

Hampstead Parish Church

Magazine for

April 2026

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

Mary Magdalene's role in the Easter story inspires Mthr Carol's thinking

**Holy Week, Easter
and beyond**



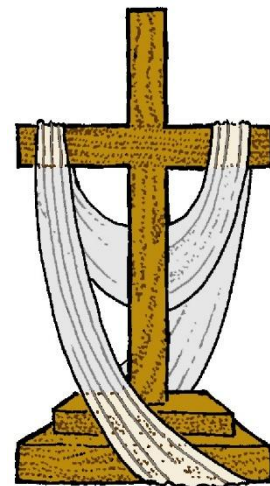
Update on the Winter season

50 years on.....

Bill Risebero considers the Hampstead Players' forthcoming anniversary

It's time to check the **Electoral Roll.**

What it is and why you need to be on it



HAMPSTEAD PARISH CHURCH

[Registered Charity No. 1129264]

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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 – Fri: 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

please contact The Vicar

Revd Carol Barrett Ford

0207 794 5808

vestry@hampsteadparishchurch.org.uk

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

vestry@hampsteadparishchurch.org.uk



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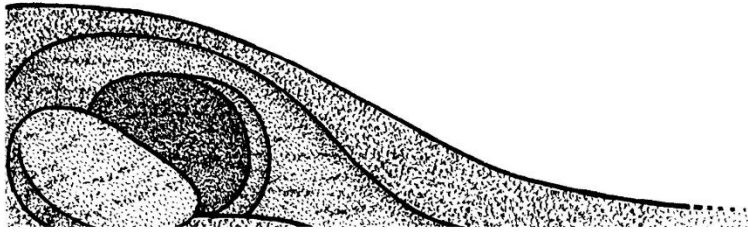
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April
2026

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Diary for April

Wed 1st 12 noon Stations of the Cross

Maundy Thursday 2nd April

6.00pm Holy Communion with Washing of Feet
and Vigil

Good Friday 3rd April

12 noon Stations of the Cross
1 - 2pm Reflection Hour
2.00pm The Liturgy of Good Friday
6.00pm Choral Tenebrae

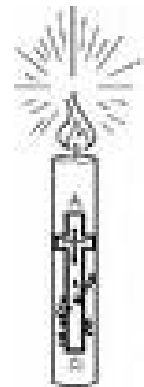


Easter Eve 4th April

10.00am Cleaning and decorating the church
for Easter – all helpers very welcome!
8.00pm Vigil and Lighting of New Fire

Easter Day 5th April

8.00am Holy Communion
10.30am Choral Holy Communion
No Evening prayer



Mon 6th 7.00pm Hampstead Collective concert – see page 27

Wed 8th 10.15am Holy Communion

Sunday 12th – Easter 2

8.00am Holy Communion
10.30am Holy Communion
5.00pm Evening Prayer



Wed 15th 10.15am Holy Communion

Thu 16th 7.30pm Community Choir term starts

Sat 18th 4.00pm Organ Recital – see page 28

Sunday 19th – Easter 3

8.00am Holy Communion
10.30am Choral Holy Communion
(Junior Church term starts)
5.00pm Choral Evensong



Wed 22nd 10.15am Holy Communion
Thu 23rd *George, Martyr, patron of England*
7.30pm Community Choir
Sat 25th *Mark the Evangelist*

Sunday 26th Easter 4

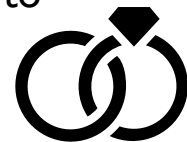
8.00am Holy Communion
10.30am Choral Holy Communion
5.00pm Choral Evensong



Wed 29th 10.15am Holy Communion

Invitation

Evensong on **3rd May at 5 pm** will be especially festive to celebrate the Diamond Weddings of Gill and Charles Perrin and Anne and Handley Stevens. The preacher will be the Revd. Emma Dinwiddy Smith and the specially chosen music (see the Music Notes below), accompanied by instrumentalists, will include a new hymn tune by Dr Geoffrey Webber.



After the service there will be a party (drinks and canapés) in the church. All the congregation are very warmly invited to join Gill and Charles's and Anne and Handley's relations and friends to celebrate.

The Vicar writes

As I write, we are experiencing our fourth consecutive day of bright blue skies. Although the wind still holds a chill, it seems that Spring is finally here. Soon it will be Holy Week and the great joy of Easter Day. Our lectionary provides us with a wonderful store of readings on which to reflect over the great three days of Holy Week and Easter Day. I wonder if you have a favourite? The meeting of Mary Magdalene and the Risen Christ in the garden near the tomb—which we hear in St John's gospel account—is one of my favourites. The words 'supposing him to be the gardener' are so human, so poignant, so real. Having arrived at the empty tomb Mary fails to recognise Jesus in the rush of emotions and events. We too often look around us in a distracted way, burdened by the cares of the world, rushing from one task to another. We can miss the beautiful flowers that are peeping through the earth and the buds unfolding on the trees, following what has seemed like a very grey winter.

We can also miss the opportunities to see God and his action in our lives, especially when times are hard and we see the world around us through tears of sorrow, fear or anger. There are so many words that divide and exclude, words that hurt and 'other' people who are made in the image of God. And yet God's gentle spirit of love and accord still moves, here in our own country and across the world that He made. In *A Sonnet for Easter Dawn*, priest and poet Malcolm Guite explores how Mary's sorrow and desolation is turned to joy as her name is spoken by the Word, the one who is Love. In the moving liturgy and story of this coming Holy Week and Easter, may we all hear our names called by the one who is faithful.

*He blesses every love which weeps and grieves
And now he blesses hers who stood and wept
And would not be consoled, or leave her love's
Last touching place, but watched as low light crept
Up from the east. A sound behind her stirs
A scatter of bright birdsong through the air.
She turns, but cannot focus through her tears,*

Or recognise the Gardener standing there.
She hardly hears his gentle question Why,
Why are you weeping? , or sees the play of light
That brightens as she chokes out her reply
They took my love away, my day is night
And then she hears her name, she hears Love say
The Word that turns her night, and ours, to Day.

With best wishes
Mthr Carol

April

Judy East

“To church this morning where we were entertained after the service with an impromptu concert by the Junior Choir.”

It was an unexpected joy for us and a chance for the junior choir to show off their musical skills – and what a talented group they are! It was one of those days when everything came together: the children did their Passion Play in the churchyard In the sun, the church heating was working, the urn produced excellent coffee (and if you think that’s a given you have no idea how temperamental our new urn can be!) That and the equally unexpected week of sunshine we’d just experienced set us all up nicely for Passiontide and the fortnight of liturgy ahead.

This being HPC we’re never short of events but in fact there are (only!) two concerts this month – the Collective on Easter Monday and the Organ Recital on 18th. Which is perhaps as well considering a) how busy we’ve been in March and b) how busy we may be in May! For instance: two parish couples are celebrating their **Diamond** wedding anniversaries on 3rd (see note from Anne Stevens above and Geoffrey Webber’s Music Notes), **Churches Together in Hampstead** are planning a Rogationtide Walk on 10th (details to

come), which is only a day after our big **Craft Fair** on Saturday 9th – stalls of gifts and preloved clothing – details further on; the **Hampstead Players** are gearing up for their 50th anniversary with musical events at the end of May - and so it goes on. Church life is never dull! (And, incidentally, don't miss Bill Risebero's article on the HP in this issue. He has, as he says, been there since the beginning.)

All of which makes me think – is a parish magazine, any parish magazine but particularly of course ours, a good window onto parish life? The British Library legally requires parishes to deposit one copy of each edition (paper and electronic) with their Legal Deposits Library in Wetherby. Of course we keep past copies in our archive and have them all going back to 1895 tucked away in the belfry cupboard. Each year's copies are bound together – now done by Margaret Willmer. But the British Library? Every parish? That's a lot of records. I can't help wondering who will ever actually look back on them and see what we were doing *n* years ago.

Joshua and St Paul

A sermon preached at Evensong on 8th March by Andrew Penny

Joshua 1.1-9 / Ephesians 6.10-20

There is a terrible topicality and irony in this evening's readings.

“From the River to the Sea” is one of the chants for which Home Secretaries have sought to have pro-Palestinian protesters prosecuted. Yet we have just heard God declaring that the wandering Israelites are to take all the land from the Great River - that is the Euphrates, not merely the Jordan - to the Great Sea, that is, the Mediterranean. Even Mr Netanyahu does not yet intend to occupy Jordan and Syria.

The relevance of this irony is only enforced by the fact that the Palestinians who call themselves Filastiniyyun - have the same name (although no genetic link) as the Philistines, the traditional adversaries

of the Israelites. The settlers who would expel the inhabitants from the West Bank justify their desire - and action - saying "The Patriarchs walked on these hills and now we are going to". History repeats itself in a depressing way in the Holy Land.

And not just the Holy Land; we do not need to look far afield or long ago to see one nation assuming the right to invade another and take its land. Russia invaded Ukraine, with a divine mandate declared by the Patriarch of Moscow. America's justification for wishing to seize Greenland is unashamedly amoral; it would be an exaggeration to suggest that Mr Trump's administration had a coherent philosophy, but influential advisers have declared that the New World Order is that Might is Right, and America is able and therefore entitled to take any action in its perceived self-interest. As any other powerful country would be. There is, of course, nothing new in that although its nakedness is shocking; such a policy is more usually given some superficial morally acceptable clothing.

St Paul would see nothing new in it either. In his day as ours the struggle is against the rulers, the authorities, the cosmic powers of the present darkness, against the spiritual forces of evil in heavenly places. But there's a perhaps deliberate irony too in Paul's terrific rhetoric. We are to *arm* ourselves with weapons (admittedly mostly defensive ones) in order to *fight* for righteousness and peace. The only offensive weapon is the Sword of the spirit which is the word of God. Even that, however, is heavily ambiguous especially when heard, as we have just heard it, following God's injunction to Joshua to annihilate the inhabitants of Canaan. But Paul was probably not expecting to be read alongside the Book of Joshua.

Paul's military imagery is not to be taken too literally; he is clear that the dangers with which he is concerned are spiritual ones. Paul here is warning against the rulers who would persecute Christians who were threatened - as many are still threatened - in a very real personal sense for their spiritual beliefs. It is tempting but unfair to compare "the cosmic powers of present darkness" that Paul sees threatening the individuals in the Christian community, with the disorder generated in the world now where nationalistic populism is underpinned by the belief that the pursuit of national wealth and

power is justified for its own sake. This international disorder affects us all personally - none more so than the innocent victims of bombs dropping on them in Iran. And this disorder is nothing short of a total negation of the Gospel and two millennia of Judeo-Christian ethics.

There may be no irony in Paul's imagery; I am not a pacifist, and I believe nations and peoples - and individuals - are entitled to resist violence, inevitably using measured violence to do so. That principle is enshrined in international law which itself is based in the sophisticated philosophy of Thomas Aquinas and other Christian and Jewish thinkers. It is, of course, a principle that applies to all - which includes both Israelis and Palestinians. There may be occasions when a sword as well as shoes are necessary to proclaim, and attempt to establish, the Gospel of peace. I am not however, advocating a return to singing "Onward Christian soldiers " or Fight the good fight" hymns which were, I suspect, motivated as much by imperialism as evangelism - if those two can be separated.

The real danger is in reading the Bible too literally and the assumption that while it is, read as a whole, the Word of God, that does not mean that God intends us to hang on every word, not even every word he is himself recorded as saying. This must be so the least we can expect from God is that he should be consistent and the biblical god is not, or not superficially, consistent. These inconsistencies are easily explained by the fact that the different books of the Bible are written by different human writers writing at different times and circumstances, making their own individual and human attempt to express the ineffable truth about God. We should reflect too that Jesus - the son of God - is recorded as scarcely uttering a word, other than the most mundane, that is not ambiguous in some way. We should not expect unequivocal clarity from his Father.

The naivety of the West Bank settlers is, of course, self-serving; they conveniently ignore the conditions made very plain in Deuteronomy that occupation of the Promised land was to be conditional on observation of all the laws and statutes set out in the Mosaic code, including respect for neighbours. And archaeology, insofar as it escapes Israeli censorship, seems to confirm that the occupation of Canaan was always a patchy affair; sometimes violent as recorded in

the history books of the Bible but sometimes peaceful too. Let us pray that peaceful coexistence may eventually return. Over literal reading of scripture will not help in that endeavour and some affirmative action as recommended by St Paul may be needed too. Amen.

PCC REPORT

Helen Taylor, PCC Secretary

Annual Accounts And Financial Review 2025 – Budget 2026 – Energy Efficiency Audit – Altar Frontal Refurbishment – Annual Review Of Welcome Policy

There was a meeting of the PCC on 23 February 2026.

As this was the first full meeting of the year, we formally approved the Annual Accounts for the year ending 31 December 2025 which reflect a small surplus in the General Fund. The PCC also approved the Financial Review prepared for purposes of our corporation tax return which we are required to submit every five years. The Budget for 2026 approved by the PCC, after detailed review by the Finance Committee, also indicates a small surplus. This takes into account increased revenue from the hire of the Church and Parish Rooms as well as a film contract in February 2026 which brought in additional fee income.

The PCC received a report summarising the key points from the Energy Efficiency Audit which was carried out in November 2025 as part of the Church of England's Net Zero Carbon project, at no cost to the parish. The PCC resolved to proceed with consideration of the auditor's recommendations, starting with small, low-cost improvements in the short-term while exploring our longer-term options for more significant changes, such as replacing our gas boiler.

The Vicar updated the PCC on the announcement that our Curate, Fr Ben, was moving on to a new curacy by mutual agreement. It was agreed that the congregation would be given an opportunity to sign a card to express their appreciation of his time here and wish him well.

The PCC approved a proposal to commission conservation work on our very fine red altar frontal which is decorated with silk and gold embroidery. The frontal is over 100 years old and this specialist cleaning and conservation by Janie Lightfoot should preserve it for a further century. The PCC considered this significant work to be a fitting use of Doris Asher's legacy, who was a server for many years and intended her legacy to be spent on maintaining the fabric of the church. It will be noted on the back side of the frontal that it has been restored in Doris Asher's memory.

The PCC reviewed and approved our Welcome Policy and Code of Practice, which was first adopted in March 2025. This Policy aims to ensure St John-at-Hampstead is a place of hospitality, sanctuary, and a safe place for all who enter the church by clarifying expectations around adherence to certain standards of behaviour. A copy of the Policy has been circulated to groups who work or volunteer in the church, and it is also publicised on the noticeboard at the back of the church.

The PCC's next scheduled meeting will follow the Annual Parochial Church Meeting on Monday 18 May 2026.

The Electoral Roll

Gaynor Basseby Fish

In anticipation of our Annual Parochial Church Meeting this year, the PCC will be conducting its review of the church electoral roll ("ER") over the coming weeks.

WHAT IS THE CHURCH ELECTORAL ROLL?

Every parish church has an electoral roll ("Roll"). It is in effect the register of lay members entitled to vote at the Annual Parochial Church Meeting ("APCM"), thus allowing them participation in governance - being on the Roll is compulsory if you wish to stand for election to the PCC or other Synodical Council (such as Deanery, Diocesan or General Synod).

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. You can, of course, be a full and active member of our church without joining the Roll. However, having your name on the Roll contributes towards the strength of the Church being seen in our local area, and across the Diocese.

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!

HOW DO I SIGN UP?

Application forms will be readily available in church, or can be obtained by email request to the electoral roll officer at ero@hampsteadparishchurch.org.uk, from 5 April 2026 when the review process commences.

Completed and signed application forms may be scanned by email to the ERO, but the original should be delivered in an envelope addressed to the ERO c/o the Parish Office at Hampstead Parish Church, please.

Closing date is 2 May 2026



HOMELESS PROJECT

Andrew Penny reports:

The C4WS shelter season has not quite ended as I write this. The challenges of Ramadan are very nearly over and there is the annual service of thanks, this year at St Mary's Brookfield, to look forward to.

There is a week to go but the situation will not change significantly in that time and our Director, Nikki Barnett's, report, below gives a good idea of the season overall. I might add the comment that a stable and young team led by Nikki who are both enthusiastic and full of initiative has taken much of the stress out of running the season and many church coordinators have noticed the difference that this has made to a calm and positive atmosphere in the shelter itself.

Nikki writes:-

To date, we have received 158 referrals and have offered beds to 92 individuals. Of these, 65 people have stayed with us over the course of the shelter season, including 12 women and 53 men.

This season, we have observed a shift in the demographic of our guests, with many falling into an older age category than in previous years. Previously, the majority of our guests were younger men from countries such as Sudan and Eritrea, who had recently received their status and were required to leave government-supported accommodation. While we have continued to support this group, a significant proportion of our guests this season have been older men more from West Africa who had No Recourse to Public Funds (NRPF) and insecure immigration status.

As a result, we have had to adapt our approach, particularly as many guests have needed to stay beyond the initial 28-day offer. We have provided holistic casework support, helping individuals to access GPs and emergency healthcare services, including dentists and opticians. Because of their age and prolonged insecurity, many guests have experienced ongoing health issues. Despite these challenges, they have successfully navigated the rotating night shelter, with many achieving positive outcomes—moving into Home Office-supported accommodation, other shelters, or hosting projects.

Our support has continued beyond their stay, with access to English classes, counselling, and osteopathic massage provided by our small but dedicated team.

In addition, we have supported many guests to move into private rented and supported accommodation. A key focus of this work is preventing a return to homelessness. We provide guidance on managing a tenancy, connecting individuals with services in their new local areas, and offering employment support through C4WS, all of which contribute to sustaining these move-on outcomes.

As for the shelter on Saturday nights at St John's I think I can say that our procedures and systems have, with the loyal support of so many of you, continued to create a shelter which many guests have said they particularly appreciate, despite the somewhat cramped accommodation and lack of a shower. Many parishioners and neighbours young and old have contributed but special mention must be made (and is made by the guests) of Rebecca Kelleher and her team of cooks producing gourmet dinners week in week out. Thank you all.

I have, however, noticed a slight weariness, entirely understandable especially in those who have been taking on their various tasks for nine

years now. We did welcome some new and younger faces this season, which was encouraging; more next year would have an invigorating effect without, I suggest, diminishing the evident enjoyment and satisfaction of the “old hands”. I confess that I would appreciate someone with whom to share responsibility for the next season.

From Khidirpur to Kidderpore

Nicholas White reports on a recent trip to India

This winter I've come out East on a study holiday looking at the architecture of the British *Raj* in Calcutta, Bombay and Delhi. (Fun fact: Bombay has more Gothic Revival buildings than any other city in the world.) I wanted to fulfil a long-held ambition to visit the district from which my road and the adjacent Kidderpore Avenue take their names, the only roads to carry this moniker in all of the UK. Kidderpore Hall, a Greek Revival mansion just a couple of hundred meters from me, was built in then-open countryside in 1843 by John Teil from the proceeds of his leather tanneries business in the port district of Calcutta, but where does *Kidderpore* come from?



Far from being an ancient Bengali appellation this area is named after James Kyd, Master shipbuilder of the East India Company that controlled these parts at the time. Despite being about 80 miles upstream of where the Hooghly (a tributary of the Ganges) empties into the Bay of Bengal, the river is still strongly tidal in Calcutta and it was Kyd who devised a lock system to regulate water levels in the port. Naming the port after him seems the least the robber-barons of the East India Company could do to show their gratitude for the boost to their profits. Nor, having seen in Calcutta the neo-Classical architecture favoured by the East Indian Company, is it a surprise that the wealthy merchant Teil likewise raided Greek styles to emphasise what a classy geezer he'd become. Since *pur*, or its anglicised

variant *pore*, simply means 'town of', then Kidderpore means the 'town of Kyd'. How nice!



The port of Kidderpore has, though, seen better times. The four-faced clocktower built by the British in 1899 was to enable ships' captains to synchronise their chronometers. It also marks the jetty from where tens, if not hundreds, of thousands of impoverished Bengalis began their long journeys to Britain's Caribbean possessions to work the sugar plantations as

'indentured' labourers. Today the port is filled with rusting machinery from when there was a thriving jute export industry here. A large Moslem population reflects Urdu-speaking immigrants from North-West India who came to work in the port.

Yet there's an undeniable buzz about the place. Champion athletes were being coached in the Kidderpore Swimming Club - and at least they still have a post office!



50_{Years} The Hampstead Players

Fifty Years On

by Bill Risebero, who was around for all of them

In 1976 Graham and Sue Dowell decided to put on a play in Hampstead Parish Church. It was *The Fall and Redemption of Man*, a modernised medieval Mystery Play. It was not all plain sailing. Until 1968, the Lord Chamberlain had strictly controlled the stage, among other things censoring play-texts for suspected blasphemy. Some of

this fear persisted in 1976 - that a bunch of mountebanks should be allowed to disturb Hampstead's well-ordered church life. Disturbance, though, is not necessarily a bad thing. Religious plays (or indeed worship itself) should not be 'pious'. Though supporting the church's mission comes first, this does not stop drama from being entertaining, nor from posing questions and challenges.

The infant company - soon to become The Hampstead Players - held its nerve, and we can now celebrate 50 years of play-making in the Parish Church. Wikipedia describes The Hampstead Players as 'a notable amateur theatre group in north London'. I would stress the word 'notable'. There are ways we differ from many other amateur theatre groups.

Firstly, we are part of a church community whose support (and sometimes forbearance) we are privileged to have, and whose worship and mission we duly share. We began with specifically Christian plays, and cast members of early productions were almost always members of the congregation, sometimes, whole families of them.

Over time, the work has broadened out. We have taken part in acts of worship and in joint productions with the Choir. There have been secular plays, musicals, poetry evenings, lunchtime events, workshops, play readings and a London Shakespeare walk. There has also been the outreach of touring productions, usually of Shakespeare, in and out of London and several times to south-west France, where the excitement and uncertainties of setting up in a different town square each night recall the life of the travelling player.

Like the BBC, 'education' has always been an aim. Several productions, like, *Lewis Carroll's Alice*, *Oliver!*, and *The Crucible* had large casts, including many children, and at times there have been enough to form or re-form the Hampstead Players Youth Theatre, whose young people have done productions of extraordinary quality: *Dreams of Anne Frank*, for example (in the presence of Bernard Kops, its author), or *Grimm's Tales* or *The Bald Prima Donna*. And over time, young people

have developed skills here which have led them successfully into the professional theatre.

The Players aim at high standards. We have never fought shy of addressing major works - Shakespeare of course, but also Chekhov, Anouilh, Brecht, Beckett, Arthur Miller, Tom Stoppard and many others. It is a real challenge for an amateur actor to encounter, and try to do justice to, works of this magnitude. This way, audiences too have often discovered seldom-performed classic plays which they might not otherwise have known. And reviewers have remarked on the 'professional' standards of what they have seen. Not that 'amateur' denotes a lack of quality. It takes talent and hard work to produce a play, and I have always been respectful of the dedication not only of our casts, but also of our production teams, without whom no play could take place.

Hampstead Parish Church itself is a familiar building in the community, the kind of place where audiences can feel welcome. It has its idiosyncrasies. The acoustics are difficult, and there are long, or interrupted, sight lines. Yet it is very rich spatially, offering great creative opportunities. In it, one can do plays which involve movement about the building, make use of its various levels and spaces, surround the audience with sound and action, and create a unique theatrical experience.

The Players have changed and developed over time, without, I think, losing sight of their origins in religious drama. I hope there are many people today who will look back with pleasure on another 50 years of making good, entertaining and meaningful plays for the community.



MUSIC SECTION

Music Notes ~ April 2026

Geoffrey Webber

Like the previous version of our hymnbook, the Revised English Hymnal contains an extensive liturgical section at the back, with several settings of the Mass for congregational use and much plainsong and more modern chants. At the Good Friday Liturgy we shall use some items in the new book, the Veneration of the Cross, the Reproaches, and the Adoration of the Cross, *Crux fidelis*. Please make sure you ask for a melody copy if appropriate, since you will then be able to join in with all this. The choir will sing a separate piece on its own, the dramatic Good-Friday motet by Charles Gounod, *Le vendredi-saint*. The hymnbook can also be used on the Sunday after Easter for singing the Communion setting, since our usual option, by David Thorne, is one of those included in the book. Merbecke is also there, and perhaps we might use that on another occasion if people are keen.

For our service on Maundy Thursday we sing one of the most sumptuous of all Mass settings, the *Cantus Missae* in E flat by Josef Rheinberger. Several of his Masses are in our regular repertoire at Hampstead, but this is his only one for double choir. It was composed in 1878 and dedicated to the new Pope Leo XIII, after which Rheinberger was made a Knight of the Order of St Gregory (an honour recently bestowed on former Assistant Organist at Hampstead PC, Patrick Russill, who conducted *Rejoice in the Lamb* at the recent Sidwell anniversary concert).

Our service of *Tenebrae* this year contains music from the classic set by the great Spaniard Victoria. The canticle *Benedictus* will be sung to the 'wandering tone', the *tonus peregrinus* (so-called because the second half of the reciting tone is on a different pitch to the first), and we will finish by singing the motet *Christus factus est pro nobis* by Anton Bruckner. Although he never received a Papal medal, Bruckner did at least become decorated with the Order of Franz Joseph by the Austrian Emperor in 1886.

Some Anglican musicians also receive recognition for their work, as exemplified by the composer of our Easter morning Messe Solennelle, Philip Moore. He spent much of his career as Organist at York Minster, and was awarded the Order of St William by the Archbishop of York on retirement in 2008, and in 2016 the Archbishop of Canterbury awarded him the Cranmer Award for Worship. He uses the title 'Messe Solennelle' in order to reflect his debt to the great French settings by composers such as Louis Vierne and Jean Langlais. The work was composed in 2024 and remains as yet unpublished, but Philip has kindly given permission for us to perform the work at Hampstead on Easter Day.

Two items being performed on the last Sunday in April deserve a mention. We've sung some music by the classical composer José M. Nunes Garcia before, but never a complete Mass setting, since most of his works were written with orchestra and are too lengthy for normal liturgical use. Garcia, of mixed Brazilian-African descent, was much admired by the King of Portugal after the court moved to Garcia's home city Rio de Janeiro. In 1809 he was made a Knight of the Order of Christ (a Portuguese order) and received a highly decorated tobacco box with a portrait of the King on ivory. Largely self-taught, his works often contain problematic passages if viewed through European eyes, making the task of the modern editor rather difficult. (Apologies in advance if my version takes too much away from the composer's wishes!) A rather different but equally challenging problem arises for the editor of the anthem I am the resurrection and the life by Orlando Gibbons. Sadly, two of the 6 vocal parts are missing, so they both have to be reconstructed. Fortunately, the great music scholar David Wulstan has done a brilliant job bringing this exquisite anthem back to life.

Sunday 3rd May

Looking ahead to the start of May, it has been a pleasure to have been involved in choosing the music for the festive Evensong on Sunday 3rd, at which we celebrate the Diamond Weddings of Gill and Charles Perrin and Anne and Handley Stevens. Music that means much to the two couples will feature in the service, notably the Collegium Regale canticles by Herbert Howells, reflecting Handley's education at King's

College, Cambridge, as well as his membership of the Collegiate Singers which recorded all of Howells' liturgical music; and the so-called 'Bell' anthem with string accompaniment by Henry Purcell, Rejoice in the Lord alway, which Gill performed when at Oxford in the Chapel of New College, where Charles was a student and is now an Honorary Fellow. In addition, two unusual features may be noted. The first concerns the Introit, the delightful wedding anthem *Beati omnes* by Henry Purcell. This was composed for just four voices and continuo, but I have added some straightforward string parts to elevate the motet for the occasion, since we have a string quartet on hand for the anthem. Second, the service will feature an Office Hymn. Verses from George Herbert's poem 'The Elixir' are often sung as the hymn 'Teach me my God and King'. The standard tune, whilst pleasant in itself, does little to capture the complex mood of the poem, so I have composed something which attempts to do this, combining a standard feature of hymn tunes from Herbert's time, the juxtaposition of duple and triple rhythms, with some mysterious harmonies beneath the melody.

Music List ~ April 2026

Thursday 2nd April – Maundy Thursday

6 pm. Holy Communion

Organ Prelude *Communion*. "Peace" Edwin Lemare

Introit Hymn 555 (iii)

Mass setting (GI/S/AD) *Cantus Missae* (Op. 109) Josef Rheinberger

Gradual Psalm 116. 1-2, 11-16 Martindale Sidwell

Washing of the feet *Ubi caritas* Maurice Duruflé

Offertory Hymn 404

Post-Communion Hymn 197 (t. Radcliffe Square)

Friday 3rd April – Good Friday

2 pm. Good Friday liturgy

Psalm 22. 1-21 Tone ii/I

Passion Gospel *The Passion of our Lord according to St John*

T. L. da Victoria

Proclamation of the Cross *The Reproaches* (REH 655)

Michael Fleming

Veneration of the Cross *Crux fidelis* (REH 656)
Motet *Le vendredi-saint* Charles Gounod
Hymns 126, 128

6 pm. Tenebrae

Psalms & Antiphons Plainchant
Responsories *in Passione Domini* T. L. da Victoria
Canticle *Benedictus Dominus Deus Israel* Tonus peregrinus
Motet *Christus factus est pro nobis* Anton Bruckner

Sunday 5th April – Easter Day

10.30 am. Holy Communion

Organ Prelude *Variations on 'O filii et filiae'* Jeanne Demessieux
Opening Hymn 147
Mass setting (GI/S&B/AD) *Messe solennelle* Philip Moore
Gradual Psalm 118.14-24 George Garrett
Offertory Hymn 141
Communion Motet *Regina Caeli* Giovanni Croce
Post-Communion Hymn 159
Organ Postlude *Saraband for the morning of Easter* Herbert Howells

No Evensong

Sunday 12th April – 2nd Sunday of Easter

10.30 am. Holy Communion (Congregational)

Organ Prelude *Allabreve* (BWV 589) J. S. Bach
Opening Hymn 158 (omit *)
Mass setting (GI/S&B/AD) *Mass of St Thomas* David Thorne
Gradual Psalm 16 Richard Goodson
Offertory Hymn 154
Post-Communion Hymn 393
Organ Postlude *Pièce d'orgue* (BWV 572) J. S. Bach

5 pm. Festal Evensong

Organ Prelude *Cantilène* (Symphonie Romane) C.-M. Widor
Introit *Surrexit Christus hodie* Samuel Scheidt
Preces & Responses William Child

Psalm 30.1-5 James Turle
Canticles *The Jesus College Service* William Mathias
The Lord's Prayer John Farmer
Anthem *Easter Hymn* Ralph Vaughan Williams
Hymn 140
Final Amen Orlando Gibbons
Organ Postlude *Rhapsody in C sharp minor* Herbert Howells

Sunday 19th April – 3rd Sunday of Easter

10.30 am. Holy Communion

Organ Prelude *Fuga in G* (BuxWV 175) Dieterich Buxtehude
Opening Hymn 149
Mass setting (GI/S&B/AD) *Messa concertato a 4* Orazio Tarditi
Gradual Psalm 116.1-7 Tone ii/I
Offertory Hymn 161
Communion Motet *Haec dies* G. P. da Palestrina
Post-Communion Hymn 151
Organ Postlude *Fuga in C* (BuxWV 174) Dieterich Buxtehude

5 pm. Evensong

Organ Prelude *Heut triumphieret Gottes Sohn* (BWV 630) J. S. Bach
Introit *O be joyful in the Lord* Benjamin Britten
Preces & Responses William Child
Psalm 48 William Crotch
Canticles *Evening Service in G* Herbert Sumsion
The Lord's Prayer John Farmer
Anthem *O pray for the peace of Jerusalem* Herbert Howells
Hymn 160
Final Amen Orlando Gibbons
Organ Postlude *Praeludium in C* Georg Böhm

Sunday 26th April – 4th Sunday of Easter

10.30 am. Holy Communion

Organ Prelude *Voluntary III in B flat* Theophania Cecil
Opening Hymn 165
Mass setting (GI/S&B/AD) *Mass in G* José M. Nunes Garcia
Gradual Psalm 23

Offertory Hymn 148
Communion Motet *Laetatus sum* J. Michael Haydn
Post-Communion Hymn 157
Organ Postlude *Introduction & Fuga in F* James Nares

5 pm. Evensong

Organ Prelude *Praeludium in D minor* (FVB 43) John Bull
Introit *When the Lord turned again* Adrian Batten
Preces & Responses William Child
Psalm 29 Martindale Sidwell
Canticles *The First Service* Thomas Morley
The Lord's Prayer John Farmer
Anthem *I am the resurrection and the life* Orlando Gibbons
Hymn 543
Final Amen Orlando Gibbons
Organ Postlude *Fantasia in D minor* William Byrd

Aidan Coburn *Director of the Junior & Community Choirs*
Geoffrey Webber *Director of Music*

★★★★★★

The Hampstead Collective

Monday 6th April at 7.00pm
Piano Recital: Matthew Fletcher
Featuring Schumann's *Fantasia in C*

Monday 4th May at 7.00pm
Purcell: *Dido and Aeneas*

The Hampstead Collective / The Players of the Hampstead Collective

There will be further concerts on 1st Monday of each month –
details to follow

Tickets and more information at www.thehampsteadcollective.com

Organ Recitals

Saturday 18th April at 4.00pm

Ed Gaut, Oxford - Music by Whitlock, Elgar, and Byrd

Further recitals on

23rd May, 20th June and 18th July

There's no charge for these organ recitals but we welcome donations to help cover costs.

The Sap is Mounting Back

Rainer Maria Rilke

The sap is mounting back from that unseenness
Darkly renewing in the common deep,
Back to the light, and feeding the pure greenness
Hiding in rinds round which the winds still weep.

The inner side of Nature is reviving,
Another sursum corda will resound;
Invisibly, whole year's youth is striving
To climb those trees that look so iron-bound.

Preserving still that grey and cool expression,
The ancient walnut's filling with event;
While the young brush-wood trembles with repression
Under the perching bird's presentiment.

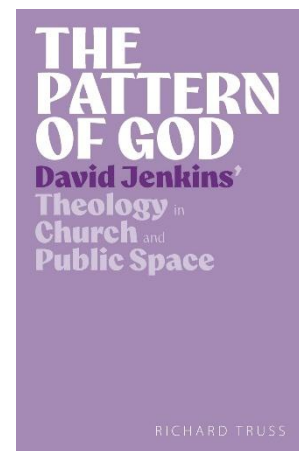
When in doubt take everything as a compliment, it helps ward off
paranoia. *Richard Harries, The Shaping of a Soul*

Book of the month

The Pattern of God – Canon Richard Truss

In this compelling theological study, Richard Truss offers a long-overdue appreciation of David Jenkins - bishop, academic, public theologian, and provocateur. *The Pattern of God* explores Jenkins' dynamic Christology, his unapologetic engagement with politics and social justice, and his enduring belief that theology must speak to the real world.

From the miners' strike to televised controversy, Jenkins brought theology into the public square with courage and clarity. Truss traces Jenkins' theological journey from Oxford's Bampton Lectures to his radical tenure at the World Council of Churches and his outspoken leadership as Bishop of Durham. At the heart of Jenkins' thought lies a recurring pattern: the personal, incarnate, and transformative presence of God-"transcendence in the midst."



This book is not a biography but a theological retrieval, showing how Jenkins' open, questioning faith-rooted in tradition yet radically engaged with contemporary issues-offers a vital methodology for today's Church and society. Whether confronting power, reimagining providence, or challenging the Church's tribalism, Jenkins remains a disturber of complacency and a voice for theological courage.

A must-read for theologians, clergy, and anyone seeking a faith that is both intellectually rigorous and socially engaged. (Amazon £14.71)

We welcome your contributions to Book of the month – you don't have to write a review, although obviously it would be lovely if you did!

Please send your ideas to judy.east@hampsteadparishchurch.org.uk.

We live in a society that loves “Weeks”

For instance did you know that this month sees National Marmalade Week (18th – 25th April). If you really want to celebrate apparently you need to be in Cumbria where they hold the World Marmalade Awards & Festival. It celebrates preserves and promotes artisanal marmalades, with thousands of entries.

If you like marmalade (or, I suppose, even if you don't), did you ever wonder where it came from? One tradition traces it to a storm-damaged Spanish ship which took refuge in Dundee Harbour in 1700. It was full of Seville oranges that the captain was desperate to sell before they went mouldy. A local down-on-luck merchant, one James Keiller, bought the lot. He didn't know what to do with the oranges either, but fortunately he had a resourceful wife. She set about turning a shipload of Seville oranges into a preserve, and so the first marmalade factory was born. It's a nice story, if only because it demonstrates someone not wasting food!



Will there be marmalade at the Craft Fair on 9th May? Come and see!

Readings for April

10.30am

5.00pm

Sunday 5th Easter Day

Acts 10.34-43

John 20.1-18

Sunday 12th Easter 2

Acts 2.14a, 22-32

John 20.19-end

Daniel 6.6-23

Mark 15.46 – 16.8

Sunday 19th Easter 3

Acts 2.14a, 35-41

Luke 24.13-35

Haggai 1.13 - 29

I Corinthians 3.10-17

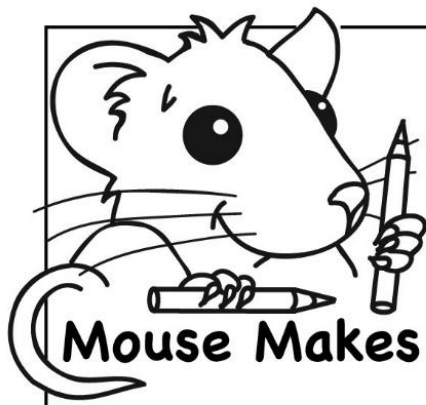
Sunday 26th Easter 4

Acts 2.42-end

John 10.1-10

Ezra 3.1-13

Ephesians 2.11-end

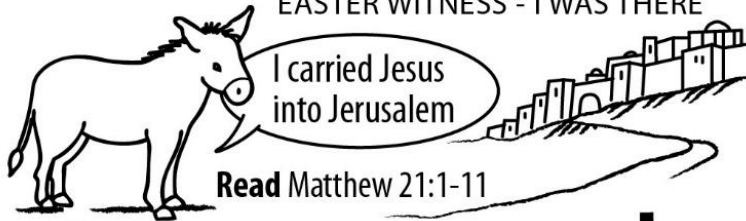


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JESUS • DONKEY • PALMS
 HOSANNA • PILATE • THORNS
 CRUCIFY • NAIL • CROSS
 QUAKE • DEATH • BURY
 TOMB • STONE • EMPTY
 ANGEL • MARY • HEAVEN
 RISEN • ALIVE • GOD
 GOOD NEWS • CHRIST
 SAVIOUR • EASTER • JOY

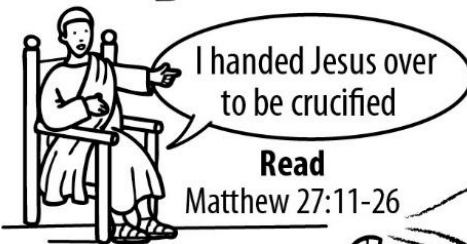


EASTER WITNESS - I WAS THERE



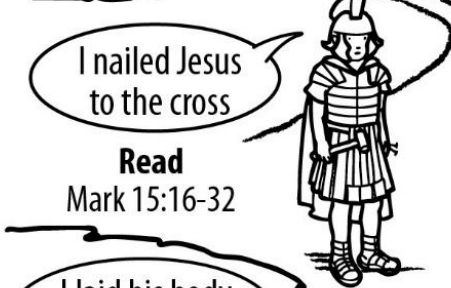
I carried Jesus into Jerusalem

Read Matthew 21:1-11



I handed Jesus over to be crucified

Read Matthew 27:11-26



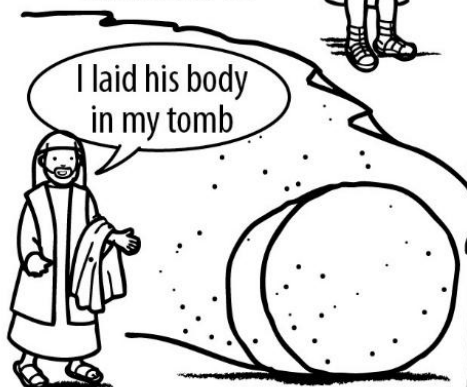
I nailed Jesus to the cross

Read Mark 15:16-32



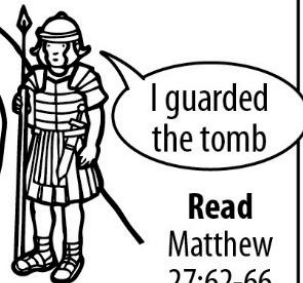
We watched Jesus die

Read Mark 15:33-41



I laid his body in my tomb

Read Mark 15:42-47



I guarded the tomb

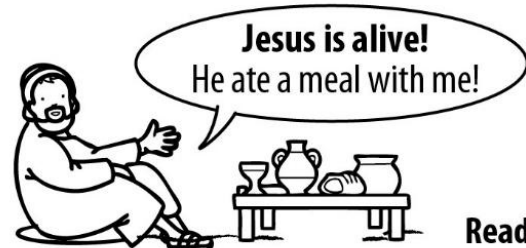
Read Matthew 27:62-66



We saw the empty tomb

Read Matthew 28:1-10

and spoke to the angel



Jesus is alive! He ate a meal with me!

Read Luke 24:13-35

Looking ahead

May

- Mon 4th The Hampstead Collective
Thu 14th ASCENSION
Sat 9th Craft Fair
Mon 18th Annual Parochial Church Meeting
Sat 23rd Organ Recital
Sun 24th PENTECOST
Fri 20th/Sat 30th Hampstead Players 50th anniversary event
Sun 31st TRINITY

June

- Mon 1st The Hampstead Collective
Sat 20th Organ Recital
Fri 26th Community Choir Summer Nights concert
Sat 27th Hampstead Chamber Choir concert

July

- Thu 2nd – Sat 4th Hampstead Players Summer production: “Emma”
Mon 6th The Hampstead Collective
Sat 18th Organ Recital

