

HAMPSTEAD PARISH CHURCH

MAGAZINE FOR

JULY AND AUGUST

2024

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

St Finbar and his Cathedral

Mother Carol recalls a
recent visit

Don't miss

Holiday in

Hampstead!

Programme and
booking details

Charity News from **Island Hospice Zimbabwe**

A Hampstead preacher and Abolitionist

A descendant of Revd
James Wraith
uncovers his story -
and his grave

The Season of Trinity

Sermon

Handley Stevens

HAMPSTEAD PARISH CHURCH

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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 Visits

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July & August 2024

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**From Parish Pump*

Diary for July and August

- Tue 2nd 9.45am Holy Hamsters
Wed 3rd *Thomas the Apostle*
10.15am Holy Communion
7.30pm Romeo & Juliet – Hampstead
Players' summer production.
- Thu 4th General election – church in use as a polling station
No R & J performance
- Fri 5th 7.30pm Romeo & Juliet
- Sat 6th 10.00am Volunteers Gardening morning. All welcome.
2.30pm Romeo & Juliet
7.30pm Romeo & Juliet



Sunday 7th Trinity 6

- 8.00am Holy Communion
10.30am Choral Holy Communion
5.00pm Choral Evensong followed by sherry with
the choir
6.30pm Sacred Space

- Mon 8th 7.00pm The Hampstead Collective – see page 28
Tue 9th 9.45am Holy Hamsters (last session this term)*
Wed 10th 10.15am Holy Communion

Sunday 14th Trinity 7

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

- Mon 15th *Swithun, Bishop*
8.00pm PCC meeting
Wed 17th 10.15am Holy Communion

Sat 20th 4.00pm Organ Recital with Michael Butterfield of Marlborough College.



Sunday 21st Trinity 8

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

Mon 22nd *Mary Magdalene*

Tue 23rd 9.30am Hampstead Parochial School Leavers' service

Wed 24th 10.15am Holy Communion

Thu 25th *James, the Apostle*

Sunday 28th Trinity 9

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

AUGUST

Sat 3rd 10.00am Gardening volunteers

Sunday 4th Trinity 10

8.00am Holy Communion
10.30am Holy Communion
5.00pm Evensong

Monday 5th – Friday 9th Holiday in Hampstead – see page 18

Tue 6th *The Transfiguration of our Lord*

Wed 7th 10.15am Holy Communion

Sunday 11th Trinity 11

8.00am Holy Communion
10.30am Holy Communion
5.00pm Evensong

Mon 12th 7.00pm The Hampstead Collective – see page 28
Wed 14th 10.15am Holy Communion
The 15th *The Blessed Virgin Mary*

Sunday 18th Trinity 12

8.00am Holy Communion
10.30am Holy Communion
5.00pm Evensong

Wed 21st 10.15am Holy Communion

Sunday 25th Trinity 13

8.00am Holy Communion
10.30am Holy Communion
5.00pm Evensong

Wed 28th 10.15am Holy Communion

Sunday 1st September Trinity 14

8.00am Holy Communion
10.30am Choral Holy Communion (Backpack Sunday)
5.00pm Choral Evensong followed by sherry
with the choir

*Holy Hamsters begins again on 10th September, Junior Choir on 8th

The Vicar writes

Last month I went to visit my mother in Cork, where I grew up and lived until the age of twenty-two. Cork is the ‘second city’ of Ireland and the largest county geographically. The word Cork—or ‘Corcaigh’ in Irish—means ‘bog’ or ‘marsh’. The River Lee runs swiftly through the city centre, splitting into two channels as it rushes towards the sea. Cork people have a trademark ‘sing-song’ accent, rather like the

accent found in Newcastle upon Tyne, which is in many ways a similar city. The legacy of the ancient Nordic visitors in Viking raids—and subsequent trading—is evident as you walk around the streets and listen to the voices that surround you. There is plenty of chatter—Corkonians like to talk, to sing and to laugh.

The official motto of the city, taken from its coat of arms is ‘*Statio Bene Fide Carinis*’ (a safe harbour for ships), referencing its deep water port which has played host to the ‘Tall Ships’ regatta. However, a different motto is the one that springs most readily to the lips of the average Corkonian—‘*Where Finbar taught let Munster learn*’. This is because Cork is a university city with more than 25,000 students pursuing a variety of courses. The original campus—where I completed my undergraduate and postgraduate degrees in the 1980s—has now extended to a number of different sites throughout the city.

The person called ‘Finbar’ named in the motto is the patron saint of Cork—St Finbar. A number of different spellings of the saint’s name are recorded and used; Finbar, Fin Barre or Finbarr are but three versions. The beautiful Church of Ireland Cathedral of St Fin Barre—designed by William Burgess in the Gothic style and consecrated in 1870—is supposed to be on the site of the monastic settlement at Gill Abbey founded by St Finbar himself in 606AD. Sources record his first monastic settlement at Gougane Barra in County Cork, at the source of the River Lee.



As a child I was taken there by my parents to see the fresh clear water which I could cup in my hands as it gushed from the spring. It was amazing to think that this water became the wide, powerful river that

ran through my place of birth. Gougane Barra is a heritage site and a place of great stillness and tranquility which can still be visited today. Finbar founded other small places of prayer and worship in County Cork and then spent the last seventeen years of his life in Cork City, where he gathered around him monks and students to teach and learn. This abbey became an important centre of learning, creating that motto ‘*Where Finbar taught, let Munster learn*’, which has become the unofficial motto of Cork.

This year marks the 1400th anniversary of the death of St Finbar and the cathedral has a wide range of services, music and events to remember this. In true Cork fashion the cathedral has made a special invitation to anyone who can prove that they are named after the saint—in whatever spelling, form or language—to visit the cathedral where they will receive a small limited edition gift to mark the anniversary.

Mother Carol

July & August

Judy East

I know I’m taking a chance on it changing by saying this, but it does look as if summer may have finally arrived. Let’s hope that for people taking their holidays in the next few weeks the sun will shine at least some of the time! But I’ll be watching the weather on 15th July (St Swithun’s Day). Even if it is only an old wives’ tale the weather in mid-July does seem to determine the rest of the summer, just as the weather around Candlemas would seem to predict the rest of the winter. Those old wives knew their stuff!

Holy Hamsters, who’ve had a hugely popular revival in recent weeks, will be taking a break after their session on 9th July and the Sunday School term ends on 14th. The choir will be away during August but back with us on 1st September (Junior Choir starting again on 8th). We

wish safe travel and an enjoyable change/rest/refreshment over the summer to everyone, whatever you're doing.

Personally I'm staying in London and certainly here in HPC there's plenty to do. July kicks off with the Hampstead Players' summer production of *Romeo & Juliet* (3rd, 5th & 6th, avoiding the 4th when the church is used as a polling station).

There's summer music too – The Hampstead Collective have a concert on 8th July and one in August (12th) before taking their break in September. There will be an organ recital, the last of the current afternoon series, on 20th July and then a break till October. This Saturday afternoon slot is proving surprisingly popular with small children – there aren't many places where you can bring your child, stay for as long as they can sustain interest, and then leave without anyone tutting at you.

Then there's Holiday in Hampstead – a week of talks, chats, lunches. Do look for booking details around the church – although we're never likely to run out of space for the talks it is essential to book in advance for lunch so the people doing the catering know how many to cook for.

If it's reading material you're after we feature a review by former curate, Revd Dr Ayla Lepine, of Gill Perrin's *Past Sounds: An Introduction to the Sonata Idea in the Piano Trio*.

And by one of those happy chances, we have an article about Revd James Wraith, an Abolitionist buried in our churchyard, because Emma Shepley just happened to drop into the church on our recent open day.

And finally, thankfully, we have a new coordinator for the cleaning team so we can maintain that sparkle visitors so appreciate!

As the season of Trinity starts

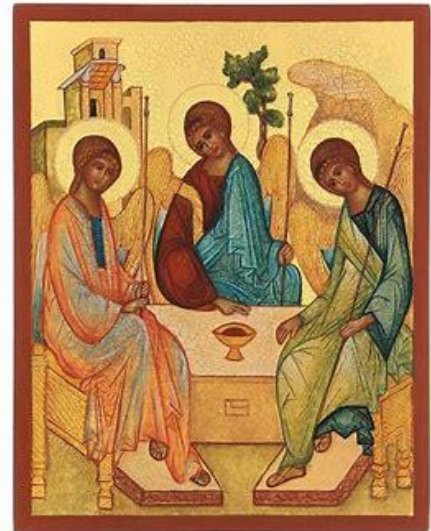
A sermon preached by Handley Stevens on Trinity Sunday

Readings: Ezekiel 1.4-10; 22-28 / Revelation 4

This year, with Easter so early, the Trinity Season, some 23 Sundays stretching from to-day until the end of October, is about as long as it can possibly be. But however many Sundays we may have to reflect on the Trinity, our readings this evening from Ezekiel and Revelation remind us that the contemplation of God in glory is more than most of us mortals can begin to comprehend. Mother Carol's

introduction to this week's weekly news

draws our attention to art in the form of a Rublev icon which may help us to focus on the great dance of love in which God the Father gives all to the Son, who returns it to him in the power of the Spirit; and to a poem by Malcolm Guite in which the 'cosmic reach' of God across time and creation invites each one of us to join in that loving dance, adding our own unique note to the music of God's eternal life and love. There is much there to absorb, to ponder and to explore.



Alongside such dazzling leaps of artistic and poetic imagination the Church has found a more pedestrian and distinctly less awe-inspiring way to unpack the concept of a Trinitarian God - Father, Son and Holy Spirit - three names for God which we have attached three distinct manifestations of God's identity and activity. When we speak of God the Father we have in mind his overarching power, his activity in creation, and perhaps his role as Judge. When we speak of God the Son, we have in mind the boundless love of God which found its ultimate expression in the sacrificial life and death of Jesus Christ. When we speak of the Holy Spirit we have in mind the animating spirit of God which found expression in the creative activity of God the Father, in the loving, saving activity of God the Son, and now in the lives of Christian people and Christian communities. I like to think of

the Trinity as a bit like a cube, which has three distinct dimensions – length, breadth, and depth – but the cube is only a cube when all three dimensions are present, as they are in every last atom.

There was of course no such Trinitarian distinction in Old Testament times. In fact there was a distinct reluctance to give God a name at all, lest this might imply some form of limitation of God's identity or activity. Other nations might name their pretend gods, but for the people of Israel, there was only one God, and he was, well, God or Lord. To give God a name might seem to imply that God could in some way be defined and hence constrained or limited. When Moses asked what he should say to the Israelite slaves about the identity of the God who was calling them to risk their lives as well as their livelihoods by following Moses into the wilderness, he was told to say I AM is calling you. I AM THAT I AM. He just was. After Moses no one else even dared to ask.

Yet the Israelites' understanding of the nature of God continued to grow as they shaped their laws and their institutions in accordance with what they perceived to be his will, learning as much from their experience of disaster and exile as they had learned from their triumphant escape from slavery in Egypt. And still their prophets glimpsed the possibility of a yet more profound relationship with their God. It was Ezekiel who foresaw that God would give his people a new heart and a new spirit, a heart of flesh instead of a heart of stone, so that they really would follow his laws. Then ... you shall be my people, and I will be your God (Ezekiel 36.26-28)

However, it was Jesus who seems to have been the first to address God as his Father. Since he taught his disciples – and us - to follow his example in addressing our prayers to Our Father in Heaven, his use of the word Father to refer to God did not need to imply that he claimed to be the Son of God in any more direct sense. But the disciples, led by Peter (Mark 8.29), did arrive at an intuitive understanding that Jesus was in a very special and personal sense the Son of God, and in the light of his crucifixion, resurrection and

ascension, the early Church was in no doubt that he was indeed the only begotten Son of God.

The Spirit of God was recognised in Old Testament times as a source of special inspiration not only for the prophets but for skilled workers as well, and there was even a sense of expectation that at some point in the future the spirit of God would be more widely poured out on God's faithful people. At the Last Supper, Jesus had promised the disciples that they would receive the Advocate, the Spirit of truth, who would enable them to testify to the truth on his behalf. They did not really understand what he meant until they received the Spirit with wind and fire on the day of Pentecost. It was when St Peter had to defend the disciples against the charge that they were drunk at nine o'clock in the morning, that he found the insight and the confidence to cite the prophet Joel who had promised that God would pour out his Spirit on all flesh; your sons and your daughters shall prophesy; and your young men shall see visions, and your old men shall dream dreams (Joel 2.28-32).

It is clear enough from the accounts in the New Testament that the early church recognised God as Father, Son and Holy Spirit, and bore powerful witness to all three aspects of God's lively presence among them. They recognised Jesus as the only begotten Son of God. Through him they had received a new understanding of God as His Father in Heaven – and theirs - and now they had experienced and received the Holy Spirit, promised by Jesus, which had swept into their hearts at Pentecost. Thus God was experienced as essentially Trinitarian, even if it took nearly three centuries of reflection and debate before that experience could be definitively distilled and expressed in the words of the Creed adopted at the Council of Nicea in 325 AD – hence the Nicene Creed – which we still use to-day. It was no easy matter to find words which recognised the distinctive roles of God as Father, Son and Holy Spirit without compromising the fundamental conviction that God is One – God in three distinct manifestations and yet indivisibly one.

The last thing I want to say about God as Trinity is that the nature of God is so rich that we continually bump up against the limitations of any neat understanding we may think we have found. For example, we speak of God as Father, because the language we use has come down to us from the very earliest patriarchal times, but Julian of Norwich calls Jesus ‘our true mother’ and says that ‘the great power of the Trinity is our father, and the deep wisdom of the Trinity is our mother. Now there’s a thought to take home on Trinity Sunday. We can’t altogether get away from patriarchal language, but I do like to think of the first person of the Trinity as an undifferentiated Parent in Heaven, rather than just a Father.

Hats for a Hospice

A report on Island Hospice Zimbabwe, one of the charities supported by the parish

Alan Brooks

Island Hospice recently received the proceeds from the sale of the flamboyant hats from the Estate of the late Suzanne Pinkerton held at St John’s, for which we are very grateful.



Island Hospice and Bereavement Service (IHBS) UK is a trustee led charity that was established in part to receive funds from the Diana, Princess of Wales Memorial Fund for Island Hospice and Healthcare (IHH) in Zimbabwe.

IHH is a well-respected national service provider in Zimbabwe with international recognition and support. Through its clinics in Harare, Bulawayo, Mutare and Marondera IHH offers home based palliative care, bereavement services as well as roadside clinics, hospital-based sessions and training.

IHH, with expertise in loss and grief, is particularly concerned with bereaved children, one of the most vulnerable groups in Zimbabwe, as some of them are also HIV/AIDS infected and affected.

Over 30 years ago IHH developed and began implementing and training others to run children's Bereavement group programmes. The consultation and collaboration with, and empowerment of, other Community based organisations and volunteers, and government professionals working within these communities, has continued ever since.



Other programmes include objectives for increasing the quality of physical and psychosocial care for children facing a life-threatening illness in the community, children's homes and hospital wards in Harare, Zimbabwe by equipping staff and volunteers with the skills and tools necessary to provide

appropriate physical and psychosocial support.

IHH has a history of innovation in counselling and palliative care as illustrated above and has been at the forefront in the development of services for rural communities including home visiting.

In the UK we have continued to raise small levels of funding to support services and help with more challenging fundraising needs such as replacing vehicles vital for the rural outreach and solar panels to help to insulate IHH from the power cuts that are a regular feature of life in Zimbabwe.

Since the Covid pandemic and the global economic downturn raising even the limited funds we have successfully secured has proven more difficult.

We still receive funds from Trusts that prefer to pass their grants through the UK Charity whilst IHH has been successful in raising funds directly from such recognised funders as the Oak Foundation and the True Colours Trust over many years and partner with the Zimbabwean government to integrate palliative care in to mainstream healthcare provision. It is this direct funding approach that we are keen to enhance even as IHH develops new funding initiatives including creating a nursing bank and equipment hire service.

Standing with Pride at Hampstead Parish Church

Angela Gardner

Churchwarden and Chair of the Racial Justice and Inclusion Group



"Why do we have rainbow-coloured flags on the chancel railings?"

This was the question asked recently by a member of our church community, on seeing our Pride bunting displayed in church.

What do these flags represent?

For several years we have displayed Pride flags during the month of June as a visible sign that we are an Inclusive Church community.

What is Inclusive Church?

Hampstead Parish Church is a member of the 'Inclusive Church' network which is committing to a shared vision of "a church

which **celebrates and affirms every person** and does not discriminate against people on grounds of **disability, economic power, ethnicity, gender, gender identity, learning disability, mental health, neurodiversity, or sexuality**.... a Church which **welcomes and serves all people** in the name of Jesus Christ; which is scripturally faithful; which seeks to proclaim the Gospel afresh for each generation; and which, in the power of the Holy Spirit, allows all people to grasp how wide and long and high and deep is the love of Jesus Christ.”

What is Pride and why is it celebrated?

June marks Pride month and this year's Pride March in London took place on Saturday 29 June. It commemorates the Stonewall Uprising of 1969, a pivotal moment in LGBTQ+ history when activists and community members stood up against discrimination and police brutality in the US.

Pride is a global movement that promotes acceptance and equality and celebrates the diversity of the LGBTQ+ (lesbian, gay, bisexual, trans, queer+) community. Pride has been celebrated in the UK since 1972 when the first march took place in London.

While much progress has been made in the UK and the majority of people are respectful towards the LGBTQ+ community, there remains a significant minority who hold on to feelings that drive homophobia, biphobia and transphobia and present a threat to the safety and security of the community.

- One in five LGBTQ+ people are the target of negative comments at work
- Over a third of LGBTQ+ people feel they need to hide who they are at work

Pride presents an opportunity to celebrate diversity and also to learn more about one another's perspectives and experiences.

How do we demonstrate God's love?

Father Graham spoke recently of the concept of “family” and of us all being “enfolded in the arms of God our Father”. As he said “The

breadth of God's family far exceeds the boundaries that we as human beings in society have sometimes sought to impose. It transcends heritage, economic status, age and identity. As we continue to mark this Pride season, it's good for us to reflect on the fact that Jesus's definition of family is the ultimate signal of inclusion. All are welcome. All are called to join the dance."

We at Hampstead Parish Church recognise that we are all made in the likeness of God, and we provide a welcome to all. This was demonstrated by a visitor this week who commented that it was "*wonderful to see a church that celebrated inclusivity so openly*", adding that they have rarely seen it so clearly and effectively communicated in church. This was a wonderful affirmation of who we are and what we stand for.

We are all called to join the dance. Won't you join us?

Holiday in Hampstead

5th – 9th August

Something different every day!

You can turn up and pay for the talks on the day (see costs below) but **it is essential to book in advance for lunch** so the caterers know how many they're cooking for.

Please no dogs except Guide Dogs.

Monday

11.15am Mother Carol "My dog – no she's not a Schnauzer"

12.00 Baroness Garden reveals a little about the House of Lords

2.15pm Anne Stevens "Three men called Jean – the making of contemporary France"

Tuesday

11.15am Barbara Alden and Friends : Hearth and Home

12.00 Jane Bailey "The Burne Jones window in Birmingham Cathedral

2.15pm Stephen Tucker "Touched by the little finger of God: Puccini

Wednesday

11.30am Andrew Gimson “My favourite Kings and Queens”

1.15pm “Tea at the Ritz - Henderson Court with the Comm Choir”

Thursday

11.15am Margaret Wilmer “Rebacking a hard-back book”

12.00 Andrew Lloyd Evans “Iceland: Why is it there?”

2.15pm John Iddon “Sweet Thames, flow softly: the Thames thorough Artists’ eyes”

Friday

11.15am Martin Evans “The challenge of Live TV in 2024”

12.00 Shobana Jeyasingh “Writing on Bodies”

2.15pm Jessica Mathur “Mary Seacole”

3.15pm A short service of thanksgiving.

Morning Coffee is served from 11am, Afternoon Tea at approx. 3.15

Costs: single sessions £4 each. A full day including lunch £14.

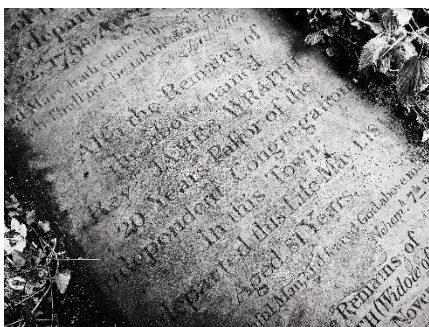
Morning or afternoon plus lunch £10. The whole week £60.

Booking details are included on the leaflets around the church

A Hampstead preacher: dissenting voices in the churchyard

Emma Shepley, historian and curator

In June I visited the churchyard of St John-at-Hampstead armed with a trowel to uncover the Georgian gravestone of my six-times great grandparents, Reverend James and Mary Wraith.



The Wraith’s grave had proved elusive on a first visit armed only with a plot number which revealed scores of stones stretching down from the church to John Constable’s tomb, scrubbed blank by time and weather. On a second trip, parish administrator Huw Robinson miraculously provided a 50-year-old handwritten list pin-pointing individual

names and we triumphantly discovered the Wraiths' stone, lying flat with a pristine half-visible inscription under a host of vicious nettles. James Wraith (1734-1815) was a working-class evangelical Christian preacher. His life is a success story of the early Methodist movement, where men with protestant passion and a talent for fiery oratory could minister without the formal education required of Church of England clergy. Wraith's portrait of 1806 shows a bewigged gentleman in black gown and clerical collar with a quizzically raised eyebrow. Wraith's Hampstead successor Rev. Jacob Snelgar describes his 'great simplicity of character and fervent zeal'.

Born in Elland, Wraith lived in Yorkshire for nearly 50 years 'in the humble capacity of village preacher... from no other motive than the duty and pleasure of doing good.' In 1772 Wraith 'accepted a unanimous invitation' to become minister of the Independent Church of Bolton 'delivering four sermons every week at home, and adjoining parishes'. Open air sermons were a popular Methodist strategy, reaching communities excluded from the Church of England.



After a decade Wraith moved south to run a chapel in Wolverhampton before coming to Hampstead in 1792. Now in his 60s, Wraith's last post was the Meeting House in the slums of Little Church Row at the south end of Heath Street – now demolished.

Snelgar called Hampstead 'a place then most unpromising as no dissenting minister had previously settled there. Perhaps few parts of the Kingdom have... exhibited more lamentable proofs of absolute heathenism in the lower classes'. Clearly Wraith liked a challenge and continued 'the unblameable discharge of pastoral duties and died the death of the righteous' aged 81 with a thriving congregation of 150.

Preaching on the margins of society, many religious dissenters became leading figures in social movements of the time. Methodist founder John Wesley was a vocal opponent of slavery and supported Olaudah

Equiano's bestselling 1789 autobiography detailing his brutal life experiences after enslavement as a child in Africa. William Wilberforce and Josiah Wedgwood are named as English subscribers to Equiano's 1794 ninth edition and 'Rev Mr. Wraith of Wolverhampton' is listed just below with an order of 12 copies, placing him in leading abolitionist circles.

James' wife, my six-times great grandmother Mary Hargreaves (1722-1798) is harder to research but she was baptised in Birstall, Yorkshire in 1722, making her 12 years older than James and a widow of one year when they married and mother to their five children.

James married Londoner Sarah Tyler after Mary's death and all three are commemorated on the St John's gravestone. One surviving letter held by Norfolk Record Office gives a final insight - in November 1806 Wraith wrote to his daughter-in-law Betty, my five-time great grandmother. With elegant handwriting and great warmth (his children 'are in my mind daily') Wraith may even display a sense of humour when updating Betty on church matters which are improved 'now that The Lord has been pleased to take away the Person who has given so much Trouble, so that at present we have a more pleasing Prospect'.

With earth and nettles gone, James, Mary and Sarah's stone is now also a more pleasing prospect and James' inscription can be read by passersby: '20 Years Pastor of the Independent Congregation of this Town... *He was a faithful Man, and feared God above many.*'

MUSIC SECTION

Music Notes ~ July 2024

Geoffrey Webber

Over the last two years we have been fortunate to have performed a number of Purcell's 'symphony anthems' at Evensong, thanks to extra support from the Hampstead Church Music Trust. We conclude this

series with perhaps Purcell's most Italianate of anthems, *O sing unto the Lord*, on Sunday 7th July. It is a work of great musical contrasts, from the incisive, concerto-like opening, to the expressive harmonies that represent "the beauty of holiness". The textures include a lively quartet for upper voices and a dramatic bass solo, and the work ends with a typically tuneful Hallelujah section. For the Introit we will sing a chorale movement from one of J. S. Bach's church cantatas, BWV 107, also set for four-part strings and choir, and the final voluntary will be a string fantasia by Matthew Locke.

From time to time we sing Evensong based on plainchant, providing an opportunity to feel something of a connection with the services of Vespers and Compline that were combined in the 1549 Prayerbook to make the familiar Evensong format for the new Church of England. On Sunday 14th July, using music from the sixteenth and early-seventeenth centuries by a variety of composers from the Low Countries, Spain, Germany and England, we hear music rooted in the ancient plainsong, with the two Canticles and Lord's Prayer sung in an alternating pattern of chant and polyphony. The multi-voice setting by Lassus of the great Marian antiphons of the church's year form one of the finest such collections, and my particular favourite, the *Salve Regina*, is the one that is appropriate for this time of year. The eight vocal parts are heard in many different combinations, but much is made of the alternation between upper and lower voices.

Throughout 2024 we are performing music by the great Anglo-Irish composer Charles Stanford to mark the 100th anniversary of his death, but our most significant contribution to the anniversary is on Sunday 21st, when the Introit, Canticles and Anthem are all by him. The epic anthem *For lo, I raise up* is a firm favourite of choirs with its peculiar text and dramatic style, but Stanford's compositional genius was aroused not by any attempt to please choral singers but by the tragedy of the onset of the First World War in 1914. He chose words from the prophet Habbakuk which dramatically juxtapose the horrors of conflict with the need for hope and trust in God. The work was not published in the composer's lifetime, but was eventually printed in 1939, when the words of the prophet were once again all too apposite.

Stanford's Anglo-Irish friend Charles Wood will have his own 100th anniversary in 2026, but as a foretaste of some of the delights we will explore in that year, on Sunday 14th we will perform movements from an unpublished Communion setting by him, probably not performed since his lifetime. Contrasting with the more familiar quasi-16th-century unaccompanied settings and his Latin Mass, this service is in the purely English style of the time, for four-part choir and organ.

At our final Evensong of the year on July 28th we begin with a loud and joyful Introit by Kenneth Leighton, *Let all the world in every corner sing*. Thereafter the music calms down somewhat, and the anthem is a peaceful setting of an *Old Irish Blessing* by Andrew Johnstone, one of the leading scholars of early English church music, based at Trinity College, Dublin. Ending on this Irish note, we all then get a chance to sing 'Danny Boy' in the form of the hymn 'O Christ the same' with a descant that rises to a top D flat, if the sopranos are feeling brave!

Music List ~ July 2024

Sunday 7th July – 6th Sunday after Trinity

10.30 am. Holy Communion

Introit Hymn 377

Mass setting (G/S&B/AD) *Missa brevis in C* Antonio Lotti

Gradual Psalm 123 Tone ii/I

Offertory Hymn 285

Communion Motet *Sicut cervus desiderat ad fontes aquarum*

G. P. da Palestrina

Post-Communion Hymn 476

Organ Voluntary *Processional* (The Sound of Music)

Richard Rodgers

5 pm. Evensong ('Symphony Evensong', with baroque strings)

Organ Prelude

Introit *Herr, gieb, dass ich dein Ehre* (BWV 107) J. S. Bach

Preces & Responses John Reading

Psalm 64 Robert Ashfield

Canticles *Evening Service in E Minor* Pelham Humfrey

Anthem *O sing unto the Lord* Henry Purcell
Hymn 355
String Postlude *Fantazia No. 1 in D minor* Matthew Locke

Sunday 14th July – 7th Sunday after Trinity

10.30 am. Holy Communion

Introit Hymn 234 (ii)
Mass setting (G/S&B/AD) *Communion Service* Charles Wood
Gradual Psalm 85.8-end Philip Hayes
Offertory Hymn 439
Communion Motet *Oculi omnium* Charles Wood
Post-Communion Hymn 456

5 pm. Evensong

Introit *Confirma hoc Deus* William Byrd
Preces Orlando di Lasso
Psalm 66 Tone i/3
Canticles *Magnificat tone v* Philippe de Monte
Nunc dimittis tone iii Diego Ortiz
The Lord's Prayer Hieronymus Praetorius
Anthem *Salve Regina* (8 vv) Orlando di Lasso
Hymn 241 (ii)

Sunday 21st July – 8th Sunday after Trinity

10.30 am. Holy Communion

Introit Hymn 316 (t. 6)
Mass setting (G/S&B/AD) *Communion Service in E* Harold Darke
Gradual Psalm 23 Richard Langdon
Offertory Hymn 387
Communion Motet *Panis angelicus* César Franck, arr. Oxley
Post-Communion Hymn 413

5 pm. Evensong

Introit *O for a closer walk with God* Charles Stanford
Preces & Responses Kenneth Leighton
Psalm 73.1-3, 15-end Luke Flintoft
Canticles *Evening Service in B flat* Charles Stanford

Anthem *For lo, I raise up* Charles Stanford
Hymn 445
Final Amen Johann Naumann

Sunday 28th July – 9th Sunday after Trinity

10.30 am. Holy Communion

Introit Hymn 372

Mass setting (G/S&B/AD) *Missa Simile est regnum caelorum*
T. L. da Victoria

Gradual Psalm 145.10-19 James Turle

Offertory Hymn 498

Communion Motet *Ego sum panis vivus* Juan Esquivel

Post-Communion Hymn 309

5 pm. Evensong

Introit *Let all the world* Kenneth Leighton

Preces & Responses Kenneth Leighton

Psalm 74.11-16 Ralph Roseingrave

Canticles *Evening Service in A* Herbert Sumsion

Anthem *An Old Irish Blessing* Andrew Johnstone

Hymn 258

Final Amen Johann Naumann

Aidan Coburn *Director of the Junior & Community Choirs*

Joshua Ryan *Organist & Assistant Director of Music*

Geoffrey Webber *Director of Music*

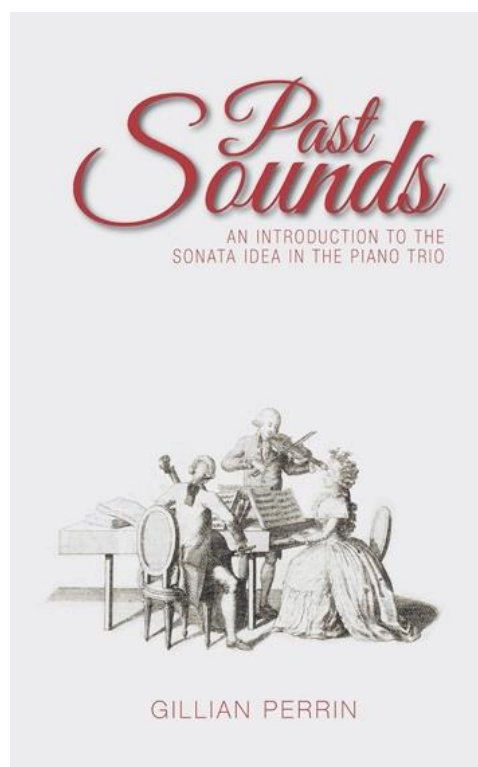
The choir take a break in August and will be back on 1st September



Gillian Perrin, *Past Sounds:* *An Introduction to the Sonata Idea in the Piano Trio*

*Dr Ayla Lepine
Ahmanson Fellow in Art and Religion,
The National Gallery, London*

In 1854, the Austrian music critic Eduard Hanslick wrote, 'Unlike the architect, who has to mould the coarse and unwieldy rock, the composer reckons with the ulterior effect of past sounds.' In the previous century, the German writer Johann Wolfgang von Goethe had observed poetically that 'music is liquid architecture; architecture is frozen music'. This close relationship between sound and space, and the elegant crafting of both, is a significant element of why the sonata's particular structure emerged as such a vital concept in modern music. Its framework is a system through which infinitely rich and emotive compositions may flow. And to quote Hanslick again, 'Melody, unexhausted, nay, inexhaustible, is pre-eminently the source of musical beauty.' The sonata form provided an innovative method for the emergence of new qualities of melody.



In Gillian Perrin's wonderfully compelling, lucid, and engaging book on the sonata, a chronological structure carries the reader across three centuries of the western musical canon, focusing on great composers including Haydn, Brahms and Schoenberg within their complex social and political contexts. As she points out, 'Sonata form is arguably the greatest structural archetype of the western instrumental repertoire: it need not be a closed book to all but the musically-trained.' Perrin's

approach truly opens the topic out to diverse readers, allowing the crucial ideas and motivations of these European composers to shine.

To enhance its accessibility and dynamism, Perrin's book is supplemented by invaluable digital material. At key points in the text an audio icon indicates that the musical examples Perrin discusses are available to hear online. This process of reading and listening, going between laptop and hard copy as it were, is hugely effective, especially for the general reader. By introducing this aspect to the book's experience, the impact of Perrin's clarity on the subject is amplified, as is the pleasurable enjoyment of the music itself. The possible tensions between theory and practice dissolve, in an experience at times is akin to walking through a cathedral with a guidebook. We read about the various structural elements and designers, and then lift our eyes to the vaulting and stained glass, delighted by the sensation while in the company of an expert.

In her discussion of nineteenth-century composers, Perrin refers to Josef Danhauser's 1840 painting of Franz Liszt at the piano. Liszt is surrounded by his contemporaries, including Rossini, George Sand, and Alexandre Dumas. It is a line from the latter's book, pointed to by Sand, which has apparently inspired Liszt's improvisation. With a marble bust of Byron watching over them, the group of musicians and writers listen contemplatively. In her account of twentieth-century composers' explorations of the sonata, Perrin discusses Henri Matisse's *The Dance*, completed in 1910. Though in a radically different style and genre, Matisse's painting also invokes a community's response to music. As the figures move with asymmetrical yet rhythmical energy across the surface, one in the foreground reaches to grasp the hand of the figure on the left. It is the tiny yet perceptible gap – the hand not yet grasped – that offers the viewer a unique satisfaction which would be lost if Matisse's figures were merely dancing in a circle. It makes for a marvellous synergy with Perrin's conclusion that the sonata gives intellectual pleasure in its 'sophisticated use and development of theme and variation' as well as

‘emotional satisfaction from expressive arrangements of the notes of the western scale.’

<https://gillianmargaretperrin.ampb.com>

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The Hampstead Collective Summer Opera Gala

Monday, 8 July 2024

7.00pm – 8.30pm

A selection of our favourite arias and duets by Verdi, Strauss,
Puccini, Mozart and more!

Rebecca Harwick (soprano) Catherine Backhouse (mezzo-soprano)

Aidan Coburn (tenor) Matthew Fletcher (piano)

In the Sky

Monday, 12 August 2024

7.00pm – 8.30pm

‘Harawi’ by Messiaen

‘In the Sky’ by Stockhausen

Extracts from ‘Harawi’ by Messiaen followed by a staged
presentation of Stockhausen’s charming tone-row song cycle of
American Indian folk songs, ‘In the Sky’.

Rebecca Hardwick (soprano) George Chambers (tenor)

Charlie Newsome-Hubbard (piano)

The Collective will be back in October

Tickets for all concerts £15 each from thehampsteadcollective.com
or at the door

Readings for July and August

10.30am

5.00pm

Sunday 7th – Trinity 6

Ezekiel 2.1-5

Mark 6.1-13

Jeremiah 20.1-11a

Romans 14.1-17

Sunday 14th – Trinity 7

Amos 7.7-15

Mark 6.14-29

Ecclesiasticus 4.1-end

Luke 10.25-37

Sunday 21st – Trinity 8

Jeremiah 23.1-6

Mark 6.30-34, 53-end

Ecclesiasticus 18.1-14

Hebrews 2.5-end

Sunday 28th – Trinity 9

2 Kings 4.42-end

John 6.1-21

Ecclesiasticus 38.24-end

Hebrews 8

Sunday 4th – Trinity 10

Exodus 16.2-4,9-15

John 6.24-35

Ecclesiasticus 42.15-end

Hebrews 11.17-31

Sunday 11th – Trinity 11

1 Kings 19.4-8

John 6.35, 41-51

Ecclesiasticus 43.13-end

Hebrews 12.1-17

Sunday 18th – Trinity 12

Proverbs 9.1-6

John 6.51-58

Exodus 2.23 – 3.10

Hebrews 13.1-5

Sunday 25th – Trinity 13

Joshua 24.1-2a, 14-18

John 6.56-69

Exodus 4.27 – 5.1

Hebrews 13.16-21

Martha

Ann Lewin

Maligned through much of history for being
Over active, missing the better part.
Alternatively, praised for keeping the show going,
After all, people have to eat.

But practical concerns did not preclude you
From discernment, even if at times
They got you down. Intuitive, assertive,
You spoke your mind, and things got done.
Lazarus was raised, the meals prepared,
All kept in order.

A woman loved and valued, not for meekness
But awareness. You were the first to hear
“I am the Resurrection and the Life”. And
Your response, “You are the Christ” has
Echoed down the ages, encouraging those
Whom some would confine to the kitchen
To share their insights, not with aggression,
But with the certainty that
Women can be right.

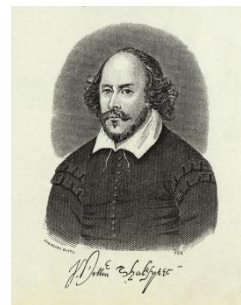
In the Roman Catholic Church St Martha is remembered on 29 July

Quoting Shakespeare

Bernard Levin

If you cannot understand my argument, and declare
“It's Greek to me”, you are quoting Shakespeare;

if you claim to be more sinned against than sinning,
you are quoting Shakespeare; if you recall your salad days, you are
quoting Shakespeare;



if you act more in sorrow than in anger; if your wish is father to the thought; if your lost property has vanished into thin air, you are quoting Shakespeare;

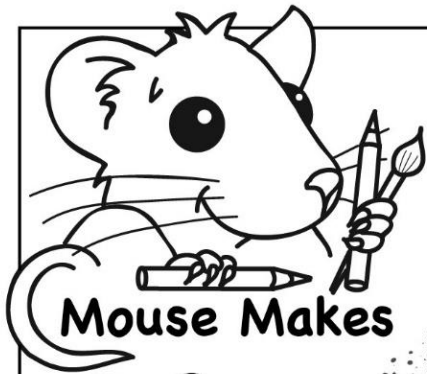
if you have ever refused to budge an inch or suffered from green-eyed jealousy, if you have played fast and loose, if you have been tongue-tied, a tower of strength, hoodwinked or in a pickle, if you have knitted your brows, made a virtue of necessity, insisted on fair play, slept not one wink, stood on ceremony, danced attendance (on your lord and master), laughed yourself into stitches, had short shrift, cold comfort or too much of a good thing, if you have seen better days or lived in a fool's paradise - why, be that as it may, the more fool you, for it is a foregone conclusion that you are (as good luck would have it) quoting Shakespeare;

if you think it is early days and clear out bag and baggage, if you think it is high time and that that is the long and short of it, if you believe that the game is up and that truth will out even if it involves your own flesh and blood, if you lie low till the crack of doom because you suspect foul play, if you have your teeth set on edge (at one fell swoop) without rhyme or reason, then - to give the devil his due - if the truth were known (for surely you have a tongue in your head) you are quoting Shakespeare;

even if you bid me good riddance and send me packing, if you wish I was dead as a door-nail, if you think I am an eyesore, a laughing stock, the devil incarnate, a stony-hearted villain, bloody-minded or a blinking idiot, then - by Jove! O Lord! Tut tut! For goodness' sake! What the dickens! But me no buts! - it is all one to me, for you are quoting Shakespeare.

But can you name the sources? playshakespeare.com claims to list them all

Thanks to Chris Money for sending this in for the magazine.



How many days did the Lord tell Joshua to march around the city of Jerico?

_____ *Joshua 6:3*



What did the priests carry that were made from rams' horns?

_____ *Joshua 6:4*



What was carried along behind the priests?

The _____ *Joshua 6:4*

On the seventh day how many times did they march around Jerico?

_____ *Joshua 6:6*



Who was saved from Jerico along with her family?

_____ *Joshua 6:17*

READ
the story
in *Joshua*
5:13-6:27

Word search grid:

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

JERICO • LORD • JOSHUA • ISRAEL • KING • PRIESTS • GUARD
CAMP • MARCH • AROUND • DAYS • WALK • ONCE • BLOW • HORN • SOUND
DAWN • SHOUT • CITY • WALL • FELL • FLAT • FIRE • BURN • DESTRUCTION

Find the question answers in the word search too!

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