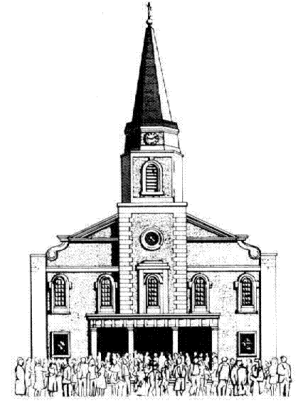


NEWSLETTER

Parish of St George

Hanover Square



March—June 2016: issue 33



An unloved and under-utilised space

The past six years have seen an extraordinary period of restoration and renewal at St George's. In 2010 we undertook the comprehensive repair and refurbishment of the interior of the church and in 2012 we installed a brand new organ. Now we have new plans.

As an enduring presence at the heart of the Mayfair community, St George's tries to be responsive not only to the needs of those that live or work in the area but also to those who simply pass by. Four years ago, in partnership with the Cabman's Shelter on the northern side of Hanover Square, we embarked on a feeding programme for the homeless in our midst. As a result homeless people no longer just pass by but come into the church along with worshippers, cultural tourists, concert givers and attenders, and those who sim-

ply come in for a moment's quiet reflection in their busy lives.

In a few years time we expect this mix of people coming to St George's to change still further as those emerging from the new Elizabeth Line (Crossrail) station in Hanover Square and heading south walk down St George Street. It is with this growing, complex and ever-changing social mélange in mind that St George's has taken the bold decision to open up its Undercroft.

This attractive vaulted space under our feet, with a floor area greater than that of the church itself, has historically been used for storage. Our ambitious and exciting plan is to turn an unloved and under-utilised space into a vibrant multi-purpose venue. This will be a mammoth endeavour and will shape how St

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George's is used in future generations. Our vision is driven by three aims: to generate sufficient funds to support our own and others' work with the homeless; to improve our accessibility to everyone; and to expand the range of what we do.

Work on converting the space and providing access to it from the church and street will begin after Easter. We expect the bulk of the work to be completed before Christmas with the finishing touches added in the early months of 2017. If all goes according to plan, by December those coming to the church will at least be able to avail themselves of greatly improved toilet facilities and, wheelchair users will enjoy lift access to both Church and Undercroft. But of course there's more—much more - details of which will be set out in the next edition of this Newsletter!



The Rector writes . . .

I am aware that a big effort is required from many of our congregation simply to get to St George's for worship on a Sunday, and that there is a limit to what some may be able to offer in terms of volunteering and getting involved in the various Church activities and jobs that need to be done. I'm also grateful for the commitment and support of many members of St George's who are already dedicated and gifted helpers and leaders. At the same time we have in the past years lost good and faithful servants of the Church, which means there are gaps that we need to fill. And so as I put out another call for people to offer their services it is from a position of need at St George's. Encouraging everybody to ask what God might be calling them to do next. For some this will be to carry on faithfully as they are already doing. For others, maybe you would like to read the Epistle...or help as a Sidesman greeting people and assisting during worship...or offer yourself as a server...or join the Parochial Church Council...or help St George's Little Dragons as a leader...or become a School Governor...or support the Prison's Mission Project...or train as a Reader (Readers are Lay Ministers help lead worship and who preach from time to time)...or explore a vocation if you think God is calling you to be a Priest.

Most urgent on the list of gaps and needs is to encourage new servers to assist in the Sanctuary. Please have a

word with me if you would like to be trained as a server. Also at present there are 8 times in the year when a reception is held after various festive occasions. But the Parochial Church Council would like to increase the number of Sundays when those who wish to can remain after the Sung Eucharist to catch up with each other over a glass of sherry or a cup of coffee. And if we are to do this then we need members of the church (not the paid staff) to organise this and clear up and lock up afterwards. Your suggestions and offers of help would be most welcome.

Holy Week Services:

Sunday 20th March
11am Palm Sunday Liturgy

Monday-Thursday
12.10pm Holy Communion

Friday 25th March
Good Friday
10am Liturgy of the Passion
2.30pm Bach's St Matthew Passion (with sermon)

Sunday 27th March
Easter Sunday
11am Sung Eucharist with baptism and renewal of vows followed by a reception.
NB Clocks go forward...

Members of the congregation (but regretfully not their guests due to limited space) who wish to attend the St Matthew Passion should please inform the Verger, Seamus O'Hare by **Monday 14th March**.

Mothering Sunday is on **Sunday 6th March** and all children and families as well as children from our **St George's Hanover Square School** are warmly invited to join us for what are thrice yearly services where children are involved in leading worship/reading, and the sermon geared to families with children at the Sung Eucharist at 11am. Followed by customary re-

freshments. **Whitsunday** on **15th May** is of course another Sunday when we extend a similar invitation to celebrate Pentecost.

The new icon of the **Crucifixion of our Lord Jesus Christ** (see page 14) will be blessed during the Sung Eucharist on Sunday 10th April.

St George's Patronal Festival will be kept this year on Sunday 24th April and the Sung Eucharist will be followed by a festive reception.

St George's-tide Concert on **Tuesday 26th April at 7.00pm** Admission Free, but donations/proceeds to support our Christian Aid Community Partnership. Details to be confirmed.

The **Annual Parochial Church Meeting** will be on Wednesday 27th April in St. George's at 6.30pm and is preceded by the **Annual Vestry Meeting** to elect Churchwardens. Please join us to hear reports and plans for the future.

Rogation Sunday is on 1st May and after the Sung Eucharist there will follow the traditional walk around the boundaries of our parish of Mayfair 'Beating the Bounds' and we hope to join together some walkers from both St George's and the Grosvenor Chapel.

Dates for diaries:

Marriage Renewal on Sunday 10th July

Baptism Renewal on Sunday 18th September

The Royal Society of St George are invited to join us for their Annual Parade Service on Sunday 16th October

There are **daily prayers in church, Monday - Friday at 12.10pm** The Middy Office is

Mayfair Organ Music

Tuesdays at St George's or Grosvenor Chapel at 1.10pm

Tuesday 1st March
St George's
Rufus Frowde
(Chapel Royal, Hampton Ct)
*Glass, Handel, Roseingrave,
Walton*

***Tuesday 8th March**
Grosvenor Chapel
Tom Winpenny
(St Albans Cathedral)

***Tuesday 15th March**
St George's
Robin Walker (St George's)

***Tuesday 22nd March**
Grosvenor Chapel
Grosvenor Chapel Choir
Music for Holy Week

said on most days except when the Eucharist is celebrated on Fridays and Saints Days. Please join us if you are in the area.

Requiem for departed loved ones will be celebrated on Friday 27th May at 12.10pm. Please inform the Verger (contact details on the back page) if you wish to include the names of loved ones.

Holy Cocktail Hour Open House with drinks on Wednesdays at the Rectory, 21a Down Street W1J 7AW - entrance in Brick Street opposite the tapas bar on the following dates: 4th May, 1st & 29th June. Please feel welcome to drop in between 6.30-8.00pm (following the 5.45pm Holy Communion at St George's).

***Tuesday 29th March**
St George's
Nicholas Morris
(Birmingham Cathedral)

***Tuesday 5th April**
Grosvenor Chapel
James Johnstone (Professor,
Guildhall School of Music)

Tuesday 12th April
St George's
Tim Wakerell
(New College, Oxford)

Tuesday 19th April
Grosvenor Chapel
Travis Baker
(St Mary's, Putney)

Tuesday 26th April
St George's
Christopher Allsop
(Worcester Cathedral)

Tuesday 3rd May
Grosvenor Chapel
Adrian Gunning
(St John's, Islington)

Tuesday 10th May
St George's
Iestyn Evans
(St James, Spanish Place)

Saturday 14th May
5.30pm

Grosvenor Chapel
Richard Hobson will play a recital to mark the 25th anniversary of the William Drake organ.

Tuesday 17th May
Grosvenor Chapel
Christopher Strange &
Richard Hobson
*Organ duets by Sam Wesley &
John Rutter*



Tuesday 24th May
St George's
Tak Chow (RCM)

Tuesday 31st May
Grosvenor Chapel
Chris Bragg

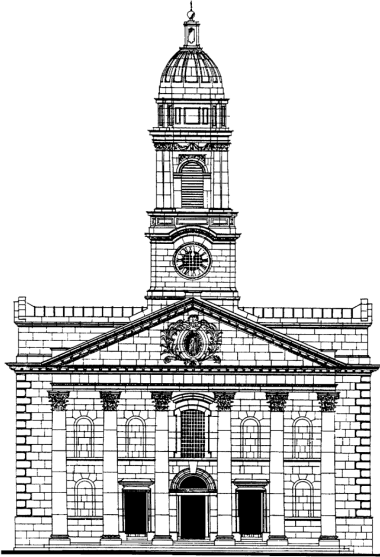
Tuesday 7th June
St George's
David Thomas (RAM)

Tuesday 14th June
Grosvenor Chapel
Moyra Motagu (oboe)
Richard Hobson (organ)

Tuesday 21st June
St George's
Edward Picton-Turbevill
(Cambridge)

Tuesday 28th June
Grosvenor Chapel
Christopher Strange (RCM)

***These five concerts are presented in association with the London Handel Festival**



Services at St George's March—June 2016

Tuesday 1st March
St David, Bishop of Minevia,
Patron of Wales, c601
8.40am Morning Calm
12.10pm Midday Prayer

Wednesday 2nd March
St Chad, Bishop of Lichfield,
Missionary, 672
8.40am Morning Calm
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 3rd March
8.40am Morning Calm
12.10pm Midday Prayer

Friday 4th March
8.40am Morning Calm
12.10pm Holy Communion

Sunday 6th March
4th Sunday in Lent
Mothering Sunday
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Missa Brevis St Joannis de Deo
(Haydn)
Lent Prose; Ave Maria (Parsons)
Praeludium in F (Buxtehude)

Monday 7th March
St Perpetua,
Martyr at Carthage, 203
8.40am Morning Calm
12.10pm Midday Prayer

Tuesday 8th March
8.40am Morning Calm
12.10pm Midday Prayer

Wednesday 9th March
8.40am Morning Calm
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 10th March
8.40am Morning Calm
12.10pm Midday Prayer

Friday 11th March
8.40am Morning Calm
12.10pm Holy Communion

Sunday 13th March
5th Sunday in Lent
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Mass for 5 voices (Byrd)
Lent Prose; Christus factus est
(Bruckner)
Nachspiel (Bruckner)

Monday 14th March
8.40am Morning Calm
12.10pm Midday Prayer

Tuesday 15th March
8.40am Morning Calm
12.10pm Midday Prayer

Wednesday 16th March
8.40am Morning Calm
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 17th March
8.40am Morning Calm
12.10pm Midday Prayer

Friday 18th March
St Edward, King of the West
Saxons, 978
8.40am Morning Calm
12.10pm Holy Communion

Sunday 20th March
Palm Sunday
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Missa Brevis (Mathias)
Passion according to St Matthew
(Lassus)
Hosanna to the Son of David
(Weelkes)
Valet will ich dir geben BWV 736
(Bach)

Monday 21st March
Monday in Holy Week
12.10pm Holy Communion

Tuesday 22nd March
Tuesday in Holy Week
12.10pm Holy Communion

Wednesday 23rd March
Wednesday in Holy Week
12.10pm Holy Communion

Thursday 24th March
Maundy Thursday
12.10pm Holy Communion

Friday 25th March
GOOD FRIDAY
10.00am Good Friday Liturgy
2.30pm Vespers
Preacher: The Rector
St Matthew Passion (Bach)
Admission by ticket only
from London Handel Festival box
office: 01460 54660

Sunday 27th March
EASTER DAY
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Coronation Mass (Mozart)
Christus vincit; Haec Dies (Byrd)
Offertoire sur les grands jeux
(Couperin)

Monday 28th March
Monday in Easter Week
No services

Tuesday 29th March
Tuesday in Easter Week
12.10pm Midday Prayer

Wednesday 30th March
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 31st March
12.10pm Midday Prayer

Friday 1st April
12.10pm Holy Communion

Sunday 3rd April
1st Sunday after Easter
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Missa Iste Confessor (Palestrina)
Christus vincit; Vinum bonum
(Lassus)
Canzon 'La Capricosa' (Pellegrini)

Monday 4th April
The Annunciation of the Blessed Virgin Mary
12.10pm Midday Prayer

Tuesday 5th April
12.10pm Midday Prayer

Wednesday 6th April
12.10pm Midday Prayer

Thursday 7th April
12.10pm Midday Prayer
5.45pm Holy Communion

Friday 8th April
12.10pm Holy Communion

Sunday 10th April
2nd Sunday after Easter
8.30am Holy Communion
11.00am Sung Eucharist
With dedication of icon
Celebrant & Preacher: The Rector
Missa Collegium Regale (Howells)
Christus vincit
Most glorious Lord of Life
(le Fleming)
Carillon (Mathias)

Monday 11th April
12.10pm Midday Prayer

Tuesday 12th April
12.10pm Midday Prayer

Wednesday 13th April
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 14th April
12.10pm Midday Prayer

Friday 15th April
12.10pm Holy Communion

Sunday 17th April
3rd Sunday after Easter
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Missa Che fà hoggi il mio sole
(Allegri)
Christus vincit
Christe, adoramus te
(Monteverdi)

Sicut mater consolatur (Schmid)

Monday 18th April
12.10pm Midday Prayer

Tuesday 19th April
St Alphege, Archbishop of Canterbury. Martyr 1012
12.10pm Midday Prayer

Wednesday 20th April
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 21st April
12.10pm Midday Prayer

Friday 22nd April
12.10pm Holy Communion

Sunday 24th April
St George's Patronal Festival
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Stanford in C
Christus vincit
Give us the wings of faith (Bullock)
Chorale Prelude on Dudgey' (Parry)

Monday 25th April
St Mark the Evangelist
12.10pm Holy Communion

Tuesday 26th April
12.10pm Midday Prayer

Wednesday 27th April
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 28th April
12.10pm Midday Prayer

Friday 29th April
12.10pm Holy Communion

Sunday 1st May
5th Sunday after Easter
Rogation Sunday/
Beating the Bounds
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Missa Brevis (Lennox Berkeley)
Vidi aquam (Gabriel Jackson)
Grand Jeu (Rogg)

Monday 2nd May
May Day Public Holiday
No services

Tuesday 3rd May
The Invention of the Cross
12.10pm Midday Prayer

Wednesday 4th May
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 5th May
ASCENSION DAY
12.10pm Holy Communion

Friday 6th May
St John the Evangelist ante portam Latinam
12.10pm Holy Communion

Sunday 8th May
Sunday after Ascension Day
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Missa Ascendens Christus (Victoria)
Lift up your heads (Handel)
Concerto for organ: allegro
(Manzia/Walther)

Monday 9th May
12.10pm Midday Prayer

Tuesday 10th May
12.10pm Midday Prayer

Wednesday 11th May
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 12th May
12.10pm Midday Prayer

Friday 13th May
12.10pm Holy Communion

Sunday 15th May
WHIT SUNDAY
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Mass in F sharp minor (Widor)
Cantique de Jean Racine (Fauré)
Symphony No 2 - Final (Widor)

Monday 16th May
Monday in Whitsun Week
12.10pm Midday Prayer

Tuesday 17th May
Tuesday in Whitsun Week
12.10pm Midday Prayer

Wednesday 18th May
Ember Day
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 19th May
Ember Day
St Dunstan, Archbishop of
Canterbury, Restorer of
Monastic Life, 988
12.10pm Midday Prayer

Friday 20th May
Ember Day
12.10pm Holy Communion

Sunday 22nd May
TRINITY SUNDAY
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Mass in G (Schubert)
Hymn to the Trinity (Tchaikovsky)
Gloria tibi Trinitas (Bull)

Monday 23rd May
12.10pm Midday Prayer

Tuesday 24th May
12.10pm Midday Prayer

Wednesday 25th May
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 26th May
12.10pm Midday Prayer

Friday 27th May
The Venerable Bede, Monk at
Jarrow, Scholar, 735
12.10pm Midday Prayer

Sunday 29th May
1st Sunday after Trinity
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Missa New Norcia (Leece)
Ave verum corpus (Elgar)
Trio in A minor (Krebs)

Monday 30th May
12.10pm Midday Prayer

Tuesday 31st May
12.10pm Midday Prayer

Wednesday 1st June
St Nicomede, Priest and martyr
at Rome
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 2nd June
12.10pm Midday Prayer

Friday 3rd June
12.10pm Midday Prayer

Sunday 5th June
2nd Sunday after Trinity
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Darke in F
Panis angelicus (Dering)
Prelude & Fugue in F (Lübeck)

Monday 6th June
12.10pm Midday Prayer

Tuesday 7th June
12.10pm Midday Prayer

Wednesday 8th June
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 9th June
12.10pm Midday Prayer

Friday 10th June
St Barnabas, the Apostle (trans)
12.10pm Midday Prayer

Sunday 12th June
3rd Sunday after Trinity
8.30am Holy Communion
11.00am Sung Eucharist
Marking the 90th birthday of
HM the Queen
Celebrant & Preacher: The Rector
Missa sine nomine (Hassler)
Kings' daughters (Handel)
Toccata 2-toni (Froberger)

Monday 13th June
12.10pm Midday Prayer

Tuesday 14th June
12.10pm Midday Prayer

Wednesday 15th June
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 16th June
12.10pm Midday Prayer

Friday 17th June
St Alban, first Martyr of Britain
c 250
12.10pm Midday Prayer

Sunday 19th June
4th Sunday after Trinity
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Spatzenmesse (Mozart)
Ave verum corpus (Lassus)
Prelude & Fugue in G BWV 541
(Bach)

Monday 20th June
12.10pm Midday Prayer
Tuesday 21st June
12.10pm Midday Prayer

Wednesday 22nd June
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 23rd June
12.10pm Midday Prayer

Friday 24th June
The Birth of John the Baptist
12.10pm Holy Communion

Sunday 26th June
5th Sunday after Trinity
8.30am Holy Communion
11.00am Sung Eucharist
Celebrant & Preacher: The Rector
Missa Brevis (MacMillan)
Arise, shine (Roseingrave)
Double Fugue (Roseingrave)

Monday 27th June
12.10pm Midday Prayer

Tuesday 28th June
12.10pm Midday Prayer

Wednesday 29th June
St Peter the Apostle
12.10pm Midday Prayer
5.45pm Holy Communion

Thursday 30th June
12.10pm Midday Prayer

St George's Weekly Bulletin

Each Friday the Parish Administrator sends out electronically a *Weekly Bulletin* reminding recipients of services and other events scheduled to take place the following week. The *Bulletin* also provides an opportunity to give advance notice of future services and events.

If you would like to be added to the list of those already receiving the *Weekly Bulletin* please email the Parish Administrator at the address given on the back page of this Newsletter.



Fr Richard Fermer writes . . .

On Building Bridges and Not Walls

Pope Francis seems to have spoken words that encapsulate the hard decisions to be faced on both sides of the Atlantic. He said, referring to Republican contender Donald Trump: "A person who thinks only about building walls, and not bridges, is not Christian." Strong words, indeed!

From a Christian point of view and setting aside the intricacies of particular policies or persons, these words must be a pretty good guide to the truth. After all, is not the whole purpose of Christianity to move towards "a further union, a deeper communion" (T.S.Eliot)? It is a movement towards communion, but not union with just anything.

From our Baptism onwards, we are presented with a choice: to follow the path of light or darkness. St Paul talks of donning the armour of faith against the forces of darkness. Yet, as we move towards the celebration of Our Lord's Passion, we may recall that on the Cross, Christ does not accept or surrender to the darkness, but draws it into Himself. The Paschal Mystery, the transformation of Easter is based precisely upon love's embrace, drawing in the darkness and overcoming it with love.

Returning to the Pope, Trump and Europe, it would be a foolish simplification to use the "building bridges and not walls" principle as a way to dismiss debate and a proper discernment of specific

problems. Nonetheless, as Christians, we should be considering how our choices lead to the building of bridges, and to a consideration of a good beyond any narrowly considered self-interest and to the manifestation of love. That does not resolve the choices that confront us.

We face now one of the biggest political choices to be made by the British people for several generations. But let us not be so naive, as to wish to place our faith in a box, never to engage with political decisions. It might be useful to remind ourselves that God is the King of the cosmos, and although we are not God, we should be seeking to follow His Son. Our spiritual antennae need to be engaged.

One of Trump's aide's responded to Pope Francis' aside by noting that the Vatican City had many walls. That is as maybe. There are walls in all aspects of life. We need walls, just as we need stability of identity, and choose the light and not the darkness. The question is whether there are doors of welcome and hospitality through our walls, and even the flexibility and wisdom to deconstruct or rebuild them.

Perhaps, this also resonates with the Lenten struggle in the wilderness. What walls do we need to invite the Spirit to deconstruct in our lives? How open is our heart to give and receive love? Can we follow Christ as he journeys to the cross, setting aside fear, mistrust, hatred, indifference and self-preservation, never giving up faith in the victory of Love. There are no neat solutions to the choices ahead, we just have to keep on building bridges in the power of the Spirit!

GROSVENOR CHAPEL

PILGRIMAGE 2016

In the Footsteps of the
Syrian Hermits,
St Benedict of Nursia & St
Francis of Assisi in Umbria
6th - 11th October 2016



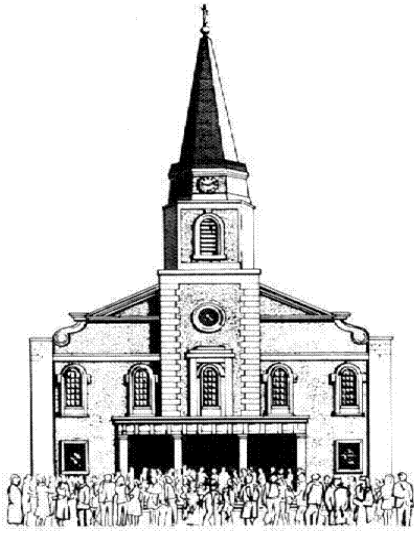
I am seeking an expression of interest in a Chapel Pilgrimage to some of the spiritual sites of Umbria in Italy, for five days from Thursday 6th until 11th October 2016.

The intention is that the Pilgrimage would have both a *retreat component* - the stability of staying in one place, at the stunning Abbey of San Pietro in Valle (sanpietroinvalle.com) and having quiet time to pray, as well as a *pilgrimage element*, visiting certain sacred sites.



Our Destination

The Abbey of San Pietro in Valle was founded upon a Syrian Hermitage of the fifth century. The site also contains a wonderful church in which we would hold our services. The Abbey is now a very beautiful



GROSVENOR CHAPEL PILGRIMAGE continued

hotel, which nonetheless has not lost its monastic ambience, positioned as it is in a secluded, strategic and majestic valley pass in the south of Umbria.

From the Abbey we would visit some of the spiritual sites of the surrounding area. The rich spiritual history of Umbria weaves together the traditions of Syrian hermits (the 8th century cave-hermitage of "L'Eremo della Madonna della Stella."), St Benedict of Nursia (480 - 543/7AD) (the Basilica of San Benedetto, Norcia) and St Francis of Assisi (1181/2 - 1226AD) (Sacro Speco, nr. Narni). We would spend our final day in Assisi itself.

Our Companions on the Pilgrimage

Fr Thomas Kane, CSP preached at the Chapel last July. He is Associate Professor of Homiletics and Liturgical Practice at the Boston College School of Theology. He and Fr Richard will lead the Pilgrimage, and Fr Thomas will also bring a small group of around 8 people from the USA to join our Pilgrimage. You can read about Fr Thomas here: www.paulist.org/bio/father-thomas-kane-csp

Anyone interested in receiving further information or booking a place should contact: Fr Richard Fermer by email address or phone as detailed on the back page of this Newsletter,

Churches Together in Westminster Prisons Mission

In February this year there are 85,634 men, women and children in prisons in England and Wales. More than any other countries in Western Europe. It has doubled in 20 years. We have 148 people in prison per 100,000 of the total population. This compares with only 78 in Germany. Over 4,000 prison inmates are aged over 60. This is the fastest growing section of the prison population and has increased by 130% since 2002.

With such huge numbers in prisons, is there anything useful, or constructive St George's church can do? Surely the task is just too daunting. We made a small start in late 2013 by joining with two other church members of Churches Together in Westminster - St James Piccadilly and the London Jesuit Centre in Farm Street to launch the new Prisons Mission. During the initial pilot project in 2014, modest but encouraging progress was achieved to support the multi-faith Chaplaincy Team at HMP Wandsworth. where 1550 youths and men are detained, while remanded in custody awaiting trial, or to serve custodial sentences. The chaplains also serve 300 Prison Officers and staff and are often called on by the families of inmates.

Since then, the three founding churches have been joined by St Martin in the Fields and St Columba's Church of Scotland and small groups of participants from each church work with the Chaplaincy Team of HMP Wormwood Scrubs. Agreement has been reached with Pentonville prison, but a starting date has not yet been fixed. Several participants have completed training in order to become mentors to counsel inmates for several weeks before and after dis-

charge from custody, to assist rehabilitation and reduce the very high risks of reoffending. Others have become regular and more experienced visitors, ready and able to take on a variety of tasks in support of the chaplains. By these means the participants are making more useful contribution to the work of chaplains.

The participants have learned much about the considerable every day pressures on prison chaplains. Reductions in Prison Officer numbers in recent years due to cuts in public funding, have increased the time prisoners are locked up in cells and reduced access to education, library and other facilities. Incidents of suicides and self-harm have doubled in the same time and the levels of anxiety and tension among prisoners and their families impact directly on chaplains. It is not surprising that prisons are unhappy places, full to overcrowding with people who do not wish to be there, who lack the time and personal attention they need to become useful members of society when they are discharged.

The first objective of the Prisons Mission is to make a small, but useful contribution to the work of the multi-faith Prison Chaplaincy Team. The second and equally important objective is for participants to learn about prisons and the penal system and take these messages back to the leadership and congregations of their churches. This is why the Prisons Mission does not merely recruit a few suitable volunteers from each church, but seeks the "engagement" of the church by its Priests and managing committees. By this means, the participants do not only talk about the lessons learned with friends in the next pew, but submit reports to the Parochial Church Council, or the Kirk Elders. They also help to ensure that Prisons Week is marked as an occasion to inform and interest congrega-

tions about prisons, prison staff, prisoners families, the criminal justice system and victims of crime.

At St George's Church we marked Prisons Week last November more effectively than previously and information provided by our Prisons Mission participants encouraged questions from members of the congregation. It is encouraging to note that the Prime Minister's recent statements about prisons and the need to consider prisoners as potential assets rather than liabilities, has provoked more conversations in church than would have previously been the case. Our participants have contributed to the development of a pack of resource material which is published by CTiW and distributed to the 80+ member churches in London. By this means, our learning is put to use far beyond the walls of our church. Prisons Week will be marked from 9th to 16th October this year and work is under way to improve the resource material and help more churches to find interesting ways to inform congregations about this important, but sensitive subject.

All those concerned with our Prisons Mission are distressed by the huge size of the prison population. We believe that this does not serve the interests of the wider society. But, we are not daunted. We have shown that we can make a small but significant contribution by personal service, as well as by understanding and communicating the issues to our churches. The 85,634 men, women and children in prisons must not be "out of sight and out of mind".

John Plummer

For more information about our Prisons Mission, or to discuss how you might help, please contact John Plummer (johnplummer.audax@gmail.com) or at St George's on Sundays.

Thomas Roseingrave (1690/91-1766)

First organist of St George's

On 23rd June 2016 we mark the 250th anniversary of the death of the first organist of St George's, Thomas Roseingrave. Although largely unknown to most music lovers these days, he was a major figure in the London music scene of the first half of the eighteenth century.

Roseingrave came from a musical family and received his early training in Dublin from his father. He entered Trinity College, Dublin at the age of 16 and then went to study in Italy, partly financed by the Dean and Chapter of St Patrick's Cathedral 'to improve himself in the art of music ... that hereafter he may be useful and serviceable to the said Cathedral' (Chapter Acts, 14 December 1709). An acquaintance of the famous music historian Charles Burney (who was also) an organist and composer, Roseingrave reported to Burney that he had been invited to perform in a concert at a nobleman's house in Venice and that 'finding myself rather better in courage and finger than usual, I exerted myself ... and fancied, by the applause I received, that my performance had made some impression on the company'. At the same concert Roseingrave heard Domenico Scarlatti perform on the harpsichord, something which made a huge impact on him. The two young men became friends, Roseingrave following Scarlatti to Rome and Naples.

By 1713 Roseingrave was back in Dublin and then, by June 1717 in London where he began to take part in concerts, performing his own music and championing that of Scarlatti. He produced Scarlatti's opera *Amor d'un'ombra e Gelosia d'un'aura* under the title *Narciso* at the Haymarket Theatre, adding two arias and two duets of his own, and his famous edition of 42 sonatas by Scarlatti appeared in 1739.



Whilst Roseingrave was establishing himself in London St George's was built and, in 1725, advertised for an organist. The vestry, refusing to be 'teased by the solicitations of candidates of mean abilities', appointed a panel of advisers, and Handel is said to have provided a theme on which the candidates had to improvise. Burney wrote that Roseingrave's style, 'though too crude and learned for the generality of hearers when left to himself, treated the subjects given with such science and dexterity, inverting the order of notes, augmenting and diminishing their value, introducing counter-subjects, and turning the themes to so many ingenious purposes that the judges were unanimous in declaring him the victorious candidate'.

As well as being influenced by Scarlatti, Roseingrave had a deep admiration for the music of Palestrina, excerpts of which Burney reported seeing papered to the walls of his bedroom. Roseingrave established a great reputation as an improviser of fugues, composer and teacher, numbering among his students Handel's amanu-

ensis J.C. Smith, together with Henry Carey and John Worgan (organist at several London churches and at Vauxhall Gardens). His music was not to everyone's taste however, the eighteenth-century musical historian Sir John Hawkins describing it as 'harsh and disgusting, manifesting great learning, but void of eloquence and variety'. As a performer Burney had kinder things to say: '[he] had a power of seizing the parts and spirits of a score and executing the most difficult music at sight beyond any musician in Europe'.

Alas things started to go wrong, Roseingrave describing himself as being afflicted by 'crepitation' (a broken heart). Coxe elaborates: 'His reputation was ... so high that on commencing teaching he might have gained one thousand pounds a year, but an unfortunate event reduced him to extreme distress. Among Roseingrave's scholars was a young lady to whom he was greatly attracted, and whose affections he had gained, but her father, who intended to give her a large fortune, did not approve of her marrying a musician, and forbade Roseingrave his house. This disappointment affected his brain, and he never entirely recovered the shock. He neglected his scholars and lost his business. He lived upon fifty pounds per annum, which his place produced, and was often in indigence. He was perfectly rational upon every subject but the one nearest his heart: whenever that was mentioned he was quite insane'.

Meanwhile, at St George's, the Vestry at a meeting on 20 February 1738 rejected a suggestion that Roseingrave's salary be reduced and it was not until another meeting on 22 March 1744, when a complaint was made that Roseingrave's deputies had not 'behaved in so decent a manner as they ought, with respect to the Airs and Voluntary's played in the church, which has given offence to several of the Parishioners' that any suggestion of inadequacy

arose. In his reply Roseingrave 'signified that by Infirmary he was rendered incapable of playing the organ'; the Vestry then resolved to 'appoint an assistant to the said Mr Roseingrave to officiate at the church, the allowance for his trouble out of Mr Roseingrave's salary'. On 23 April 1744 John Keeble, also a notable composer, was appointed assistant organist; Roseingrave, 'on account of his infirmity', was allowed half of the modest annual salary of £40 for the remainder of his life.

Roseingrave remained in London for a while, living in Hampstead and working as a music teacher, before retiring to Dublin where his brother Ralph was an organist. Mrs Delany, a close friend of Handel, wrote in her autobiography on 12 January 1753 that 'Mr Roseingrave (... who was sent away from St George's Church on account of mad fits) is now in Ireland, and at times can play very well on the harpsichord'. The *Dublin Journal* announced in February 1753 that the opera *Phaedra and Hippolitus*, 'by Mr Roseingrave lately arrived from London', was to be given a concert performance, and that between the acts Roseingrave would play 'Scarlatti's Lesson on the Harpsichord, with his own Additions, and to conclude with his celebrated ALMAND'. The opera was well received but a plan to raise a subscription to stage the work came to nothing.

Roseingrave died aged 78 and was buried in the churchyard of St Patrick's Cathedral where the inscription on his tombstone describes him as 'a most celebrated musician and accomplished man'.

Plans to mark the 250th anniversary of Roseingrave's death at St George's so far include:

Tuesday 15 March, 1.10pm: our assistant director of music, Robin Walker plays two fugues as part of his recital for the London Han-

del Festival.

Sunday 26 June: our choir sings the first movement of Roseingrave's cantata 'Arise, Shine, for thy light is come' as the post-communion anthem.

Paul Nicholson, former assistant artistic director of the London Handel Festival has recorded harpsichord and organ music by Roseingrave, including a reconstruction of a concerto, on the Hyperion label.

In conclusion, at least for the duration of 2016, please do not think of Handel as the only composer associated with St George's: Thomas Roseingrave played a far more active part in our music than Handel ever did.

Simon Williams

drawing on information to be found in Grove Music Online

Methodist Central Hall Westminster

Sunday 20th March

3.00-4.00pm approx

**ROBIN WALKER
(organ)**

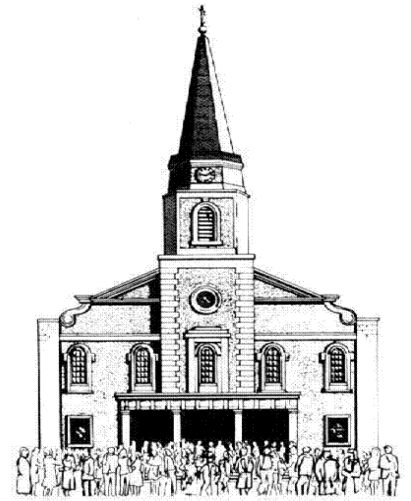
Programme includes:

Handel on the Strand
Dambuster's March
music by Lloyd Webber,
SS Wesley &
Frederick Frahm
(world première)

Admission: £5

Services at Grosvenor Chapel

March–April 2016



Sunday 6th March The Fourth Sunday of Lent Mothering Sunday

11.00am Sung Eucharist
Rheinberger Mass in E
Rachmaninov Ave Maria
Britten Prelude & Fugue on a theme of Vittoria

Sunday 13th March The Fifth Sunday of Lent

11.00am Sung Eucharist
Morales Missa Quem dicunt homines
Morales Peccantem me quotidie

Sunday 20th March Palm Sunday

10.45 am Blessing & exchange of palms in Mount Street Gardens, followed by Procession & Sung Eucharist
Weelkes
Hosanna to the Son of David
Handl Missa Unidique flammatis
Handl Adoramus te, Jesu Christe
Victoria St Matthew Passion

Thursday 24th March Maundy Thursday

7.00pm Solemn Mass of the Last Supper & Watch
Victoria Missa Quarti Toni
Vaughan Williams
Love bade me welcome
Anerio Christus factus est
Durufié Ubi caritas
Tallis The Lamentation of Jeremiah

Friday 25th March Good Friday

12.00 Liturgy of Our Lord's Passion
Plainsong The St John Passion
John of Portugal Crux Fidelis
Victoria The Reproaches
Lotti Crucifixus etiam pro nobis

Sunday 27th March Easter Day

11.00am Sung Eucharist (with orchestra)
Mozart Coronation Mass K317
Mozart Regina coeli laetare K276
Rutter Variations on an Easter Theme

Sunday 3rd April The First Sunday of Easter

11.00am Sung Eucharist with hymns and organ music

Sunday 10th April The Second Sunday of Easter

11.00am Sung Eucharist
Moore Missa in Tempore Paschalis Wesley
Blessed be the God and Father
Howells Saraband for the Morning of Easter

Sunday 17th April The Third Sunday of Easter

11.00am Sung Eucharist
Lassus Missa Paschalis
Philips Surgens Jesus
Bach Christ ist erstanden BWV 627

Sunday 24th April The Fourth Sunday of Easter

11.00am Sung Eucharist
MacMillan Missa Brevis
Britten O be joyful in the Lord
Hindemith Sonata II
(first movement)

Details of services in May & June may be found on www.grosvenorchapel.org.uk

LENSES ON HOLY WEEK GOSPELS
Explore different approaches to reading Scripture as we journey through the Holy Week readings leading up to Jesus' crucifixion.

Wednesday, 17th February
Historical Criticism: John 12:1-11
What did the text speak to those who wrote it?
Rev'd. Dr. William Lamb
Vice-Principal and Tutor in New Testament Studies, Westcott House, Cambridge.

Wednesday, 24th February
Ignatian/Experiential Reading: John 12:20-36
What does the text speak to my life?
Fr. Bruce Batstone
Tutor on the London Ignatian Spirituality Centre and Adviser for Spiritual Formation in the Edmonton Area.

Wednesday, 2nd March
Community-based or Contextual Readings: John 18
What does the text say to "us" and especially the powerless? (with special reference to the tradition of Liberation Theology)
Rev'd. Dr. Richard Fermer
Priest-in-Charge, the Grosvenor Chapel

Wednesday, 9th March
Allegorical/Typological Interpretation: John 13:1-17, 31b-35
What does the text tell beyond the text itself?
Rev'd. Antonio García Fuerte
Assistant Curate, St. John's, Hyde Park

Wednesday, 16th March
Fellowship supper (7pm) and Sung Compline with address (8pm)

A course run in partnership by the Grosvenor Chapel, the Parish of St George, Hanover Square and the Parish of St John, Hyde Park.

Venue: Grosvenor Chapel Hall
(24 South Audley Street, W1K 2PA - entrance on the South side)
Time: 7:00 pm – Light Supper
7:30 pm – Talk and small group work
8:30 pm – Compline

Stained glass at St George's



Drawing by Jean Lafond of the figures in Arnold's stained glass in their original position in the Church of the Carmelite Nuns in Antwerp
© Prof Françoise Perrot

The East window at St George's is perhaps the single most striking feature of its interior decoration. In many senses it shouldn't be there at all and yet there it is in all its polychrome glory greeting all who care to open the church door. Now **Caroline Swash** has written a new book, *The 100 Best Stained Glass Sites in London*, which places this window in the context of much other fine glass in London and shedding a fascinating new light on where 'our' remarkable window came from and who was

involved in creating and modifying it over some three hundred years.

Caroline Swash writes by way of a brief introduction:

St George's Church is an exceptionally pleasant space to be in with a welcoming atmosphere for visitor and worshipper alike. Take time to look carefully at the amazing stained glass filling all the windows at the east end. These deserve attention being one of the few surviving examples of a highly regarded artist known to us as Arnold of Nijmegen (1470-1340)

The man who shed light on the background to the window was Jean Lafond (d 2009) a French amateur historian and newspaper publisher from Rouen. He greatly admired the stained glass windows in his local Church of St-Ouen as well as those in nearby St Goddard signed by Arnold of Nijmegen.

It took some time for Lafond to find out about Arnold's career, eventually discovering his presence in Tournai (Belgium) as an artist before his move to the prosperous town of Rouen where he stayed until 1512, moving again to Anvers in 1513 where he enrolled as a member of the prestigious 'Guild of St Luke'. Albert Durer made a note of visiting him there in 1521.

During his time in Rouen, Arnold worked for the powerful Abbot Antoine Bohier creating a 'Tree of Jesse' for him in 1507. After leaving his service in 1512, Arnold made a second 'Tree' for the Carmelite Nuns at Antwerp. This is the window in St George's Church.

In attempting to identify the St George's window as the work of Arnold during a visit to Lon-

don in 1949, Jean Lafond focused on the mysterious plaques of white lettering on ruby glass almost hidden in the decoration of the amazingly complicated throne on which Jesse reclines with Prophets Aaron and Esias on one side and Moses and Elias on the other.

Looking carefully at the texts set decoratively within the painted architecture of the throne, Lafond discovered '*Virtuti Omnia*



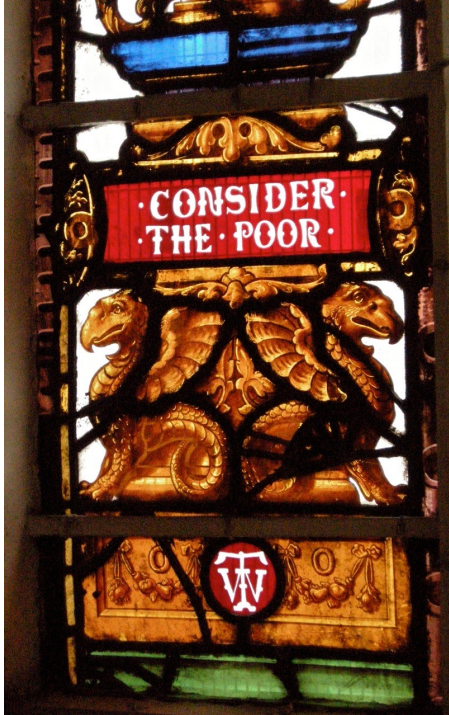
Parent', known to be Abbot Bohier's family motto, '*Le fet lout Louvre*' which he roughly translated as 'The end justifies the means' and '*J'Espere Mieux?*' (I hope the very best).

Lafond came to the conclusion that the St George's window was definitely by Arnold of Nijmegen. That it had been made for the Carmelite Nuns a few years after leaving Abbot Bohier's service and noted that better pigments had been used in the St George's window.

It was indeed one of Arnold's 'very best'. By this time the

paint work and some of the colour had already faded from his first version in France.

The stained glass at St George's is therefore one of this remarkable artist's best preserved works despite being removed from the Convent in the 1800s, stored in



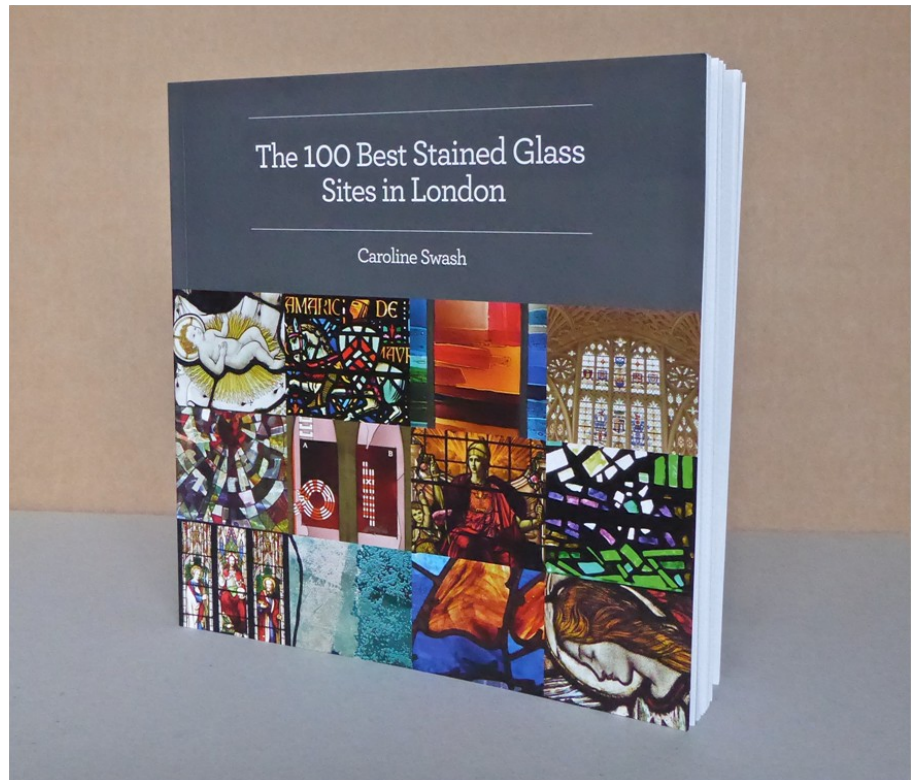
crates until 1840 and then re-arranged in differently shaped windows by Queen Victoria's Artist in Stained Glass --- Thomas Willement (1812---65).

Willement included as much of the stained glass as possible. However it can easily be seen that neither Jesse, Aaron, Esias, Moses nor Elias have legs and feet. Nor was there space at the top of the window for 'God the Father' now in the Church of St Mary and St Nicholas, Wilton near Salisbury --- renamed St Nicholas.

Caroline Swash ATD FMGP
Author of 'The 100 Best Stained Glass Sites in London'

The 100 Best Stained Glass Sites in London

Caroline Swash



The retail price is £35.00.

To launch the book there's a special price of £27.50 for members of the congregation, family and friends. This includes packing and postage in the UK and Eire. Please send your order (cheque only) to Malvern Arts Press to:-

Caroline Swash at 106 Willoughby House, Barbican EC2Y 8BL
caroline.swash@btinternet.com

Name.....

Address

.....

Email.....

London's 100 Best Stained Glass Sites have been discovered, researched and recorded so that all may enjoy this architectural art. Nothing can replace the pleasure of seeing stained glass windows brought to life by the magic of light.

The sites have been arranged for visiting in 13 mapped chapters covering the City, West End and East End, Canary Wharf and Greenwich, Battersea, Fulham, Putney and Barnes, Lambeth and Westminster, Kensington and Notting Hill. Outer suburbs extend to Dulwich, Slough, Kensal Rise and Walthamstow. These include 3 Cathedrals, 1 Abbey, 51 Churches, 2 Synagogues, 1 Sikh Temple, 10 Chapels, 11 Museums, 2 shops, School, Institute, Civic Centre, Hospital, Medical Library, Day Centre, Hotel, Underground Station, Restaurant and several streets.



Work in progress

In the previous edition of this Newsletter, the Rector wrote:

'One of a number of ideas to emerge recently from the process of revising our Mission Action Plan is the possibility of installing a pricket stand so people coming into the church during the week can light a candle as they frequently ask to do. Our weekday mission is necessarily rather different to that exercised on a Sunday morning and I feel it is incumbent upon us to be as responsive as we can be to the spiritual needs of the wide diversity of people who come through our doors every day. Lighting a candle is a prayerful act even to people who would have difficulty articulating such an understanding of prayer and many find it helpful to have a focus for such an act. I have therefore asked the iconographer Dr Derek Bird to write an icon of the figure of Christ on the cross in the style of Giotto which he is hoping to have finished after Easter.'

Well, the icon is finished and will be dedicated at the Sung Eucharist on Sunday 10th April.

Derek Bird writes about his icon and the processes material and spiritual involved in its creation:

When I was originally approached to write an icon of the crucifixion for St George's, Hanover Square, London it became clear that what was wanted was a painting based on the Crucifixion painted by Giotto my initial reaction was how could this be done? It seemed a

A devotional icon at St George's

very difficult task indeed from the small photograph I was shown. I decided to try a maquette beginning with the basic shape of the crucifix and increasing the size of the original photo by a multiple of 3.3 cm. This became a crucifix 61 cm wide across the arms and 90cm long, the size required to fit one of the pillars.

I attempted a pencil drawing trying to keep the figure to scale. It was a time consuming process but also a deeply moving experience. The image of Christ on the cross gradually appeared. Whilst I tried to maintain the essentials of the Giotto figure I was also aware more and more of the enormity of what I was trying to do in copying such a masterpiece. I also became acutely aware more than ever before of what an awful torture this was for any man to have to bear. The drawing turned out to be reasonably acceptable but lacked any sense of an inner spirituality which made me consider whether I had any right to continue. However after spending time in prayer and studying other paintings of the crucifixion and reading the Bible texts I realised that it was necessary to move away from trying to copy the Giotto accurately and to use it as a reference. In the end whilst being like the original it would have to be my interpretation.

It was time to proceed with making the board. In actual fact the original Giotto is not an icon. It was painted after the schism between the Western and Eastern Orthodox churches. Although many of the features are similar to an icon it is really an Italian mediaeval painting, The painting is on a wooden panel and in egg tempura but there the similar-

ity to an icon ends. However my interpretation would have more features used in iconography particularly in the face and the accentuation of highlights.

The measurements of the cross were sent to my friend Dylan Hartley a church furniture maker who now prepares all my icon boards and he produced a magnificent cross made out of one hundred year old French oak from an old church pew. He finished the surface with gesso many layers thick.

My next task was to sand the surface down with different grades of sandpaper and wet and dry paper from 240 down to 1200 and then to polish the surface with 000 wire wool. The surface was then brushed with a soft brush to remove all the powder and polished with a soft velvet cloth.

The back of the icon and the sides were varnished at this stage.

The next process after prayerful preparation was the transference of the drawing from my sketch pad which was done with great care. The main outlines then had to be etched out with a fine point so that the paint would not run thus losing the outline of the drawing. This of course removed the pencil lines and it was necessary to 'find' the sketch again by painting over the etched lines using a brush and red ochre paint.

The areas of the crucifix which needed gilding were now identified and many layers of red bole were applied over them. Bole is a type of clay which is mixed with gelatine into a cream like consistency and then sieved through muslin to remove any particles. Once the layers of bole



The completed icon to be dedicated on Sunday 10th April 2016

were thick enough to be opaque so that the white gesso did not show through, it was left to dry and then gently sanded down with various grades of wet and dry paper before it was polished with 000 wire wool. The crucifix was now ready to be gilded using 22 carat gold leaf. In order to do this a mixture of three table spoons of gelatine dissolved in distilled water to a dilution of 1 in 23 was then added to a glass of boiled water together with three tablespoons of vodka. This was painted over the bole. Gilding is a tense nerve-wracking process. The gold leaf has to be picked up using a gilders brush. The easy way to do this is to use static electricity by brushing the hairs against your beard or the hair on your head! Since I do not have a beard and not much hair I have to rub a little almond oil on my wrist and stroke the gilder's

brush over it! This works well and then the gold is gently placed near to the surface of the bole. The surface tension of the gelatine solution does the rest and the gold is pulled off the brush onto the icon. When the whole area has been covered it is left to dry and, if necessary, burnished. I wanted the gilding to be of a very good quality and decided to apply a second coat, an expensive business but very worthwhile.

Now the painting could begin after more prayer and meditation; I often find it hard to begin painting because of the enormity of the challenge and I have to force myself to begin. Once I have started, however, I can only work for up to

2 hours or so without stopping. After that the eyes become strained and there is also a physical exhaustion too which sets in due to intense concentration. If fine work is needed for example on the face, hands and feet. I need to wear some magnifying goggles and a bright spot light.

It is at this stage that I moved away from the original medieval painting of Giotto's Crucifixion and allowed the inspiration from prayer to take over. I decided to apply the canons of iconography in the painting process. In iconography every colour has a meaning. The rules of icon painting are very strict but, strangely, within the discipline there comes a sense of spiritual freedom and as one paints one enters into meditation. The basic canons that are used are as follows: eyes do not reflect the light which passes through them into the kingdom of God; noses are long because they breathe in the Holy Spirit; mouths are closed and ears are rudimentary listening to the word of God; fingers are long, pointing the way to Jesus. The colours all have meaning. Red signifies the blood of humanity or the fire of the spirit; brown is the colour of the earth from which all things grow; green is new birth; orange represents revolution; blue is divinity; black is death; white is purity and gold is everlasting life. The law of perspective as we understand it is reversed, for all lines meet not at infinity but in the eye of the beholder and spread outwards into the kingdom of heaven.

I began by applying the deep blue/black background of the cross. Lapis lazuli and black are mixed with a medium of egg yolk, white wine vinegar and distilled water. This colour in iconography represents the Kingdom of God and the Dark Cloud of Unknown. A number of layers of paint were needed to give the depth of colour I wanted. The base colour for Jesus' body was then mixed. Yellow ochre, burnt sienna, a touch of light red and burnt umber were gently mixed with the egg mixture until I

judged the colour acceptable and I painted it over the whole body. For the shaded areas terra vert was added in. The facial features such as the eyebrows and the dark areas of the hair colour were applied using stronger pigments such as caput mortem, burnt umber and a little black. The skin tones are a mixture of yellow ochre, light red, burnt sienna and a touch of white. These areas are applied by cross hatching with a fine pointed brush and merged with the underlying darker colour with a damp brush. This is a time consuming process but a spiritually moving one as the face and body begin to appear upon the dark ground. As more white is added the skin colouring becomes more luminous and alive and the continuous movement of the brush strokes becomes like a mantra allowing the mind to become 'still in the presence of the Lord'. Occasionally a transparent glaze was washed over the surface to bring everything together. This might be very diluted yellow ochre, burnt sienna or a combination of the two. There are often moments of deep emotion as the face of Jesus begins to look back at you. I usually play some appropriate music and in this case Pergolesi's *Stabat Mater*, Haydn's *Four Last Words from the Cross* and CDs of Orthodox music and Bach's Cantatas were used to promote a peaceful atmosphere. As a Christian the Crucifixion is frequently talked about and the Biblical story read so often that one can become almost too familiar with the event but in this work I was more aware than ever before of the horror and unbelievable sadistic side of humanity and the overwhelming love that Jesus showed to submit to the torture and make it possible for us to enter into the wondrous love of God in spite of our own inadequacies. He could have turned away from his entry into Jerusalem and the fate that he must have known was likely to befall him there. In icons and early religious paintings the nails are usually painted entering the hands and feet of Christ. This, however, cannot have been so

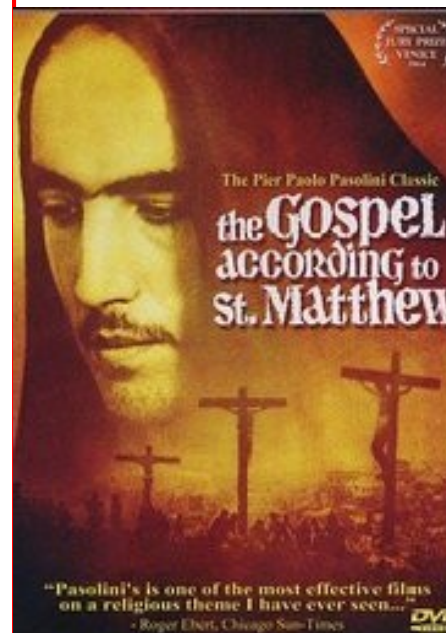
because the weight of the body would have torn them out and it is now known that they, would have been hammered through the wrist and ankle bones causing even greater pain and suffering. I decided however, to follow the usual iconographic image.

The ornamental panels on either side of the cross caused some difficulty because I could not find a satisfactory pattern. However in the end I decided that using small crucifixes in red and blue representing the empty cross after Christ's resurrection would be suitable

Eventually when I became aware that I could do no more work the painting was left to dry. However it was inevitable that over following weeks I saw areas of the painting with which I was not satisfied. It is always difficult to try to make corrections and it is a nerve wracking process because it is always possible that in attempts to improve the painting one can make it worse. However, at the end of the process I found it difficult to divorce myself from the work and to see it as a whole. After some time I began, finally, to be able to view the finished painting without any personal involvement and allow it to take on a life of its own. I hope and pray that people who see the crucifix will find the love of Jesus.

Derek Bird

Film Night at St George's




Pasolini's *The Gospel according to St Matthew*

Friday 4th March
6.30pm

Internationally hailed by critics as his masterpiece, Pier Paolo Pasolini's The Gospel according to St Matthew is a visually stunning, emotionally stirring interpretation of the life of Christ, based on the narrative in the first Gospel.

**Admission: free
(retiring collection)**



LONDON HANDEL FESTIVAL

8 March - 11 April 2016

LAURENCE CUMMINGS MUSICAL DIRECTOR

ADRIAN BUTTERFIELD ASSOCIATE DIRECTOR

LONDON HANDEL
FESTIVAL

www.london-handel-festival.com



Recordings of St George's organ

Recital in Handel's Church

Kimberly Mashall (organ)

performs music by Handel, J S Bach & Guilmant.

Available as a digital download from Amazon, iTunes etc

Parthenia Nova

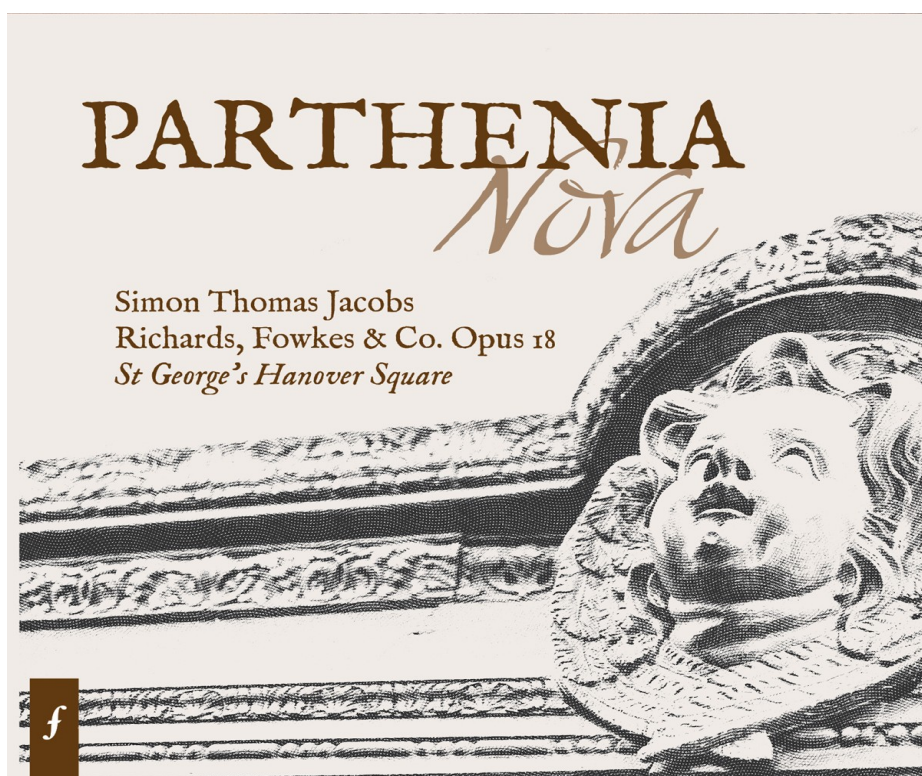
Simon Thomas Jacobs (organ)

performs music by Bach, Weckman, Böhm, Sweelinck and Philips plus the first recordings of works by Joel Martinson, David Sanger and Philip Moore.

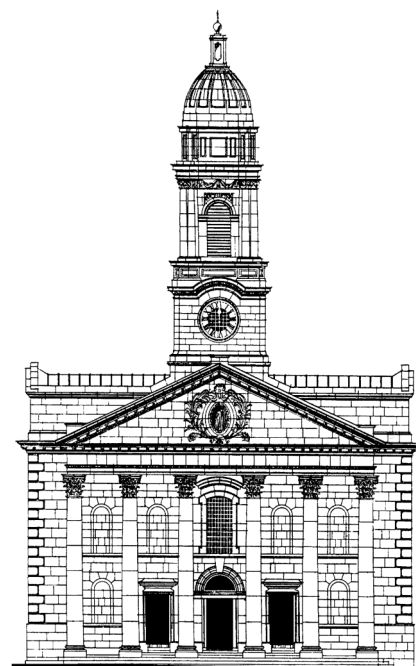
Fugue State Records, FSRC009

Available from www.fuguestatefilms.co.uk/shop at £14.50

or from St George's Vestry at a specially negotiated price of £10.00



Hyde Park Place Estate Charity



At their meeting on Wednesday 25th November 2015, the Civil Trustees of the Hyde Park Place Estate Charity awarded grants totalling £41,220 to the following organisations working in the City of Westminster:

The Marylebone Project

Contact the Elderly

Church Housing Trust

Marie Curie

Wigmore Hall - Music for Life

Depaul UK

Mousetrap Theatre Projects

Central London Samaritans

Friends of the Elderly

Crisis UK

St George's School

St George's Hanover Square - Refreshment Coupons for the Homeless

The following meeting of the Civil Trustees was held on Wednesday 24th February 2016, grant details of which will appear in the next newsletter. A further meeting will be held on Wednesday 18th May 2016 (application deadline: Tuesday 3rd May).

ECCLESIASTICAL TRUSTEES

A total of £64,750 was awarded in grants at the Ecclesiastical Trustees' meeting held on Sunday 29th November 2015, for the benefit of the churches and clergy based in the original historic parish of St George's Hanover Square. The next meeting will be held on Sunday 22nd May 2016 (application deadline: Monday 9th May)

Shirley Vaughan
Clerk to the Trustees

PARISH OF ST GEORGE, HANOVER SQUARE

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