



All Saints Parish Paper

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JUNE 2020

£1.00

THE ASSISTANT PRIEST WRITES:

Much of the last month has focused on resourcing the daily live-streamed Mass from the Oratory and then once more from the church. With much help from Huw Pryce and Marcus and Allie Reddington we managed very well in the Oratory, and I am extremely grateful to them and others who have helped me to maintain a decent and uninterrupted offering on weekdays as well as Sundays (for the latter, repeated thanks also to our musicians); Marcus and Allie then worked very hard to move all the kit into church again for Back to Church Thursday, 7th May. I hope we have all learned to love the Mass more deeply during this time: I am grateful to be able to concentrate my energies on one daily celebration and thus be better prepared, as each afternoon I write a short introduction and tailored intercessions for the following day.

We were very sad to lose both Richard Dibley and Margaret Spencer since I last wrote; I am delighted that Richard's brother Hugh and Margaret's son Jonathan and daughter Sophie have written about them for this edition. It was very moving to celebrate a Requiem Mass for Richard



Allie Reddington at the Live-streaming desk

Photo: Marcus Reddington

in the Oratory before officiating at his crematorium funeral; there will be a Memorial Requiem for him later this year. Margaret's family have decided to defer her Requiem until later in the year, but I was able to offer Mass for her on the day she died and we are grateful that she was cared for by the clergy of Little St Mary's in Cambridge after leaving London.

I've invited others, including Allie and our musicians to reflect on lockdown at All Saints and how it has been resourced and their contributions are below. It would be good if some of our dispersed community could offer some reflections on this time for our July edition.

John Forde has provided us with an excellent summary of the parish's history: it is timely for us to recall our origins and contribution to Catholic Anglicanism as we look to the future. In this edition of the Parish Paper the origins of the parish and the 19th century incumbencies are covered. The twentieth-century incumbencies (up to Fr Ross whose time is, just, within our community's living memory), will be reported in two subsequent instalments. John reminds us that the daily Mass, which began in the parish in 1850, was first celebrated in the Church of England in Plymouth in 1849 in response to a cholera epidemic.

June is the month of the Sacred Heart as well as the month in which we celebrate Corpus Christi and these two Feasts sit well together, both proclaiming the Lord's loving presence with us (the Feast of the Sacred Heart was first celebrated at All Saints by Dom Bernard Clements in the 1930s, as part two of John's series will reveal). As I speak and write a great deal about the Eucharist, I've decided to write about devotion to the Sacred Heart this month: it has been important to me since my early teenage years, but my understanding of it has been greatly augmented by membership of the Sodality of Mary, Mother of Priests, a dispersed community of Anglican clergy in our tradition (mostly, I'm delighted to say, much younger than I), which commits me to a rule of life and encourages devotion to the Two Hearts (of Jesus and Mary). I know this may be rather rich fare for some of you, but it has been especially helpful to me in the current period. I am ever more conscious of the importance of balancing intellectual apprehensions of the faith (which are essential) with more

affective devotions (recalling Our Lord's injunction that *whoever does not receive the kingdom of God as a little child will never enter it*): the Sodality encourages priests to integrate these two paths to God. Perhaps unsurprisingly there has been a considerable increase in membership of the Sodality in the last few months (we only meet in person for retreat plus three other one-day meetings each year; it was formed to be a network-community for parish clergy). I shall write more about that in another Parish Paper.

There is also an abbreviated Music List reflecting our current situation.

I very much look forward to seeing you all before too many more months pass!

With prayers and best wishes,
Fr Michael

LIFE OF AN ALL SAINTS RESIDENT IN LOCKDOWN

I have lived in the First Floor Flat of 8 Margaret Street for almost exactly six years. I moved here with my partner Marcus Reddington in 2014 and have since been baptised and confirmed here as well as married here in 2017. I am often asked what it is like to live in Central London and part of a church, my answer always revolves around community and how special it is to feel part of a little pocket of people in the heart of busy London.

Over these last few months as the coronavirus took hold and we saw our country go into lockdown that sense of community took centre stage. When the Government announced the nationwide lockdown on the 23rd of March, like so many, it turned our lives upside down. Before the pandemic hit Marcus and myself

were on course to leave our little flat and set off on a road trip of Europe in our Land Rover Defender. With the brakes firmly put on any plans we had, as well as no work due to our livelihood working in theatre which is naturally at a standstill, we settled into a routine of helping keep All Saints going.

With the help of Huw Pryce and his brilliant set up of cameras and equipment to live stream Mass each day, we could help maintain and run the services. We were facing an exciting if strange prospect at a Holy Week like no other. On Tuesday 7th of April it was decided that there could no longer be any kind of live streaming in church buildings for the foreseeable future. Father Michael had been working so hard to put together a programme of services to try and honour the Holy Week Liturgy as much as possible, and this priest was not to be stopped. We jumped into action and much like having to use unusual settings for theatre shows we work on, we set about working out how we could use the Oratory as a Sanctuary and moving the cameras and sound equipment. With some great team work and theatre knowhow, not forgetting Huw on video call helping, we managed to set up a suitable Altar and some nice camera angles.

A huge rush of adrenalin and a great opportunity to feel like I was back working doing my techy thing. My evening gin and tonic never tasted so sweet and once again the wonderful All Saints community pulling together to help keep going. We managed a strange kind of Holy Week that in its own way felt so special and spiritual. After just under a month of services in the Oratory the decision was finally reversed and we could go back into church.

It has been a peculiar few months that

has seen us become even more entwined in the fabric of All Saints. We might not be on the road travelling but we are certainly on an interesting journey even with the destination unclear.

Allie Reddington

ALL SAINTS GOES VIRTUAL

Following the announcement of initial restrictions in March a group of us set about transforming All Saints into a YouTube live broadcasting studio, complete with multiple cameras and microphones to capture the sanctuary to as high a standard as possible. This came complete with full remote control from outside the church, something that proved invaluable when the full lockdown measures were announced. Since then we've broadcast each day, from the sanctuary and oratory depending on the restrictions in place, reaching a considerable number of people. While we all long for the time that we will be able to return and experience our worship in the way that a streamed service can never replace, streaming services has allowed us to reach people from around the world who would not normally be able to join us in person.

To give a rough idea of our virtual congregations, we've normally had around 50 to 60 people on a weekday and upwards of 150 on a Sunday watch the stream from start to finish (it is important to note these numbers are based upon the number of *computers* connected, so the true number of people watching will be higher as some people will watch together in the same household). From the middle of April to the middle of May our streams have been accessed through our website or suggested by YouTube to over 94,000 people, leading to over 10,000 views of our streams

themselves by 3,500 unique people totalling 1,700 hours overall. What is remarkable here is that we've reached people not just from our own efforts to advertise through Facebook and the parish email but that YouTube has actively promoted our services to people who would never have encountered us otherwise. Some Sunday services, which have proved particularly popular with the YouTube suggestion algorithm, have had over 2,000 individuals watch for at least a portion.

Not only have the numbers been fantastic, YouTube also offers a demographic breakdown of the viewers. For the same time period as the previous numbers, 70% have tuned in from the United Kingdom and 7% from the United States. India, Canada and Australia trail behind with significant numbers, leaving 20% of our

viewers from other countries. Not only is this a global reach, but people of all ages as well. 60% of our viewers are in the 65+ bracket recorded by YouTube, with 20% under the age of 45.

Finally, All Saints has often had a lot of visitors on holy days and our virtual congregations have mirrored this. During Holy Week we had 93,000 impressions (our video was displayed but not necessarily played), leading to 14,400 streams of a service from 7,000 unique people. In total 1,400 hours of services were streamed, with nearly 300 people watching at least half of the Easter Sunday stream live. As we think about the future of All Saints and the rôle we play in the wider church these numbers hopefully demonstrate that streaming is something we must consider beyond the current period of restrictions.

Huw Pryce

THE MARGARET CHAPEL AND ALL SAINTS, MARGARET STREET

William Dodsworth (1829 – 1837)

The foundations of catholic faith and practice in Margaret Street preceded the realisation of the church of All Saints, originating with the appointment of William Dodsworth as Minister of the Margaret Chapel in 1829.

The Margaret Street Chapel, built around 1752, started as a meeting house for extreme dissenters but came into Anglican hands later in the eighteenth century. By 1826 it had become one of the Marylebone proprietary chapels whose freehold passed from the Portland Estate to the Crown 'with a view to their consecration and permanent constitution'.

In 1827 the rich banker Henry

Drummond bought the remainder of the lease to the chapel. He appointed as the minister William Dodsworth, who had been influenced by the Scottish pre-millennialist preacher Edward Irving. Dodsworth and Irving had participated in Drummond's Albury conferences for the study of prophecy which led to the formation of the Catholic Apostolic Church from around 1832. Drummond may have hoped that under Dodsworth the chapel would become the centre of Irvingism in London. However, from 1830 onwards Dodsworth distanced himself from Irvingism and was drawn towards the Oxford Movement which produced the *Tracts for the Times* (1833 – 41). The Margaret Chapel, where in 1832 Dodsworth had introduced the

celebration of the Eucharist every Sunday, played a leading rôle in the establishment of Tractarian ideals in the metropolis. From 1836 St John Henry Newman worshipped at the Margaret Chapel when he was in London. He credited Dodsworth with the main rôle in restoring weekly Communion as the norm in Anglican worship.

Frederick Oakeley (1839 - 1845)

In 1837 Dodsworth moved to the new Christ Church, Albany Street, and was succeeded briefly by Charles Thornton, who was a cousin of Edward Bouverie Pusey. Thornton resigned in the spring of 1839, due to poor health. Bishop Blomfield allowed an Oxford High Churchman, Frederick Oakeley, to be appointed to the chapel in 1839, probably at Pusey's instigation. Oakeley found the Margaret Chapel 'a complete paragon of ugliness ... low, dark and stuffy ... choked with sheep pens under the name of pews' and 'begirt by a hideous gallery, filled on Sundays with uneasy schoolchildren'. To the consternation of the chapel clerk, Oakeley demolished the three-decker pulpit and set up a modest sanctuary and altar modelled on those at Newman's Littlemore Church outside Oxford. By later standards Oakeley's liturgical, musical and ritual innovations were modest, but they were sufficient to land him in disputes with Blomfield. In retrospect Dean Church commented, 'Mr Oakeley was, perhaps, the first to realise the capacities of the Anglican ritual for impressive devotional use'. In about 1841 he began to celebrate facing East. Again this imitated Littlemore, but Margaret Street's Central London location drew attention to what Thomas Thellusson Carter called 'this new departure in celebrating'. Oakeley introduced plainsong from 1842, and in 1843 contributed the preface to the first psalter in which the BCP

canticles and psalms were set to plainsong, published by the Margaret Street organist Richard Redhead. The chapel became even more the springboard for Oxford Movement preachers and teaching in London, drawing in an influential congregation including the MPs W. E. Gladstone and Alexander Beresford Hope, and Harriet Byron, who later founded the All Saints' Sisterhood.

In 1842 Oakeley began to plan for rebuilding the chapel 'in a more catholic style', although tangible progress may have been overshadowed by the building of St Andrews, Wells Street, little more than 100 feet to the east. Under Oakeley the interior of the chapel and its public services would have borne little resemblance to contemporary Roman Catholicism, but he was moving to a position where he eventually wrote to the Vice-Chancellor of the University of Oxford claiming "the right to hold (as distinct from teaching) all Roman doctrine..." Blomfield instigated a case against Oakeley in the Court of Arches but Oakeley resigned his licence on 3 June 1845 before the judgement of the Court was actually delivered on 30 June 1845. On 29 October 1845 Oakeley was received into the Roman Catholic Church, just three weeks after Newman.

William Upton Richards (1845 - 1873)

Oakeley was succeeded in 1845 by William Upton Richards. Graduating from Oxford in 1833, he had become an assistant in the manuscripts department of the British Museum and then, on his ordination to the Priesthood in 1837, Assistant Minister of the Margaret Chapel. With £2,000 in trust for rebuilding, the project was revived under the forceful members of his congregation, including the wealthy Beresford Hope, youngest son of the banker Thomas Hope of Duchess Street and an obsessive

ecclesiological of the genre just emerging. As an interim measure, in 1846 – 7 Richards and Hope restored and embellished the dilapidated Margaret Chapel, using William Butterfield as their architect.

In February 1847 a first circular was issued, promising a church ‘in the best English style of architecture... in strict unison with the requirements of the Book of Common Prayer’. Its chief promoters were Beresford Hope and Sir Stephen Glynne (Gladstone’s brother-in-law), luminaries both of the Ecclesiological Society. One of the society’s stated aims was to build a model church in one of the poorer parts of London, but the project became instead one of rebuilding the chapel where Hope and his friends worshipped, in a neighbourhood that, despite some local poverty, was not gravely deprived. Later, the banker Henry Tritton, who had been brought up as a Baptist but joined the Margaret Chapel’s congregation under Oakeley, replaced Glynne as Hope’s main coadjutor. Tritton’s financial contribution, amounting to some £30,000, was the largest single benefaction and far exceeded Hope’s. The freehold of the Chapel was purchased, together with adjoining properties, to provide a site approximately 100 feet square for the new church. In 1849 a new ecclesiastical district of All Saints was constituted, with Upton Richards as the first incumbent.

The Holy Eucharist was solemnly celebrated for the last time in the old Margaret Chapel on Monday 8 April 1850. From the following Sunday services were held in a temporary chapel at 10 Great Titchfield Street. Daily celebration of the Eucharist, which has continued until the present time, commenced. This was the first parish in London to take up that practice, which had begun in Plymouth, Leeds and

elsewhere in 1849 as a response to that year’s cholera epidemic. The Foundation Stone for the new church was laid by Dr Pusey on All Saints Day 1850. The building of the church was substantially complete by 1852 but the final interior scheme took a further seven years. The church was consecrated in 1859.

The endowment entrusted by the benefactors to the Ecclesiastical Commissioners gave an annual stipend for the incumbent of £153; the remainder of his income coming from fees and the Easter offering. Writing much later in 1933 the fifth vicar, H.F.B. Mackay, commented “Mr Benjamin Lancaster gave the endowment which was designedly as small as possible in order that the Incumbent might remain wholly in the hands of the congregation, who could starve him out at any moment.” (A course of action which in modern times is now no longer open with augmented diocesan stipends paid through the Common Fund!)

The choir school originated in 1848 but was closed between 1854 and 1859, when it reopened — housed in No 8 Margaret Street, which was built for that purpose.

With the guidance and encouragement of Upton Richards, in 1851 Harriet Byron established the Society of All Saints Sisters of the Poor. This was one of the earliest religious orders for women in the Anglican Communion and from the original mother house in Margaret Street its work spread throughout the world. The house in Margaret Street closed in 2001.

Richards encouraged the practice of sacramental confession before a priest, as recorded in his own published work *The Great Truths of the Christian Religion* (London, 1862, pp 43 – 46). During his

incumbency Thomas Carter (the Rector of Clewer) gave a series of lectures on “The Life of Penitence” at All Saints, which were later published. Lecture IV was particularly on sacramental confession. (T.T. Carter, *The Life of Penitence: A series of lectures delivered at All Saints Margaret Street in Lent 1866*, 2nd edn: London, 1867).

By 1859 the Oxford Movement was spreading in the metropolis and entering a new phase known as Ritualism. Upton Richards was not at forefront of Ritualist innovation, but All Saints remained firmly at the heart of the movement — in the 1860s, one of little more than a dozen Ritualist churches in the capital. Though Richards was not himself a member of the leading society of Ritualist clergy, the Society of the Holy Cross (SSC), many of his curates were: in 1865, when the SSC had only 105 members, five of the nine All Saints clergy belonged to it. All Saints was one of the London churches where its monthly retreats were held. Orby Shipley SSC, who was later responsible for a translation of the Latin Canon of the Mass into English in *The Ritual of the Altar*, was an assistant curate from 1860 until 1863, when he moved to St Alban’s, Holborn. In 1859 Richards was one of just seven priests at the meeting which founded what became the English Church Union (an organization formed to defend Ritualist parishes and priests). He served on its Council, its Treasurer was George Edmund Street (a churchwarden of All Saints), and in 1861 its anniversary sermon was given at All Saints. A third Ritualist society, the Confraternity of the Blessed Sacrament, was founded in the Clergy House of All Saints in 1862. Its first annual conference was held at All Saints in 1863 and its anniversary service in 1864. The guest preachers at All Saints

in the 1860s included the leaders of the Catholic movement at that time: Dr Pusey, Bishop Alexander Forbes of Brechin, W.J.E. Bennet, R.M. Benson, T.T. Carter, H.P. Liddon, R. Liddell, C.F. Lowder, W.H. Lyall, A.H. Mackonochie and A.D. Wagner. After an extended period of consultation with the congregation, eucharistic vestments, designed by Street, were used for the first time at the High Celebration on Sunday 11 August 1867. Vestments had been introduced, in the previous five years, in only half a dozen London churches: two years later they were still worn in only fourteen out of 588 churches in London.

In 1865 the parish of St Mary Magdalene in Paddington was founded as a ‘church plant’ from All Saints, with one of Richards’ curates, Fr Richard Temple West, as the first vicar and Richard Redhead as the organist. The church, designed by Street, opened for worship on 22 July 1873.

In the early years of the newly formed parish, day schools for infants, boys and girls had been established in separate buildings. Upton Richards was responsible for raising the funds to build the new Parish School at No 84 Margaret Street which was opened after Easter in 1870 and functioned as a school for local children (distinct from the choir school) until the changing demographic caused it to close in 1904. The building became the Parish House, offering more space for the choir school and residential accommodation for the assistant curates.

Upton Richards died in office in 1873. His funeral included a solemn requiem, with the priest, deacon and sub deacon all in black vestments and the altar vested in black. The altar candles and six candles around the bier were of unbleached wax.

The traditional requiem introit was sung. The collect, Epistle and Gospel were from the Prayer Book of 1549, and after the Epistle the sequence *Dies Irae* was sung.

Berdmore Compton (1873 – 1886)

After Richards' death Bishop Jackson offered the benefice to William Walsham How, to whom he wrote: "I am very anxious, as you may suppose, to place there an incumbent who will satisfy (as much as may be) the reasonable requirements of the congregation; will maintain the services in their beauty within the allowed limits of the Anglican ritual; will sympathise and co-operate with the large and varied charitable machinery of the parish; will be a ready and experienced counsellor in all cases of spiritual distress and difficulty without encouraging (as I fear has been done there of late) the enervating habit of confession; and who will introduce a somewhat more evangelical (I am not using the word in its party sense) and experimental tone of preaching than has been the ordinary tone there." Canon How declined the offer of the living as he was "too much out of harmony with the whole system there to work there happily or usefully". After a relatively long vacancy Berdmore Compton, Rector of St Paul's Covent Garden, became the second vicar.

The thirteen years of Berdmore Compton's incumbency were a period of consolidation. During 1880 and 1881 Compton presided over 48 meetings of a conference of priests and liturgists who endeavoured to offer recommendations to reduce the diversity of ritual practised in Anglo-Catholic Churches. The result was a commentary on the rubrics of the Prayer Book entitled *Ritual Conformity*, first published in 1881.

Speaking later in 1888 on the rôle of a

second incumbent of a newly formed parish Berdmore Compton concluded: "His aim will be to take advantage of the existing system of services and ritual, rather than to alter and improve them. He can, as the pioneer cannot, press on to perfection, safely devote his entire energy to teaching the baptised to live the regenerate life which they have received in the sacrament of baptism, the communicant to rise higher and higher as that life is again and again renewed by the sacrament of the Eucharist."

William Allen Whitworth 1886 - 1905

The third vicar, William Allen Whitworth was the first incumbent to reside in the clergy house rather than in a private residence outside the parish. He was a notable mathematician. When in 1890 when Archbishop Benson ruled in giving judgement on what were considered to be ritual offences by Edward King, Bishop of Lincoln, Whitworth complied by suppressing what had become the normal ritual practices at All Saints. One of his curates H.F.B Mackay resigned, moving to a second curacy at All Saints, Clifton, where the Bishop of Gloucester and Bristol had forbidden his clergy to comply with the Archbishop's judgement. Henry Pelham Clinton, seventh Duke of Newcastle, also withdrew his support of the Parish as a result of Whitworth's compliance. In due course both were to return as Vicar and Churchwarden respectively. Although a member of the English Church Union and sometime member of its Council, Whitworth disagreed with its opposition in 1898–99 to the archbishops' condemnation of the use of incense, contending that "obsolete canon law" should not be allowed "to supersede the canonical utterance of the living voice of the Church of England". When Whitworth and his assistant clergy

posed in 1890 for a group photograph he was carrying an English academic mortar board but four of his six colleagues were wearing continental birettas.

The very first issue of *All Saints' Church & Parish Paper*, for December 1886, under the heading "Confessions" advised the times on Wednesdays and Fridays when the Vicar would be in church for this ministry. The following year it was stated: "All confessions are heard in the open church". Writing many years later Mackay recounted: "The services remained much the same, but Mr Whitworth immediately brought All Saints' up to date over the Sacrament of Penance. I remember the Archdeacon of Berkshire telling me that he made his confession here in the Vestry in his youth, and that the clergy were so careful that if one of them had to go to the door and look out he took off his surplice before he did so. Mr Whitworth swept this all away and put up notices of Confession in the Church..."

Whitworth established a church council early in his incumbency. A third elected by the Parishioners, one third elected by the Communicants, and one third nominated by the Vicar. This was an advisory council, with the legal powers remaining in the incumbent and churchwardens. The council remained in operation until superseded by the statutorily constituted parochial church council in 1921.

In 1888, with the sanction of the Bishop of London, Whitworth accepted for his staff the sole charge of a mission district of 4,000 souls at Pentonville, which the Diocesan Mission had abandoned. The district was worked as if it were a detached part of the parish of All Saints.

In the later part of the nineteenth century

the original stained glass by Gerente was replaced with glass by Gibbs but with the same iconography; the tile painting on the north wall of the nativity, the west wall of the old testament types of the Eucharist and of the Ascension were installed. A major restoration of the interior was undertaken in 1895, after 35 years of surface damage from gas lighting and London pollution. (The restoration project of 2009 – 2011 reinstated the decoration of the nave to how it would have been in 1895.) However, the central components for the preaching of the word and celebration of the dominical sacraments remained essentially as they were installed by 1859. The massive marble pulpit, the equally massive marble font, and a single altar surmounted by a plain metal cross affixed to the wall above with just two large candlesticks on the gradine behind. The inlaid alabaster walls of the sanctuary were revealed in ordinary time but covered by the appropriate hangings in festal and penitential seasons.

During Whitworth's time, as part of the Church's intercessory work for the dead, Vespers of the Faithful Departed was offered, in particular at the end of All Saints Day for All Souls on the following day. Two notable artefacts are still in use from the Whitworth's time: The embroidered velvet funeral pall from the end of the nineteenth century and the Banner of the Holy Eucharist, now used on Corpus Christi, made in 1893 when a procession of the Blessed Sacrament in the Church of England was something which would not then have been imagined!

Following the death in office of Whitworth in 1905 the next three vicars were appointed during the long episcopate of Arthur Foley Winnington-Ingram.

John Forde

RICHARD JAMES DIBLEY

Richard was born in Crowborough, Sussex on 10th December 1942. At that time he had a sister, Jennifer, and subsequently a brother, Hugh.

He was introduced to church music at the church of St Mary The Virgin, Willingdon, at a very tender age, receiving tuppence (yes, two old pennies) for each practice and service attended. At the start of each service, Miss Downes, also a member of the choir, turned to Richard and said “Now don’t shout!” and proceeded to warble at the top of her voice!

As chance would have it, Richard’s father, on a rare occasion travelling back from London on a train, read of voice trials for St Paul’s Cathedral choir 48 hours later. With no voice training, Richard was ‘dusted off’ and taken to St Paul’s and was first reserve. The seed was sown and, subsequently, Richard was awarded a place at ASMS at the tender age of 8. All Saints’ became a family affair; Richard’s brother, Hugh, became a chorister too and sister, Jennifer, taught french to the 16 boys after finishing work for the day as a secretary at the BBC.

ASMS was a spring board for a music scholarship to The King’s School, Canterbury and, in turn, for a Choral Exhibition to Gonville and Caius College, Cambridge. He started to play the violin at ASMS and, as he grew, was able to take over his grandfather’s violin. He was very left handed but somehow mastered



playing the violin ‘the correct way round’ maybe looking slightly awkward in the process!

He read Natural Sciences at Cambridge and embarked on a career in industrial market research. He formed his own company, Planco Ltd and, for many years, acted as a Consultant Economist working for The European Union advising on the buying power of the Euro in each member state which

involved frequent travel to each country in turn.

His first wife, Maggie, sadly died of cancer and, many years later, he married Elvira who, by a cruel twist of fate, also succumbed to the same disease. Elvira’s daughter, Frances, became part of Richard’s life from a very tender age and he became a very loving second father to her and subsequently grandfather to Liberty and Magnus.

He made many close friends at school and at Cambridge and continued to perform in a singing cabaret act until very recently. Apart from music, he also had a great love of sailing and was a lifelong supporter of the RNLI. (Donations in his memory are invited for the RNLI.) All his family and friends have wonderful memories of a sunny, charming, optimistic and helpful character. One of his sailing friends wrote ‘It was through our sailing together that I realised that, beneath the charm and courteousness was a man of steely resolve (battling on the foredeck in all weathers)

with a great sense of loyalty’.

He was a very loving and dutiful godfather to several who speak fondly of him. In at least one case, his duties

extended to introducing his charge to the wonders of oysters and pinot noir!

He will be sadly missed; may he rest in peace.

Hugh Dibley

MARGARET SPENCER

From Sophie and Jonathan (Jo) Spencer



It was with great sadness that we had to report the end of an era for us and the end of a long association for All Saints when our mother, Margaret Spencer, died on the 4th of May at

the impressive age of 95. The people and events at All Saints have been such a large part of Margaret and Patrick’s lives, and of course the rest of the family, it was important that the sad event was known to her very many old friends and fellow worshipers as soon as possible. More recently, Margaret was worshipping at St Mary-the-Lesser in Cambridge with Sophie and her family.

She’d moved to Cambridge for more supported living at the age of 92 when being in Notting Hill and commuting to All Saints weekly by bus became precarious. She was comfortable and cared for in Cambridge, surrounded by her many texts and visited by academic pilgrims on their visits to the grandee of the teaching of reading. She missed All Saints, even so, and undoubtedly would have been a regular subscriber to online webcasts of High Mass and other festivals. Her faith was very important to Margaret and her partnership with Patrick

of over 50 years was cemented by the people, activities and events at All Saints throughout that time. For that, our whole family can only echo thanks and love for being so fortunate and privileged in our association with congregations and clergy throughout that time.

The early years — Originally brought up in the Scottish Church (originating from Leven in Fife), Margaret Meek’s initial career took her to teaching in schools in London, Leeds and then her academic career blossomed in Leeds, Bristol and finally she joined the Institute of Education in Bedford Way. Fortuitous events led to Margaret taking refuge in All Saints during a “pea-souper” and Margaret and Patrick lodging in St Georges Drive in Pimlico. The rest, as they say, is history.

Father Kenneth Needham Ross was Margaret’s spiritual guide and, one Tuesday morning, Margaret was baptised and confirmed into the Church of England by the Bishop of Willesden. Their love of music and art combined with their faith brought Patrick and Margaret to be constant congregation members and Patrick graduated to serving in the sanctuary. They were both keen advocates for the establishment of the professional choir which flourished.

On the 1st October 1960, Margaret and



Hutchins and Faithfulls, but as kids, we always felt special in a way.

Whilst training and working at St Thomas's hospital, Sophie was fortunate to live in the top flat at no 8 Margaret Street. All Saints became more than what happened on Sundays. A magnificent highlight of Margaret and Patrick's All Saints

Patrick were married in All Saints with the reception at 84 Margaret Street. We've seen the black-and-white "super 8" film (now transcribed into digital format) so often, it's like we were there too. Margaret wore a beautiful blue silk dress and beamed throughout.

Family years — with the arrival of Sophie (1962) and Jonathan (1964), our family solidified our membership of the All Saints family with christenings and confirmations. Father Michael Marshall and the sisters from the Holy Paraclete were central to our formative years and the church grew in stature and musical prowess. There always seemed to be visiting bishops or exotic dignitaries leading worship and making it exciting for us children, but always with us were congregation friends too many to recall, with "Westy", Marjorie, Cedric, Denzil and Frances seemingly constants.

In the 1960s and 1970s, the modernisation outside All Saints wasn't always reflected in the activities inside All Saints. The church thrived and the music, which was always central to our family life, was magnificent. But few families and even fewer children joined the congregation. That made it somewhat obvious when our behaviour was less than perfect. Several episodes became family folklore, in a lovely way. Other families included the Reddings,

life was when, on the 8th June 1985, Sophie married Adrian Howson in a grand event with All Saints at its very best. It mirrored much of our parents' own event, 25 years earlier, and they couldn't have been more proud and pleased.

Baptisms followed regularly as our family increased. Sophie's Samuel, Benjamin, Rosamund and Jo's Alice and Daniel all had the "special treatment" in the same christening gown (a relic from the Scottish side of the family)! Sadly, work took the next generation away from



London, but we all loved to reconnect at All Saints with the grandchildren in attendance. Margaret and Patrick were especially proud on these occasions.

Through their love of France, Burgundy, and their friendships, the community of Taizé became very important to Margaret and Patrick. They loved the different and eclectic experiences of praise and song and how it attracted worshippers from all over the world.

We all have our favourite memories of All Saints. Mine (Jo) were standing at a family next to Margaret and the family, watching Patrick with his extensive (almost biblical) beard carrying the cross in holy day processions, belting out well-loved hymns, whilst trying to breath through clouds of incense.

The end of an era — Margaret and Patrick always considered themselves to be liberals. “Ban the bomb”, social justice causes and women’s rights (Margaret’s mother was a Suffragette) were close to their truly Christian ethos. This of course might appear to be at odds with typically a more traditional and conservative (with a small “c”) congregation at All Saints, and there were times when tensions in the



evolution of the church were reflected within the PCC and the congregation as a whole. The mix of the old and the new was possible; Margaret and Patrick were delighted to see women priests ordained in the Church of England.



With the 50th year rededication of their marriage vows, Margaret and Patrick were able to seal their time together in celebration with the whole of the congregation. Patrick’s death in 2011 was a blow for Margaret, who’s rock was rolled away, but our celebration of Patrick’s life was once again consoling and magical. Father Alan and Theresa Moses were a wonderful support to the whole family then, and always.

The whole Spencer / Howson family is, of course, very sad at Margaret’s passing, but we’re determined to achieve a wonderful send off for her. Margaret’s wish that the Duruflé Requiem be sung in celebration of her life just shows us all how important worship, music, All Saints and all things French were to her. It may be some time before Margaret’s Requiem Mass can occur, but we will be looking forward to it.

SACRED HEART OF JESUS

'Come to me, all who labour and are heavy laden, and I will give you rest. Take my yoke upon you, and learn from me; for I am gentle and lowly in heart, and you will find rest for your souls. For my yoke is easy, and my burden is light.'

Matthew 11: 28 – 30

The devotional life of the church reveals as much about us as it does about God.

In particular, the humanity of Jesus has often been a corrective to the drier forms of theology and the harder edges of the Church when those have got out of hand.

One of those verses above is also the source of a versicle and response for the Feast of the Sacred Heart, the Friday of the week after Corpus Christi; a feast and a devotion which deserve more attention from Anglicans, as we have always insisted on giving pride of place to the Incarnation in our doctrine of God and the Church.

We may associate devotion to the Sacred Heart with the more baroque forms of western spirituality but we should look behind some of those gory externals. It is there in our tradition too, though muted. One of our favorite Lenten hymns, *All ye who seek a comfort sure*, contains the memorable verse:

*Jesus, who gave himself for you,
upon the cross to die,
opens to you his sacred heart
O to that heart draw nigh.*

There is evidence from 17th century Oxford of devotion to the heart of Jesus in, for example, Madgalen Chapel, not then a hotbed of popery. Just as Mary is for all Christians, so there is more to this

devotion than the denominational fervour which has sometimes overwhelmed it with buildings like *Sacré Coeur* in Paris.

St Margaret Mary Alacoque, whose modest but popular shrine you can visit at Paray-le-Monial in southern Burgundy, may be credited with popularizing the Sacred Heart devotion, but it predates her by centuries. We hear of it as early as the eleventh century, and it is recorded in the visions and writings of many saints thereafter — Gertrude, Mechtilde, Francis de Sales, John Eudes and others. It is a central plank of the rather intense spirituality of what is called the French School and there is a good reason for that.

Large scale public devotions in the Church often arise to counter a theological position with which the faithful are uncomfortable. When St Margaret Mary had her religious experiences France was in the grip of the Jansenist heresy, which placed great emphasis on personal responsibility for sin and the difficulty of obtaining Christ's mercy, while his true humanity was played down. We may quickly think of parallels to that heresy at the puritan end of Anglicanism in many ages, including our own.

In this particular context (and everything about our faith is particular, after the particularity of the Incarnation), St Margaret Mary saw the wounded suffering heart of Jesus as expressing his love, intimate concern and forgiveness for us. It comes as no surprise that it was suggested to her that the Jesuits should be entrusted with popularizing this devotion, for the Jesuits were the loudest opponents

of Jansenism (one of the reasons I'm especially keen on Jesuits).

The fact that the devotion spread like wildfire in the latter part of the seventeenth century says something about how necessary the revelation was for the Church. What is called the *sensus fidelium*, the consensus of the faithful, won out against the hierarchs and dogmatists, something that Pope Francis is trying to encourage in our time.

The Month of June is dedicated to the Sacred Heart. In addition to the liturgical celebration, many devotional exercises are connected with the Sacred Heart of Jesus. Understood in the light of the Scriptures, the Sacred Heart of Jesus denotes the entire mystery of Christ, the totality of his being, and his person considered in its most intimate essential: Son of God, uncreated wisdom; infinite charity, principal of the salvation and sanctification of mankind. The Sacred Heart is Christ, the Word Incarnate, Saviour, intrinsically containing, in the Spirit, an infinite divine-human love for the Father and for his brothers and sisters.

The scriptural basis of the devotion is clear. Jesus, who is one with the Father (John 10: 30), invites his disciples to live in close communion with him, to model their lives on him and on his teaching. He, in turn, reveals himself as 'meek and humble of heart' (Matthew 1: 29, above). It can be said that, in a certain sense, devotion to the Sacred Heart of Jesus is a devotional reflection of the prophetic and evangelical gaze of all Christians on him who was pierced (John 19: 37; Zechariah 12: 10), the gaze of all Christians on the side of Christ, transfixed by a lance, and from which flowed blood and water (John 19:

34), symbols of the 'wondrous sacrament of the Church' (*St Augustine*).

The Gospel of John recounts the showing of the Lord's hands and his side to the disciples (John 20: 20), and his invitation to Thomas to put his hand into his side (John 20: 27). This encounter has had a notable influence on the origin and development of the Church's devotion to the Sacred Heart.

These and other texts present Christ as the Paschal Lamb, victorious and slain (Revelation 5: 6). They were objects of much reflection by the Fathers who unveiled their doctrinal richness. They invited the faithful to penetrate the mysteries of Christ by contemplating the wound opened in his side. Augustine writes: 'Access is possible: Christ is the door. It was opened for you when his side was opened by the lance. Remember what flowed out from his side: thus, choose where you want to enter Christ. From the side of Christ as he hung dying upon the Cross there flowed out blood and water, when it was pierced by a lance. Your purification is in that water, your redemption is in that blood.'

Public devotion to the Sacred Heart became more muted in the Roman Catholic church after Vatican II, perhaps because the Council's teaching sought to import the core values of the popular devotion into the centre of the official liturgy of the Church, rather than leaving them as pious add-ons. The celebration of Jesus' humanity, his suffering and death as an expression of his love for us, and the Eucharist as the most intimate of moments when Christ is broken and poured out in love, encourage us to produce this pattern of sacrificial love in our own lives. Pope Francis is now

encouraging a re-evaluation of and return to such popular devotions, partly inspired by his personal knowledge of the lives of the ordinary faithful in Argentina: such devotions have never lost their popularity in Latin American Catholicism.

The shift of emphasis in the seventeenth century towards the humanity of Christ, as the Church rejected Jansenism, had implications for the whole understanding of the Church and the faith, an understanding which, as it happens, Anglicanism had been seeking for centuries before Vatican II. The humanity of the incarnation, rather than a precise doctrinal account of it, is woven into our Anglican Patrimony.

Humanity is not just about sentiment or being nice to people. That is the least of it. Humanity is about *scale*. The Incarnation, the love of Jesus expressed in Devotion to the Sacred Heart, are a reminder and a corrective. A reminder that God thought humanity already sacred and capable of divinization. A corrective to world-views which prioritise and promote power and might, of which Jesus always displayed a visceral suspicion.

In practice this means that the important things about our faith, the achievements of it, if you like, are not measurable in great institutions or mass rallies, or even in the size of congregations. Of course we want our churches to be full, because we want people to know Jesus. But the way that works is through particular relationships and real people, not mass movements or grand projects. It is the individual and incremental growth of the kingdom in our relationships and interactions which Christ seeks to build. We see that in so many of our Lord's parables of the Kingdom. Christianity is a distinctively human-

scale faith, because based in a particular incarnation.

Devotion to the Sacred Heart recalls us to that human scale of our faith, to seeing it as something in which we all have a part to play, for we all have a heart in this biblical sense:

*Jesus meek and lowly of heart:
make our hearts like unto your heart.*

THE LOCKDOWN MOTETS

by James Sherwood

The choir of All Saints has been contributing to the church's streamed services by providing motets. Each Sunday and major feast, and occasional services in between, have featured pieces sung by the choir. But these musical contributions have not been drawn from an existing reserve of recordings. They have all been made, during lockdown, by each singer singing alone, at home. Technical wizardry then brings the whole thing together into a passable impression of a choir singing in a church.

It took a while to work out a recording method that would work. In the early days of lockdown, singers all around the country — and probably the world — attempted to have a choir rehearsal using video-conferencing. It turns out that it really doesn't work at all. However good your internet connection, the signal travelling between the computers is prevented from travelling any faster than the speed of light. So everyone is a greater or smaller fraction of a second behind you all the time. Which doesn't matter when you are conferencing with the whole of the south-east Sales Division. But it does

matter if you're trying to create a virtual consort.

The All Saints musicians started talking about what might work. Could we try a kind of choral chain letter, where singer 1 sends their recording to singer 2, who adds their voice before passing it on to singer 3? Or maybe each singer could record themselves singing alone, then someone could be emailed the recordings and stitch all the voices together. But how do we make sure that everyone stays together?

Should we video a conductor? Or someone playing the piece on the piano, nodding meaningfully towards the camera? Choosing a piece with an organ accompaniment wasn't an option as it was still Lent. Surely it would be awful if we all just followed a metronome — we'd sound like a bunch of robots.

Well, not necessarily. Someone suggested a piece — *Crucifixus* by Lotti — which I thought actually might work with everyone following a metronome. The piece is very passionate — in every sense. The words cover the section of the Creed that describes the crucifixion; and the music uses every technique legal at the time of composition to ratchet up the tension and emotion. Not obvious repertoire for a robot ensemble.

My theory was that there is so much passion in the music that even a rhythmically inflexible version might just work. So I suggested we give it a try — in the spirit that such a quixotic failure might be enjoyable. And anyway, we've all got time on our hands.

So, I made a small number of decisions about where and how we were going to breathe, and sent them out to everyone who was interested. It wasn't a simple

task for the singers. Jennifer Snapes, a Soprano of nearly sixteen years' standing in All Saints choir, says: "It has taken me a little while to get used to the technology and to singing musically without having the physical sense of the other singers to respond to".

Felicity Hayward, Jennifer's Soprano colleague, has been on both sides of the process, both as singer and producer. "I haven't kept a record of all my outtakes from the individual recording process, but you would be glad about that, I expect," she says. "Recording as we are, at home by ourselves, is a completely different art form. More mathematical, more precise; it can feel less musical, and more like being a piece in a jigsaw. If you're not exactly the right shape, you will stick out, and someone will have to shave off one of your corners in the edit. Fortunately, even with this much distance and process, the picture at the end looks much the same. Perhaps a watercolour knock-off, rather than the blinding acrylic of the original, but it's recognisable, and hopefully enjoyable."

John Cuthbert, a tenor in the choir, is bluntly self-critical of his own early attempts. "It took a bit of getting used to singing without anyone else. Turns out I don't stay in tune very well if mine is the only voice. Oops."

Katy Cooper, another Soprano, also found it a challenge. "It isn't, it turns out, very easy to record in isolation. I have to set myself up with a laptop, the music printed out, marked up with instructions, and cautiously arranged to minimise page-turning noise, and my phone propped up on a stand as a recording device. The best place to record is in a very 'dry' acoustic — no singing in the shower! — so that a

subtle echo effect can be added to all of us at the end of the process. The whole thing is an entirely new experience for all of us — it is so unlike singing together as we normally would, but it's also very different from a recording session, where all around would be hushed, reverent silence (no clicking radiators, incessant birdsong, or housemates choosing that moment to unload the dishwasher). But it's worth it because, thanks to the skill of our wonderful team of editors, what I send to them somehow ends up sounding really rather classy.”

Dishwashers weren't the only uninvited contributors. One singer mercifully delayed recording until her brother had finished his cornet practice. The recordings feature at least one miaow, and the most high-fidelity reproductions of the other motets will surely reveal baby screams, next-door's stereo, and many other of the sonic delights of recording from home. At least the traffic noise has been minimal.

As I started to stitch the takes of the Lotti together, it became clear that it was going to work. The performances — each individual one — were particularly passionate. When you sing this piece in a normal choir, the group comes together to achieve a single corporate emotion. But in the version I was listening to, each singer was bringing a full emotional engagement to their line, as if it was a solo line. Because, of course, it was. When they stood in their dining rooms, living rooms, and bedrooms, singing into their microphones and mobiles, all they could hear was themselves and the metronome in their earphones (and maybe the occasional pitch check on a virtual tuning fork). So they all sang their lines like they were the only tune in the piece.

And because everyone was doing it (and following the metronome) it worked. It wasn't like when a real-life choir is stuffed with singers who think that whatever note they've been given *must* be the tune. The soloistic singing wasn't crying out 'look at me'. Although each recording was made in solitary, isolated conditions, they all had a quality of reaching out, trying to connect. Hoping, but not knowing, that others would be doing the same thing.

Of course, it wasn't perfect. Some of the less charming imperfections needed to be edited out. A standard criticism of a bad choir is: 'They're not listening to each other.' And we certainly weren't. We couldn't listen, because we were all singing into the silence. So some minor aural airbrushing was inevitably necessary. But I think the result, from my position of maximum bias, is breath-taking. So we sent our Lotti recording in, and the All Saints YouTube channel played it out during the live stream of the Good Friday Liturgy, occupying the space it normally takes up, just after communion.

By the time the editing of the Lotti recording had been completed on Tuesday of Holy Week, preparations were already in place for our next project — *Tenebrae*. The service for Wednesday of Holy Week, it features soloists singing plainsong readings, plainsong psalms where the men sing the odd verses and the women the even, and unaccompanied harmonised chant psalms and responsories. It amounted to 45 minutes of music. Quite a step up from the Lotti, which was less than 3.

It was a considerable task for the singers, and a monumental one for the producer, John Cuthbert. "*Tenebrae* was

great fun to pull together,” John says. “I had dozens of individual recordings from the choir that had to be collated. I had a lot of fun then playing with the technology to try and make our living rooms sound as echoey as the church. I have enjoyed hearing my fellow singers and working with them despite the lockdown. I hope it has helped with everyone’s worship and brought some joy into what must be the most austere Eastertide we’ve ever had.”

The next project was intended as an antidote to that austerity — the *Regina Cœli* for Easter Day. Put ‘All Saints Margaret Street’ into YouTube and it will play automatically. It is the walk-on music of the church’s online presence throughout Eastertide. With Lent over, the organ could return — recorded in an organist’s living room, the same as the singers. And featuring — deliberately this time — a cornet.

* * * * *

With Easter out of the way, our new director of music arrived. Stephen Farr was due to direct his first music with All Saints choir on the Second Sunday of Easter. And he duly did — through the unaccustomed medium of emailed instructions. Stevie describes the process: “I select the music, which is itself hedged about with many qualifiers. Not too long, as sound files can’t be more than a certain duration; not too demanding of tempo fluctuations and flexibility, as there is no conductor; easily available online in legal versions, as access to the library is impossible; not overly intricate to co-ordinate; and above all, liturgically appropriate.

“Once I’m confident these criteria are fulfilled, I will circulate a necessarily pedantic list to the musicians, with

suggestions for breathing, tempo, management of ensemble and so on; so much of this happens naturally in our normal working practices that it’s essential to be as exhaustive as possible. Then, armed with a score, these notes, and a metronome, individual singers (often working around continuing family and professional commitments) record sound files of their lines on phones and tablets, and email them to that week’s producer.”

The team of producers now numbers four — our organ scholar Jordan Wong being the latest to join the team, along with Felicity, John, and me. As no one knows how long lockdown will last, or the shape of what will emerge afterwards, it is important to have a system which is sustainable, and which could have longevity. A production shift is a substantial commitment, so we’re all grateful to be doing it monthly rather than weekly.

Our now weekly motet task gives some focus to our interactions as a group. While video-conferencing proved ineffective for rehearsal, it has been a regular feature of our social interaction as a choir. Our regular Zoom meetings have included all the singers and organists, and their spouses, children, and pets. There is a strong need to maintain the group, and check in on everyone within it.

“I am very grateful still to have the opportunity to make a contribution to the congregation’s experience of services at All Saints,” Jennifer Snapes says, “And to maintain a connection with the church ‘family’ by recording my part in a motet each week. The important thing is for us as a choir to feel that we can continue to contribute to the life of All Saints, albeit it

in a socially-distanced way.”

“It’s an absolute delight to be able to hear us sing together every week,” Katy Cooper says, “And I’m so grateful to be part of such a dedicated and enthusiastic team.

“I have missed the connection with All Saints,” says John Cuthbert, “And it is nice to still be able to have the involvement of singing in these recordings and producing some of them.”

“It gives us a sense of purpose,” says Matt Howard, John’s tenor colleague. “Not only is it remarkable that we can actually get something recorded without ever meeting, but it also makes for active worship. Knowing that we can still contribute is fantastic, and the ongoing support from the church, both financially and as a community is heartfelt, and we are very grateful for that.”

The church has continued to pay the musicians at a generous ‘cancellation’ rate. Stephen Farr says, “Not all church musicians are fortunate to have the continuing support — moral, practical, and financial — which All Saints is extending to its musical team. I need to convey on behalf of us all sincere gratitude for the church’s continued willingness to encourage us in so many ways — we value it very greatly, and are fortunate. The very least we can do in return is to present a weekly vocal contribution to the liturgies Fr Michael is devising.”

The feeling of gratitude is unanimous. Jennifer Snapes says, “Like all of us in the choir I’m extraordinarily grateful for the continued support of the church community.”

John Cuthbert echoes that thought:

“I would like to thank the church for committing to supporting the choir during lockdown. It’s made a huge difference to my situation. It has also been nice to have a way of offering something back through these ‘isolation motets’.”

No one yet knows when the transition back to normality will start, what it will look like, or how long it will last. Churches and congregations present particular challenges for the drafters of counter-epidemic public health measures. But singing in particular is highly problematic — both for the singers filling their lungs at every opportunity, and for any listener standing in the firing line of a particularly well enunciated consonant.

“These are very dispiriting times for musicians,” Jennifer Snapes says. “Singing has become a ‘dangerous activity’.”

“Singing, alas, seems for now to be particularly inadvisable in public,” Stephen Farr says. “So for church musicians everywhere these are especially trying times; they are likely to remain so for some while. This unwelcome period of enforced absence from usual performing activities is in some ways proving a creative catalyst for musicians, and the internet is full of inventive solutions to the problem of distancing — although no-one pretends it’s anything like the real thing.”

The musicians of All Saints are deeply grateful for the support the church continues to offer, and they find the motets the perfect way to express that gratitude. We are all united in our solitude. The sound of a choir in these recordings, breathing and singing as one, is a falsehood of sorts. It sounds like a

corporate endeavour, but is created out of multiple solitary acts. It is a metaphor for any group of people struggling to maintain their social connection through this period of enforced separation.

For all the musicians, having this opportunity to connect not just as a social unit but *as a choir* has provided something

very precious for us all — some continuity, perhaps, if not quite normality. Felicity Hayward’s message to the church sums up what so many of All Saints’ musicians feel: “Above all, thank you for letting us carry on, when it feels at times like it is all we have.”

STREAMED SERVICES — MUSIC LIST

SUNDAY 7 JUNE TRINITY SUNDAY

MASS AT NOON

Motet: Hymn to the Trinity
—Tchaikovsky
Final Hymn: 360 Firmly I believe,
and truly

THURSDAY 11 JUNE CORPUS CHRISTI

MASS AT NOON

Motet: Ave verum corpus — Mozart
Final hymn: 307 Sweet Sacrament Divine

SUNDAY 14 JUNE 1st AFTER TRINITY

MASS AT NOON

Motet: Almighty and everlasting God
— Gibbons
Final Hymn: 372 He who would valiant be

FRIDAY 19 JUNE SACRED HEART

MASS AT NOON

Motet: Tantum Ergo — Vierne
Final Hymn: 63 All ye who seek a
comfort sure

SUNDAY 21 JUNE 2nd AFTER TRINITY

MASS AT NOON

Motet: Wohl mir, dass ich Jesum habe
(from Cantata BWV 147)
— Bach
Final Hymn: 498 Son of God, eternal
Saviour (omit *)

SUNDAY 28 JUNE 3rd AFTER TRINITY

MASS AT NOON

Motet: Purest and highest
— Stanford
Final Hymn: 475 Ye holy angels bright

KEEPING IN TOUCH

As well as the monthly **Parish Paper**, you can keep in touch with life at All Saints through:

The All Saints Website www.allsaintsmargaretstreet.org.uk

The Weekly Parish Email

This gives weekly news of events, people to pray for, and a short letter from the Assistant Priest. You can subscribe by sending the Parish Office an email titled News and Events/Weekly Newsletter to:

office@allsaintsmargaretstreet.org.uk.

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– **ALL SAINTS MARGARET STREET** –

(Registered Charity Number: 1132895)

Parish Legacy Policy

At All Saints Church, we welcome all gifts in Wills, however large or small, and we promise to use your gift to make a difference in our parish. Our PCC legacy policy is to encourage people to leave bequests specifically to one of our two related charities:

All Saints Choir & Music Trust (Charity Number: 802994)

which supports the choral tradition at All Saints. The capital of the Choir & Music Trust cannot be spent, only the income.

or

All Saints Foundation (Charity Number: 273390)

which assists the PCC in the care of our Grade 1 listed heritage buildings. The capital of the All Saints Foundation can be spent.

Non Designated Bequests

When bequests which have not been designated for any specific purpose are received, the PCC's policy is to direct these to one or other of the two All Saints Trusts, or to some specific piece of restoration work or capital expenditure.

You can be confident that your gift will have a long—lasting effect rather than being used to pay day—to—day expenses.

Remembering Donors

The names of donors will be entered in our Chantry Book and they will be remembered in prayer each year on the anniversary of their death.

Contacting Us about Bequests

If you would like to discuss making a bequest to All Saints, please contact:
The Vicar/Honorary Treasurer/The All Saints Choir and Music Trust Administrator/
The All Saints Foundation Administrator
c/o The Vicarage, 7 Margaret Street, London W1W 8JG.
The Parish Office can put you in touch with these individuals by email. Please email
in confidence: office@allsaintsmargaretstreet.org.uk
or telephone 020 7636 1788.

Mission Projects

All Saints year—round fundraising efforts support:

The Church Army hostels and programmes empowering homeless women into independent living in Marylebone (**The Marylebone Project**)

The USPG—led UMOJA, HIV Project in Zimbabwe,

enabling people living with HIV and Aids to live positive lives, and

The Soup Kitchen (American International Church, Tottenham Court Road)
feeding up to 80 vulnerable people daily

CALENDAR and INTENTIONS for JUNE 2020

1	S Justin	Christian philosophers and teachers
2	Ss Marcellinus and Peter	Our witness to Christ
3	S Charles Lwanga and companions	Ugandan Christians
4	OLJC the Eternal High Priest	Priests and ordinands
5	S Boniface	German Christians
6	of BVM	Shrine of OLW
7	✠ TRINITY SUNDAY	Parish and People
8	<i>Feria</i>	Anglican Religious Communities
9	S Columba	Iona Community
10	<i>Feria</i>	Ecumenical relations
11	CORPUS CHRISTI	Devotion to the Sacrament
12	S Barnabas	Persecuted Christians
13	S Antony of Padua	ASMS Walsingham Cell
14	✠ TRINITY 1	Parish and People
15	<i>Feria</i>	Generosity
16	S Richard	Diocese of Chichester
17	<i>Feria</i>	Contemplative Religious
18	<i>Feria</i>	Unity
19	SACRED HEART	Love for God
20	Immaculate Heart of Mary	Faithful Departed
21	✠ TRINITY 2	Parish and People
22	S Alban	Diocese of St Albans
23	S Etheldreda	Diocese of Ely
24	NATIVITY OF S JOHN THE BAPTIST	Preachers
25	<i>Feria</i>	Unity
26	<i>Feria</i>	Persecuted Christians
27	Of BVM	Society of Mary
28	✠ TRINITY 3	Parish and People
29	Ss PETER AND PAUL	ARCIC
30	First Martyrs of the Church in Rome	Pope Francis