrich Fischer-Dieskau. This is his most sombre song cycle. *A Poison Tree*, a tale of vengeance and death, was given a suitably sinister rendering by Malachy Frame (baritone). Dylan Perez provided expert piano accompaniment.

The unaccompanied ensemble concluded with *A Death* from *Sacred and Profane* (1975) which combined gothic horror with humour. The final line 'then rests my house upon my nose' sums up the general tone. Perhaps appropriate after *Grave Talk*.



## **The Hampstead Collective**

Monday 4<sup>th</sup> March : 7.00pm – 8.30pm

**Dieterick Bextehude “The glory of Lübeck’: vocal concertos  
(including *Jesu meine Freude*) and Instrumental Sonatas**

Sopranos: Rebecca Hardwick and Christina Buras

Bass: Hugo Herman-Wilson

Violin: Sinome Pirri and Henry Tong

Viola da gamba: Jacob Garside

Organ/Director: Geoffrey Webber

Monday 8<sup>th</sup> April 7.00p, – 8.30pm  
**Mahler and Strauss Songs with Chamber Orchestra**  
**Mahler ‘Lieder eines fahrenden Gesellen’**  
sung by Catherine Backhouse  
Strauss ‘Four Last Songs’  
sung by Christine Buras

Monday 6<sup>th</sup> May 7.00pm – 9.00pm  
**Handel ‘Ode for St Cecilia’ plus other baroque works with The  
Players of the Hampstead Collective and Colla Voce Singers**  
**conducted by Aidan Coburn**  
Soloists Christine Buras (soprano) and Ruairi Bowen (tenor)

Tickets for all these events £15 from [thehampsteadcollective.com](http://thehampsteadcollective.com)  
or at the door

## **Organ Recitals at Hampstead Parish Church**

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22<sup>nd</sup> March at **7.00pm**  
Jeremiah Stephenson  
*(from All Saints Margaret Street and St Paul’s Cathedral)*

20<sup>th</sup> April at **4.00pm**  
Matilda Johnson

5<sup>th</sup> May at **4.00pm**  
Jamie Andrews  
*(from Royal Hospital Chelsea)*

22<sup>nd</sup> June at **4.00pm**  
Joe Hyam  
*(from Highgate School)*

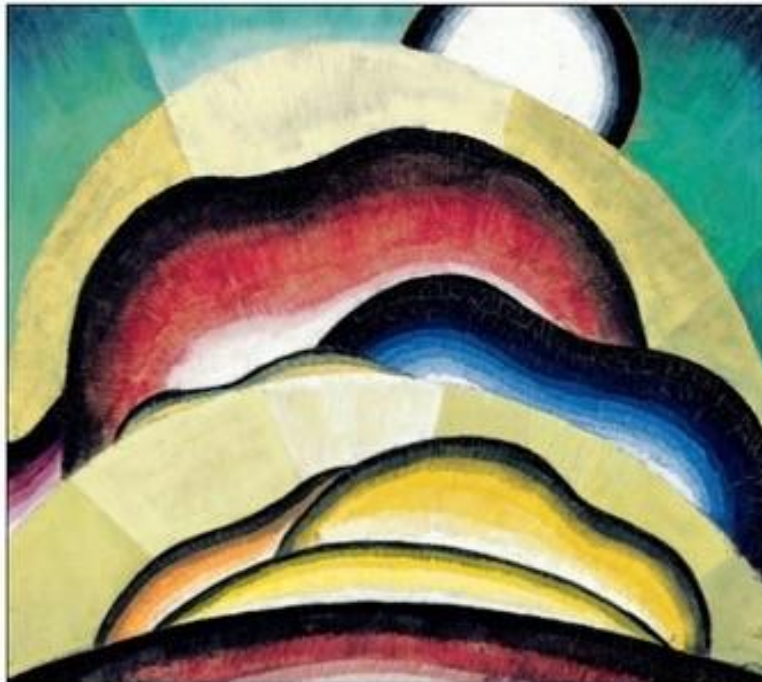
20<sup>th</sup> July at **4.00pm**  
Michael Butterfield  
*(from Marlborough College)*

Free - Retiring Collection

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# **HAMPSTEAD CHAMBER CHOIR**

**Dominic Brennan Musical Director**



## **O RADIANT DAWN**

**Rheinberger Mass in E flat 'Cantus Missae'**

**Abendlied**

**MacMillan O Radiant Dawn**

**Poulenc Quatre motets pour un temps de pénitence**

**Salve Regina**

Saturday March 23<sup>rd</sup> 2024 7:00 p.m.

St. John-at-Hampstead Church Row NW3 6UU

Tickets £15 or £10 for students (with ID card) Under 12 free with an adult  
5% discount for online booking at [www.hampsteadchamberchoir.org](http://www.hampsteadchamberchoir.org)

Painting: Sunrise Arthur Dove

# Transitions

*Stephen Clarke*

In 1962 I was a reporter and leader writer on The Times. The management even got me a ticket to Winston Churchill's funeral, where I saw President de Gaulle and President Eisenhower. I was on the staff and pension scheme – so why did I chuck it all in?

The Times, I discovered, had problems; it had a small staff and was losing money. Also its reporters were anonymous and were never allowed more than a day or two on a story - I wanted to do investigative stories and you cannot do much investigating in that length of time. I also realized that I was by nature a reporter, not an executive, and being a reporter is a young man's job. If you want to be one in your forties and fifties you need to have a name, and as I mentioned, Times reporters were anonymous.

The Times gave me a job as Television Correspondent, and I met top people at the BBC and ITV. It was a glamorous, well financed world and I started to consider a move. But I became uncomfortably aware that television too likes young people, and I was pushing thirty, having done two year's National Service and a four-year course at Oxford rather than a three year one. I talked to a television contact who said "You come across well; if you jump now you could probably get something." So I jumped and got a job as an investigative researcher with the BBC.

It was not an easy transition. An investigative newspaper reporter usually works on his own. An investigative television researcher is firmly under the thumb of his director and once the process of film-making begins they move around with a crew that may comprise six people – on-screen reporter, cameraman, assistant cameraman, and electrician as well as the two production staff. Finding car parking space is problem enough, never mind dealing with personal frictions. The on-screen reporters could be difficult since they wanted to appear on television as often as possible, even though they might not

understand the story. My role as investigative researcher was to find the story and then hand over the job of interviewing to the on-screen reporter, who frequently made a hash of it.

By 1968 I was on Panorama and locking horns with Robin Day, Richard Kershaw and other big names. I managed to do one good investigative story, about Pakistani immigrants in Bradford using forged passports, but it soon became apparent that I was not suited to Panorama either. It was time to move.

The programme with the best reputation for investigative journalism was Granada Television's World in Action. They were a left-wing bunch and initially turned me down as too middle of the road. But the Bradford story made them change their mind, and they took me on as a researcher. I was, however, still on a one-year contract with no pension.

There were other difficulties. Many of the researchers at Granada were in fact trainee film directors, but I had never directed a film and had no idea how it was done. There followed an agonizing few years in which I was paired with film directors, some none-too-scrupulous, who were anxious to put me in my place. Only after five years or so did I gain the coveted title of film director, and even then I was no good at film direction, as my colleagues frequently reminded me.

Directing film in war zones was extremely frightening. I made films in Northern Ireland, Libya, and Israel-Palestine. I also made a movie in Iraq which scared the pants off me. On top of which I was not getting any younger. When I made the film in Libya I was 53 and the following year Granada got rid of me.

So it was time for another transition. I used my knowledge of German to translate television commercials in a bureau at Kings Cross, but my German was not commercial enough so they got rid of me. I gave



lectures on classical history at the City Lit but the numbers fell away and they closed my course down.

Then an old friend offered me good money to make hour-long television documentaries for BBC TV. I scored a smash hit with two films about the Fall of the Berlin Wall, finally using my German to good advantage, and I spent five months in South Africa where I met Nelson Mandela. Then I was gently told there was no more work for me, and I better find something else.

There followed what was maybe the happiest period of my life, as an amateur actor with the Hampstead Players. I always played the bad guy – murderers and policemen a speciality – and we had great fun both in church and in the South of France, where I played the chief assassin in Julius Caesar. I even got a part in Euripides' Bacchae at the age of 80! But finally I got a firm "with the utmost regret" email and I realized that my time with the Hampstead Players was over.

I am now 85 and have discovered the Internet – I have weekly lessons in Italian with Marco, an academic who lives in the Abruzzi mountains of Italy; and with Niels, a German who must be forty years younger than me. But I have not abandoned journalism completely – my articles for the Parish Magazine have been running since November last year and people seem to enjoy them.

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### **How many dogs does it take to change a light bulb?**

Border Collie: Just one. Not only that, but I'll replace any wiring that's not up to code.

Golden Retriever: The sun is shining. The day is young. And you're inside worrying about a stupid light bulb?

Rottweiler: Go Ahead! Make me!

Shi-tzu: Puh-leeze, dah-ling. What are servants for?

Labrador: Oh, me, me!!! Pleeeeeze let me change the light bulb! Can I? Can I? Huh? Huh? Can I?

Doberman: While it's dark, I'm going to sleep on the couch.  
 Mastiff: Mastiffs are not afraid of the dark.  
 Pointer: I see it, there it is, right there...  
 Greyhound: It isn't moving. Who cares?  
 Old English Sheep Dog: Light bulb? Light bulb? That thing I just ate  
 was a light bulb?

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## Readings for March

**10.30am**

**5.00pm**

### **Sunday 3<sup>rd</sup> Lent 3**

Exodus 20.1-17

John 2.13-22

Exodus 5.1 – 6.1

Matthew 10.16-22

### **Sunday 10<sup>th</sup> – Mothering Sunday**

Colossians 3.12-17

John 19.25b-27

Exodus 6.2-13

Hebrews 11.1-3, 8-16

### **Sunday 17<sup>th</sup> – Lent 5**

Jeremiah 31.31-34

John 12.20-33

Exodus 7.8-24

Luke 22.1-13

### **Sunday 24<sup>th</sup> – Palm Sunday**

Liturgy of the Palms Mark 11.1-11

Isaiah 50.4-9a

Liturgy of the Passion Mark 14 / 15

Isaiah 5.1-7

Mark 12.1-12

### **Maundy Thursday**

Exodus 12.1-4 (5-10) 11-14 Or 1 Corinthians 11.23-26

John 13.1-17, 31b-35

### **Good Friday**

Isaiah 52.13-end of 53 or Hebrews 10.16-5 or Hebrews 4.14-16, 5.7-9

John 18.1- end of 19

## **Sunday 31st – Easter Day**

Acts 10.34-43 or Isaiah 25.6-9

Ezekiel 37.1-14

1 Corinthians 15.1-11 or Acts 10.4-43

Luke 24.13-35

John 20.1-18 or Mark 16.1-8

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## **Support for Russian priest who prays for peace**

*From Parish Pump*

Thousands of Russian Orthodox Christians have been urging Patriarch Kirill of Moscow to reinstate a very popular priest in the capital, the Revd Alexei Uminsky, who has refused to recite an official prayer for Russia's victory over Ukraine.

An open letter, which attracted more than 11,000 signatures, including the heads of local charities, says:

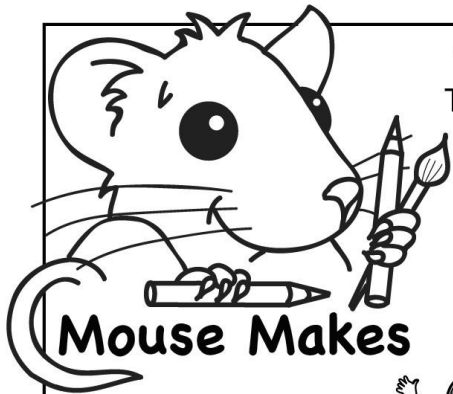
“The decree banning this priest from serving will deprive thousands of people of spiritual support – a great tragedy for many believers, for children's hospice patients, for hundreds of prisoners and thousands of homeless people.”

Uminsky had repeatedly warned that he could not endorse the invasion of Ukraine.

Now Russia's online news agency, Gazeta.ru, says that Fr Uminsky was banned from ministering under a decree issued by the Moscow Patriarchate, for suggesting in a YouTube interview that Christians should “pray for peace, rather than victory”.

The Russian news agency went on to say that Uminsky has long been seen as “a thorn in the Kremlin's side” for his anti-militarism. He was branded a ‘criminal in a cassock’ by the Russian Orthodox Church's own TV channel Spas, after calling for mercy for the opposition leader Alexei Navalny, during his prison hunger strike.

For the moment, Uminsky remains banned, and may face defrocking as a priest. More than 300 Russian Orthodox priests, who signed an appeal against the Ukraine invasion of 2022, have since been silenced, or forced to emigrate.



"I am the **resurrection** and the **life**.  
The one who believes in me will live  
even though they die."

John 1:25



READ the Bible  
passages to find  
the answers to the  
crossword clues

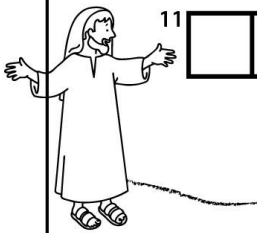
Matthew 21:1-11

1. Which city did Jesus ride into?
2. What did he ride on?
3. What did the crowd shout?
4. What did clothes did they put down?
7. What did they cut down to spread on the road?



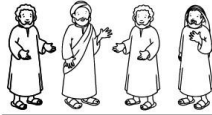
Matthew 26:17-29

15. What feast did Jesus celebrate?
12. Who did he celebrate it with?
11. What did Jesus break to eat?



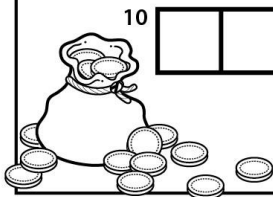
Matthew 26:36-75

6. What did Jesus go to do at Gethsemane?
18. Who denied Jesus?



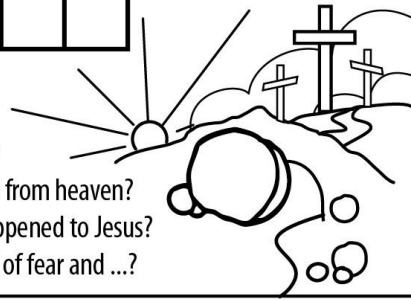
Matthew 26:14-16

- 8d. Who betrayed Jesus?
10. How many silver pieces was he paid?



Matthew 28:1-10

5. Who descended from heaven?
19. What had happened to Jesus?
- 8a. Mary was full of fear and ...?



Crossword puzzle grid with clues and illustrations. The grid contains the following letters:

- 1: Down, 1st letter: **J**
- 2: Across, 1st letter: **J**
- 3: Down, 1st letter: **H**
- 4: Across, 1st letter: **J**
- 5: Down, 1st letter: **H**
- 6: Down, 1st letter: **J**
- 7: Across, 1st letter: **J**
- 8a: Across, 1st letter: **J**
- 8d: Down, 1st letter: **J**
- 9: Down, 1st letter: **J**
- 11: Across, 1st letter: **J**
- 12: Across, 1st letter: **J**
- 13: Down, 1st letter: **J**
- 14: Down, 1st letter: **J**
- 15: Across, 1st letter: **J**
- 16: Across, 1st letter: **J**
- 17: Across, 1st letter: **J**
- 18: Down, 1st letter: **J**
- 19: Across, 1st letter: **J**

## Some dates for your diaries

Big Brew Transform Trade Event – 21<sup>st</sup> April

Annual Parochial Church Meeting- 29<sup>th</sup> April

Pentecost – 19<sup>th</sup> May

Hampstead Players Summer production of

*Romeo and Juliet* 4<sup>th</sup> – 6<sup>th</sup> July

Holiday in Hampstead – 5<sup>th</sup> – 9<sup>th</sup> August

