

THE WHITE ROSE

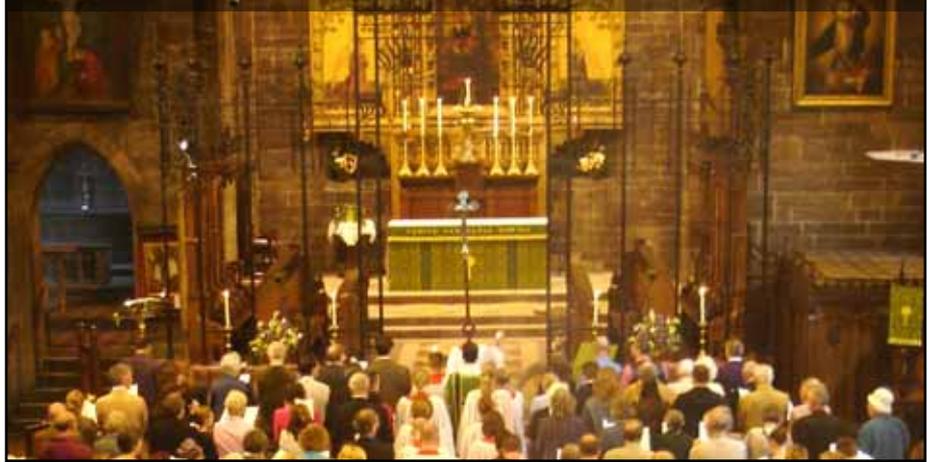
The Parish Newsletter of Old Saint Paul's Church

August 2012.

Most years we are lucky to be able to celebrate the Feast of Mary, Mother of God, as one of the Festival Sunday masses - the feast day is of course on 15 August, and we move to the nearest Sunday. This gives us the opportunity to explore some of the great Marian music of the choral repertoire. On Sunday 12 August this year we are singing the *Hymne à la Vierge* by the imaginative and little-known French composer Pierre Villette, whose music is reminiscent of Poulenc's; Bruckner's *Ave Maria*; and (at Evensong) Mendelssohn's fine eight-part setting of the *Ave Maria*. The mass-setting on the morning of 12 August is the sonorous eight-part *Missa Bell' amfitrit altera* by the Franco-Flemish Renaissance composer, Orlande de Lassus. This wonderful piece has come down to us in a manuscript of 1583. You may well ask what the title means: all I can tell you is that it appears to be the title of a secular madrigal referring to Amphitrite who was a sea-nymph! The madrigal has so far remained unidentified, and does not appear to be extant. Although forbidden to do so by the laws of the Catholic Church, Renaissance composers quite often based their liturgical music on secular songs; I wonder how often, if ever, the authorities noticed. (Lassus actually wrote a mass entitled *Missa 'Je ne mange point de porc'* which I see was sung on 29 January this year at St Mary's, Bourne Street in London. Perhaps this will appear sometime on the OSP Music List?)

Sunday 19 August is going to be a rather special day. Dr Raymond Monelle, who was a regular member of our congregation, would have been 75 on this day, had he lived; sadly, he died in 2010. To celebrate his 75th birthday, some of his academic colleagues had been planning to present him with a *Festschrift* containing essays in his area of musical semiotics; as things have turned out, the volume has become a memorial, and is being launched at an event in St Cecilia's Hall on the evening of

Festival Masses & Music



19 August. At Mass that morning we are performing Raymond's *Missa Brevis* for choir and string orchestra - a fine, approachable and highly original piece based on a medieval chanson, but containing all sorts of musical influences, including jazz harmonies. (Raymond was a great jazz pianist.) I will be playing the *Toccata* on the hymn tune 'Ratisbon' ('Christ whose glory fills the skies') which he wrote for me. As we have a string orchestra present, we will sing as the anthem Mozart's beautiful *Laudate Dominum* with the full string accompaniment. The evening of 19 August will be a bit of a Stanford-fest, and includes his G major setting of the evening canticles as well as the vigorous and arresting anthem, *For lo I raise up*. The text is a rather unlikely selection of verses from the book of Habakkuk, including one line which always amuses choirs: "I will stand upon my watch..."

On the third Festival Sunday, 26 August, we sing an OSP favourite, the great *Messe Solennelle* by Louis Vierne for choir and two organs (even although we have only one). That morning, we hear another piece by Pierre Villette: his harmonically seductive setting of the well-known communion text *Panis angelicus*. That evening, we let our hair down with Bairstow's Evening Canticles in D, and the

evergreen *Evening hymn* by Balfour Gardiner. As ever, wonderful hymns and exuberant organ music will also be part of the OSP Festival experience.

In addition to music within the liturgy, the choir will also be presenting a Hot Chocolate Concert (Thursday 23 August) which includes a second chance to hear some of the music mentioned above, in addition to choral works by S S Wesley (including *The Wilderness*). If you were present at Evensong on Sunday 18 March, in Lent, you would have heard a very unusual and beautiful anthem by the Canadian liturgical composer, Peter Togni. Part of his setting of *The Lamentations of Jeremiah*, this movement is entitled 'Silentio', and is composed for unaccompanied choir and bass clarinet. Over a year ago Calum Robertson acquired a splendid bass clarinet, an instrument quite frequently used in orchestral scores, but more rarely in other musical contexts. He was looking around for pieces involving the bass clarinet, and discovered this work. We have had email correspondence with the composer, who is delighted that we are performing it. It uses the instrument effectively, and complements the serene choral sound well; if you missed it in March you can hear it in the HotChoc concert.

John Kitchen

CDs & Concerts



In addition to their participation in a number of our Hot Chocolate concerts, not to mention all the special liturgical music during the Festival, John Kitchen and Calum Robertson are involved in a number of other Fringe events.

As well as performing in two of the "Harpichords at St Cecilia's" concerts, John will be launching his new CD at the first one on Wednesday 8 August.

Wednesday 8, 3-4.30pm

John Kitchen

John celebrates the launch of his new Delphian recording of music from the age of Louis XV, playing the glorious 1769 Taskin double-manual harpsichord, often described as the queen of Edinburgh University's keyboard collection. His classic programme of works by Couperin, Rameau, Forqueray and Duphy is designed to demonstrate the rich capacities of this world-famous instrument.

Wednesday 15, 3-4.30pm

Arborea Music -- Masters of the Hautboy

Arborea Musica, the popular baroque duo of Gerard McDonald and John Kitchen, returns to the Fringe with a newly devised programme contrasting virtuoso oboe music by Sammartini, Besozzi and other Italian composers with bravura keyboard works by Scarlatti and Marcello. Edinburgh University's elegant 1769 Kirkman single-manual harpsichord will be featured in this concert.

Tickets for the St Cecilia's concerts (venue 31) cost £10 (£8 conc, Children free) & are available from Fringe Office, 226 0000, the Queen's Hall box office 668 2019, or at the door.

Hot Chocolate at 10

As sure as spring follows winter, after four years we can now be certain that Hot Chocolate comes with the summer. This year's season of late-night concerts in Old St Paul's opens on Tuesday 7 August for twelve nights of assorted music-making from a wide collection of musical talent.

This year we welcome several new ensembles, **Eboracum Baroque** are a recently-founded group of York music students, who will perform grand motets of the French baroque. The **King/Cave** project specialises in liturgical jazz, and are to present *'Shadows in the Water'*, a setting of the night office of Compline. And **'Musique de Brasserie'** are a group of UK music students who will offer a programme including the Mozart piano quintet and works by Francaix and Poulenc.

Returning favourites include **Pure Brass**, the stunning young group who will present the opening concert. **Sang Scule** celebrate the Auld Alliance, The **Calton Consort** present a programme including works by Elliot Carter, Mendelssohn and Brahms. Our own choir will perform works by Bruckner, Mendelssohn and Peter Togni's *'Silentio'* for choir and bass clarinet.

Amongst others, John Kitchen, Calum Robertson, Judy Brown, Tim Cais, Tom Poulson and Mark Bailey will also be appearing.

As well as providing good value late-night entertainment (with free hot chocolate), the series raises money for the restoration and renewal project (total to date over £10,000); so please come and support it.

Busy Boys

Whilst John is busy at the harpsichord (*see left*), Calum will be playing the organ, with Tom Poulson on the trumpet, at St Mary's Cathedral, Palmerston Place on Friday 10 at 1.10pm as part of their free lunchtime concert series (*see page 3*). The music will include Gabriel Jackson's *'Avarius with Quartz & Copper'* and Naji Hakim's *Sonata*.

Confusingly they will also be at St Mary's Metropolitan Cathedral (RC), Broughton Street, on Saturday 18 from 5-5.30pm.

He will be playing the clarinet, with John Kitchen on the piano, at St Mary's Metropolitan Cathedral (RC), Broughton Street, on Tuesday 14 at 1.20pm as part of their free lunchtime concert series (*see page 5*). The programme includes Vaughan Williams *6 studies in English Folk song* and Weber's *Concertino*.

All of these concerts are free, just make sure you go to the right cathedral! You can check their websites, the addresses are in their listings.

Painting Music

Many of us know that St Cecilia's Hall on the Cowgate houses some of Edinburgh University collection of historic musical instruments. This year they are holding an exhibition which explores the traditions in European instrument decoration.

It offers an opportunity to see how art, music and patronage are linked through splendidly decorated instruments and how music is represented in some of the finest paintings. From classical scenes on harpsichord lids to coats of arms, and even mythology carved on a violin, Painting Music shows off some of the University's finest decorated instruments in one place.



It is open Wednesdays and Saturdays from 2-5pm with additional opening hours Monday to Saturday from 10.30am - 12.30pm during the Edinburgh Festival. The exhibition runs until 5 September and entrance is free.



Hot Chocolate at 10 Concerts

Tickets £8.50 (conc £5) are available from the Fringe Box Office or on the door from 9.30pm. Please note that the hot chocolate is served from 9.30 - 9.55pm.

Full details of this year's programme are available from the OSP website at: www.osp.org.uk/hotchocolate



Week 1 : 7 - 10 August

Tuesday 7 August

Bach to the Beatles

Music for all tastes from Bach to Lennon & McCartney via Handel, Mendelssohn & Irving Berlin

Pure Brass

Wednesday 8 August

The Auld Alliance

Celebrating 500 years of the alliance between Scotland & France, reflecting the divergence and re-convergence of the choral music of both nations.

Sang Scule

Thursday 9 August

Russian cello classics

Shostakovich's early *Sonata for cello & piano*. Also Rachmaninov, & an evergreen from Saint-Saëns.

Tim Cais (cello), John Kitchen (piano)

Friday 10 August

Pistons & pipes

Programme includes Andrew Carter's *Petite suite*, Messiaen's *Vocalise* & the *Queen of the Night* aria from *The Magic Flute*.

Tom Poulson (trumpet), Calum Robertson (organ)

Week 2 : 14 - 17 August

Tuesday 14 August

Voice of the clarinet

A selection of operatic music including Luigi Bassi's arrangement of arias from Verdi's *Rigoletto*, & Weber's *Concertino*

Calum Robertson (clarinet),

John Kitchen (piano/organ)

Wednesday 15 August

Liederabend

German & English song including Brahms' *Zwei Gesänge*, Schumann's song cycle *Frauenliebe und -leben*, & Bridge's *Three songs* with viola

Judy Brown (mezzo-soprano), Helen Maddox (piano), Alastair Mailer (viola)

Thursday 16 August

Baroque français

Grand motets of the French baroque, including Delalande's *Laudate pueri*, Lully & Charpentier, performed by a new ensemble of York music students

Eboracum Baroque

Friday 17 August

Shadows in the water

Artistry, passion, tradition & experiment, prayer & welcome are at the heart of this emerging jazz group breaking new ground in liturgical music.

The King/Cave Project

Week 3 : 21 - 24 August

Tuesday 21 August

Musique de brasserie

Students from the UK's leading music colleges perform Poulenc's *Sextet for piano & winds*, Jean Françaix's *L'heure du berger* & Mozart's own favourite *Quintet for piano & winds*.

Wednesday 22 August

An hour with Bach

Bach's three suites for viola da gamba

Mark Bailey (cello)

John Kitchen (harpsichord)

Thursday 23 August

Choralwork

Choral music including Peter Togni's *Silentio* for choir & bass clarinet, & works by Wesley, Bruckner, Mendelssohn & Vilette

The Choir of Old Saint Paul's

Directed by John Kitchen

Friday 24 August

Romantic to modern

A selection of choral works embracing 19th century Germany (Mendelssohn & Brahms) & 20th century United States (Elliot Carter, Morten Lauridsen & Eric Whitacre)

The Calton Consort

Directed by Jason Orringe

Lunchtime Concerts

St Mary's Cathedral (Palmerston Place) Shave free lunchtime concerts at 1.10pm, lasting about 40 minutes. Full details at: www.cathedral.net

Wednesday 1

Güray Bursol *piano*

Thursday 2

O Mavrodii *soprano*; H Scott *violin*; A Mavromatidi

Friday 3

D Miller *soprano*; B Ellis *baritone*; S Hope *piano*

Saturday 4

Adam Brown *classical guitar*

Monday 6

CincoSax saxophone quintet

Tuesday 7

Caprice Clarinet Quartet

Wednesday 8

Philomusica of Edinburgh

Thursday 9

Sian Carys Allen *soprano*; Julia Cobby *piano*

Friday 10

Tom Poulson *trumpet*; Calum Robertson *organ*

Saturday 11

Ben Kearsley *classical guitar*

Monday 13

Catherine Leonard *piano*

Tuesday 14

Asher Zaccardelli *viola*; John Bryden *piano*

Thursday 16

P Turley *clarinet*; G Gray *piano*; N Mantle *horn*

Friday 17

Thomas Uhlmann & John Bryden piano duo

Saturday 18

Murray Chamber Ensemble

Monday 20

Symmetry harp duo

Tuesday 21

L Dunn, R Dick *violin*; E Mathison *viola*; U Schlapp

Wednesday 22

Mo-Wah Chan *organ*

Thursday 23

Nick Wearne & John Bryden piano duo

Friday 24

The City of Edinburgh Music School

Saturday 25

Jane Rimer *cello*; Elspeth Wyllie *piano*

Monday 27

Ivor Klayman *baritone*; John Bryden *piano*

Tuesday 28

M Ramsay *mezzosoprano*; C Mackay *piano*

Wednesday 29

Danae Eleni *soprano*; Guy Newbury *piano*

Thursday 30

Rachel Wheatley *soprano*; Ingrid Sawers *piano*

Friday 31

Alba Brass

Some More Free Lunchtime Concerts

Just to confuse you, St Mary's Roman Catholic Cathedral (by John Lewis) also have a series of free lunchtime concerts. Theirs start at 1.20 and finish at 2pm.

They aim to showcase emerging talent from the Royal Conservatoire of Scotland (formerly the RSAMD). Full details are available on their website: www.stmaryscathedral.co.uk

So if you're tempted by either set of concerts make sure you check the date and the location very carefully!

Monday 6

The Georgian Chamber Orchestra

Tuesday 7

Julia Lungu *violin*; Scott Mitchell *piano*

Wednesday 8

Julia Daramy-Williams & Klaudia Korzeniewska *sopranos*; Jennifer Redmond *piano*

Thursday 9

Chris Baxter & Ancuta Nite *piano duet*

Friday 10

Jon Stainsby *baritone*; Nicholas Wearne *piano*

Monday 13

The Sorella Brass Quintet

Tuesday 14

Calum Robertson *clarinet*; John Kitchen *piano*

Wednesday 15

Paul Chamberlain *classical accordion*

Thursday 16

Alasdair Macaskill *piano*

Friday 17

Elinor Evans *clarsach*

Monday 20

Brian McBride *baritone*; Victoria Atkinson *Soprano*; Beth Jerem *piano*

Tuesday 21

Julia Somerville *harp*; Eddie McGuire *bamboo flute*

Wednesday 22

Alison McNeill *soprano*; Sasha Savaloni *guitar*

Thursday 23

Champagne Flutes: flutes & alto flute trio

Friday 24

The Astrid String Quartet



Sticks & Stones

Fri 3 - Mon 27, Chapel at St. John's (venue 127)
Free exhibition

Northern Ireland based artist Tommy Barr's exhibition seeks to create a sense of intimate calm at the heart of the busy Festival. The paintings reference ancient trees & stones (dolmens) which have been considered sacred or magical at some time in our history.

Scotland In Poland, Poland In Scotland

Fri 3 - Mon 27, Church at St. John's (venue 127)
Free exhibition

Drawings, paintings & collages inspired by the images of their national patrons: St. Andrew of Scotland: The Black Madonna of Poland. International artists showcase their works for the first time. High art with the Scottish and Polish heart.

Stuart McNair

Fri 3, Sat 4, Sat 18 & Thurs 23, 8-9pm; & Sat 25, 10-11pm, Hall at St. John's (venue 127) £5

A singer/songwriter from the American South, McNair combines Folk, Country, Bluegrass & Louisiana traditions for a joyous live show. His songs deliver an Earth-friendly message of love, life & communion with nature, using humour, bayou & mountain rhythms & unique tales.

Steamer Lane

Sat 4, 4-5pm, Church at St John's (venue 127)
(by donation)

An hour of soft rock & gentle folk music, share & enjoy their fresh vocal harmonies. Members of the band have toured extensively through the Czech Republic, Norway, Switzerland & have also appeared on BBC & STV.

Japanese Tea Ceremony

Tues 21, 11am-12noon & Sat 25, 6-7pm, Church at St. John's (venue 127) (by donation)

"Cha-no-Yu: Way of Tea," is a living art which originated in 16th century Japan. The 4 principals of the Tea Ceremony are Harmony, Respect, Purity & Tranquillity. It synthesizes the arts of elegant Kimono, flower arrangement, calligraphy, pottery & philosophy into a way of life. Mio Shapley, master of the Tea Ceremony, accompanied by shamisen player Hiromi Moffat, warmly invite you once again to come & share a cup of peace & simplicity.

Sacred Gifts Recital

Tue 7, 4-5pm, Church at St John's (venue 127) £5

Lisa Buringrud, principal flautist of the Kings Symphony Orchestra in Hanford, California, performs with chamber music ensembles throughout the State. The programme is taken from her album "Sacred Gifts", a unique collection of instrumental sacred music.

The Quest for Ethical Banking

Fri 10 4-5pm, Church at St. John's (venue 127)
£6.50 (£4.50) Ticket Bundle £10.50 (£6.50)

'In the last decade, banking has been severely criminogenic in the U.S. and much of the world. Unethical banking leaders became dominant', William K. Black. How can we redefine banking systems to serve community, environment and economy?

Calling for the New Jubilee: Financial Chaos, Occupy & Faith

Fri 10 6-7pm, Church at St. John's (venue 127)
£6.50 (£4.50) Ticket Bundle: £10.50 (£6.50)

The growing financial crises home and abroad are paid for by the poorest, leading to calls for a debt jubilee - echoing the ancient idea of a jubilee year, in which all debts are cancelled and financial slaves freed.

Katerina Koulakova -

The voice from the Czech Republic

Sat 11, 2-3pm, Hall at St John's (venue 127) £5

Katerina is a singer who plays the piano and guitar. Playing her own melodies, every song tells a story from life. Sit back, listen and relish the tunes and lyrics of the beautiful songs. Her goal is to give people positive energy and make them feel relaxed. An event for everyone.



Olympics, Festival, Fun & Faith

The Olympic Games are here to stay for most of the coming month. They have been portrayed as a boost for our national morale, the 'regeneration games' that will 'inspire a generation.' According to politicians they will give a large boost to the economy, which matters at a time of uncertainty. Yet the fact is that the Olympic Games are going to cost everyone money, even though they may make money for a few. This, combined with the problems of performance-enhancing drugs among a few athletes, incompetence and privilege among a few organisers, and the massive commercialism surrounding the Games themselves, has turned some people off the whole thing.

And if that were all there were to say about it, they would probably be right. However, I am not giving in to cynicism about the Olympics, and I hope that you can resist it too, for one simple reason. It is not often that the world, all of humankind from every culture and country, can focus on something which is not an economic crisis, a tragedy, or a war. We have plenty of those in plain sight - just take the European economy, the Syrian massacres, and the Aurora shootings, for instance. In the Olympic Games (and with the Paralympics as well) we have a world-focused event which, despite all the hype, is about the human body and mind, about human achievement, and about young (and some not so young) people, of all ranges of physical ability and disability, from all over the world coming together.

Behind the cynicism there is a pervasive assumption that sport should have to do some kind of useful work to justify itself. This is the same criticism that is levelled at the arts, which Edinburgh is celebrating this month at that Olympiad of Culture, the Edinburgh Festival. And, of course, it is levelled at religion, too. This is the protestant work ethic writ large across our culture. Sport, art, or faith, all must make us better people, should bring about peace in conflict, should make societies fitter and healthier. And of course, in the end they all fail to achieve any of them.



Many churches in London have geared up to make their own kind of Olympic achievement, by welcoming Olympians and evangelising while they are doing it. Some churches in Edinburgh do the same at Festival time. But I wonder if they are missing something deeper that is going on in these great international events. To put both the Olympics and the Festival in true perspective, we need a deeper appreciation of what sport is and what it can (and can't) do, and what the arts are and what they can (and can't) do. And because religious people are used to giving most value to things that the world finds unprofitable - things such as beauty, truth, and love - religious people can say something about that deeper appreciation, and point the way beyond the cynicism.

The ancient Olympic Games of Greece were a religious festival in honour of Zeus, and athletes offered their sport to the gods, celebrating the coming together of body, mind and spirit of which it was the fruit. The arts have their origin in spirituality and religion, the search for the unknowable heart of life, the divine beauty in all beauty.

I am not particularly 'sporty,' but I am sure that sport, like the arts, is, to quote Karl Rahner, "essential but unnecessary" for the flourishing of human life. They are an answer to the question "What do human beings do when all the necessary things have been done?" which is one aspect of the question "What is a human being?" Sport and the arts have both become victims of a category error of counting that which should be in the domain of 'leisure' as belonging to the domain of 'work'. In so doing, all we succeed in is making them both less fun than they should be.

Fr Ian

Wet, Windy Wonderful!



Raploch, Caracas, what a contrast. The concert platform was shared by 130 local school children blending in with Simon Bolivar's Symphony Orchestra, and the enthusiasm of Gustavo Dudamel the Conductor added a moment of warmth.

When he raised his baton to the 130 musicians aged from 6 to 13, to scrape, blast, bash through Purcell's Abdelazer, the intense concentration was on their faces, which gives great credit to them, and a rousing applause was well earned. On this soggy, squelching, evening the weather conditions became irrelevant.

It is incredible to think this Venezuelan orchestra was initiated by Jose Antonio Abreu in a garage in 1975, and to achieve this standard, showing how social regeneration can be a benefit for young people. What an inspiration.

The backdrop of Stirling Castle was hidden in the wet mist; I will avoid the Scottish word describing the weather! All was forgotten.

I feel for the first time to bring this Orchestra to Scotland along with Sistema, shows what can be gained, great companions. So next time Richard... what about Pilton, or Craigmillar?

Yes there were fireworks during the Concert, and at the finale, hidden by the low cloud, but the oohs, and ahhs, remained with the Orchestras, and the Big Noise, along with applause and cheers. Who knows what next, we may well be cheering our own.

John Thompson

As Others See Us ...



Above: Leah Stoeger with "the nice lady & man"

My daughter Leah and I went for a short trip to Scotland, because she had holidays. I booked a flight with a hotel in Glasgow. To visit Scotland was always my dream and it came true. We stayed from October 27 till November 4, 2011. On the next day I told to my daughter that we will make a trip by train to visit Edinburgh. We arrived there and walked and walked. Suddenly my daughter saw a sign of a church and we decided to visit that church. Inside we met a man and a lady. Both were very nice and talked to us! We felt really great inside that old church, it was an amazing impression for me. Really very nice, warm friendship we felt. I thank God that my daughter found it. May God be with you and bless you! We are looking forward to visiting Scotland again- I hope very soon!

Here are my daughter's words of her impression:

We came to Scotland on the 27th of October. On the next day we went to the church in Edinburgh, because I needed to go to toilet. Then I asked can I go to the toilet and the nice lady and man said yes, of course and my dad asked that he can take some pictures. So they said yes again and I asked how old the church is. I remember they said about 500 years old. They showed us around in the church. There are people's names on a wall who died in the wars and right next to the names is a very beautiful painting and it looks like Maria holding a baby in her arms.

Leah & Christoph Stoeger from Vienna

Making a Sustainable Contribution



Helen Tyrrell gives us an update on the work supported by the Overseas Funding Group ...

Bert Fortune was a long-standing member of Old St Paul's Church, and a dedicated school teacher. When he died in 2002, Bert left £100,000 in the stewardship of OSP, to be disbursed for development work overseas.

Bert's legacy was extremely generous and his instructions for the use of his fund broad and inclusive: modest sums of money should go where they could make a sustainable difference to children, young people and families, could contribute to education and training, health improvement and conflict resolution. Funding would ideally support inter-faith work or be broadly faith-driven.

Set up early in 2004, the OSP Overseas Funding Group (OFG) undertook to support three significant initiatives for two years or more, ear-marking part of the Fund for smaller projects proposed by members of OSP.

Jenin, a Palestinian town on the West Bank (population 40,000), has witnessed almost a century of war and violence. It is home to one of the largest refugee camps in the area, where over 40% of people are aged under fifteen.

The Jenin Creative Cultural Centre, led by Yousef Awad, creates a safe cultural environment which fosters normality and peace for young people with damaged lives. Yousef says: "I want to bring some joy to the lives of children with our activities. I want to create hope, to create a safe and

secure atmosphere for them. Without hope, it will be hard to build a future for Palestine."

Between 2004 and 2011, the Fund contributed around £28,000 to Jenin, for IT equipment and instruction, for art, drama and music equipment. Yousef himself visited OSP (he taught us Palestinian dancing!) and Charlie Davies, a student OSP member, has volunteered for some months in the Centre.

The Lisu people of hilly northern Burma (some 150,000) are a predominantly Christian minority group experiencing poor life chances and discrimination. Through the Lisu Baptist Convention (LBC), funding for education, vocational and leadership training and support for micro-credit schemes have been developed.

The Overseas Fund has contributed to the costs of vocational education and training (particularly dressmaking, hairdressing and motorbike repair) and to programmes to raise awareness of the needs of the Lisu people. The LBC was keen that the OSP contribution be used to: "implement vocational skills training for small income generation and other community finance schemes like micro-savings and loans."

In the years 2005 - 10, the Overseas Fund donated around £19,500 to work with the Lisu people. Later, and under a different scheme, Burma Assist, a further £2,000 was given.



Left: Dancing in the Jenin Cultural Centre;

Above: Child Aid to Russia & the Republics caring for street children & orphans; & supporting The Lisu people of northern Burma.

Right: Feeding people through permaculture in Malawi.

Malawi is one of the most seriously HIV-affected and resource-constrained countries in the world, With AIDS prevalence among the highest in Africa, the country has largely been robbed of its productive generation, leaving the very old to till the land and care for the very young. Food is in short supply.

The Malindi Orphan Care Project both runs a feeding programme for orphans and elders and trains local people in permaculture methods which produce better agricultural yields and crop diversification. .

Active supporters of the Malindi initiative Roger and Karla Flambert, of the Anglican-led Malawi Association for Christian Support (MACS), presented their work to OSP, saying: "We are convinced that without outside help the infrastructure down at grass-roots level would disintegrate and a sense of abandonment set in."

Between 2004 and 2007, the Overseas Fund contributed some £14,500 though MACS towards essential running costs of local wages, farm tools and irrigation pumps.

OSP members have been imaginative in their response to the call for small funding proposals. These have all been considered against the criteria set by the OFG. Most have been funded with small sums of £500 - £5,000. To date, more than £32,000 has been disbursed in this way.



Conflict resolution has featured significantly: a donation was made to the Soul of Europe to work on inter-faith reconciliation in Bosnia; and through a Quaker organisation, to the Hope Project in Rwenzori, Uganda, to foster reconciliation, especially with former child soldiers caught up in civil war.

The Scottish Episcopal Church has long had links with southern Africa. Donations from the Fund have contributed to educational initiatives in Swaziland and South Africa through the Dean's Bursary Fund, the Fikelela Project, an Anglican church initiative supporting refugee families in Cape Town and the Sophumelela educational project, working in the townships.

Health care has been funded through contributions made to a small hospital in Nepal, for a field ambulance to bring people in from inaccessible areas and to a maternal and infant health initiative, supported by VSO, in a remote area of Cambodia. Two small donations have also been made to Medical Aid for Palestine Scotland (MAPS).

Children and young people surviving in extreme circumstances may, it is hoped, have benefited through small donations made to the Ark Trust (supporting street children in Romania), Child Aid to Russia and the Republics and, through the Church of Scotland World Mission Council, to a project working to reduce sexual trafficking in Bangladesh.

Finally, although supporting disaster relief through the Fund has been avoided, donations were made through the Church of North India for post-Tsunami reconstruction in 2005 and in 2008 to the Olive Branch initiative in Orissa, India, set up by Fr Jagat Santra, a former OSP priest, in the wake of severe persecution of Christians there.

The Overseas Fund is now nearly exhausted. About £8,000 remains. And this is as it should be. We hope that donations made from the Fund in places of severe hardship throughout the world have made even a small and sustainable difference. Without Bert Fortune's vision, OSP would never have had the privilege of stewarding such a sizeable fund. We thank God for Bert's generosity.

Baby Choristers



Above: Rob, Gwen & Jemima.

Below: Henry & Lucy.

The world of choral music has two new (tiny) recruits as former members of Old St Paul's choir send us news of the birth of their babies.

Anna Howard sang soprano with us for several years, leaving to move to Johny Hall in Cumbria with husband Henry. Their first wee one, Nicholas, was born in 2009 and he now takes on big brother duties with the arrival of Lucy Geneva Frances, born at Cumberland Infirmary, Carlisle on 5 July 2012, weighing 7lb 9.5oz.

Rob Brignall and his wife Gwen have become parents for the first time with the birth of Jemima Josephine Elizabeth, born on 11 July, weighing 7lb 2oz. Rob, who sang bass at OSP for many years, lives with Gwen in Tring, where Jemima has already made her debut at church.

Mums, dads, babies and big brothers are all reported to be doing well. Welcome Lucy and Jemima: you'll be in a cassock before you know it!

Jennie Gardner



A Coffee (well lunch really) with ...

... Calum Robertson

He's a ubiquitous face & we've been enjoying his talents for some years now, so we thought we'd like to probe a little deeper, fortunately we caught up with him before the festival whirlwind began ...

I was born in Leith but my parents, my older brother and I moved to Corstorphine when I was little. For 13 years I went to the Edinburgh Academy where I particularly enjoyed music and sport though I think I received a good rounded education. I was especially fortunate because Lewis Morrison who had been principal clarinettist with the Scottish Chamber Orchestra was my teacher.

After I left school in 2007 I went to Glasgow to the School of Music and Drama. In 2011 I obtained my B.Mus and in November of this year I will complete my Master's degree in Performance.

I don't think I ever wanted to do anything other than music. I played the piano from about the age of 7 but it was when I was 14 and playing for the National Children's Orchestra that I came to the conclusion that this was what I enjoyed more than anything and set my heart on being an orchestral musician.

As you could imagine, I love the Edinburgh Festival and I enjoy being involved in Hot Chocolate. I suppose it occupies a niche in the vast array of music on offer in Edinburgh. It also shows a different side of the church and attracts different people, not necessarily church goers. And because the concerts are late in the evening and by candlelight, the superb atmospheric qualities of Old St Paul's make a wonderful setting.

Our Festival Masses are always a challenge. I am looking forward to singing the Monelle *Missa Breva* again because it is by a former member of our congregation, it's

a great piece and it involves a string orchestra. The Choir are singing Peter Togni's *Silentio* as part of their Hot Chocolate programme and that will be very interesting.

I am participating in one or two other performances elsewhere in Edinburgh (*see pages 2, 3 & 4 for details, ed.*) and I have tickets for the BBC Scottish Symphony Orchestra, the Mahler Youth Orchestra and the ballet Cinderella as well two or three events in the Book Festival. It's going to be a busy time!

My favourite form of relaxation is walking and living in Edinburgh is ideal for this. One of these days I want to start tackling Munros but I haven't got round to that yet. I also like swimming and reading - and I love good ale and whisky!

When I was 14 I started playing the organ in Drylaw Parish church, then I attended an organ recital, met the organist Dr Kitchen and he suggested that I might like the evening service at OSP. When I came into the church, I was totally overwhelmed, I couldn't believe that this place was here. So I began to sing in the choir (and to go to the Jolly Judge after Evensong) and then when John was looking for assistance, I jumped at the chance of becoming the Organ scholar.

The two people who have had most influence on me, certainly in the last few years, have been John Cushing and John Kitchen. John Cushing, principal clarinettist of the RSNO is my tutor at SCAMD and he really turns me on to music. We talk a lot about the music I am playing but also about life as a musician



and for that matter life in general. And John Kitchen is a great mentor and friend. Besides being a musician and a great performer, he is an academic and we have lots of discussions where we agree - and disagree. I think that's healthy.

Of course I am at my happiest when I am playing music especially something I have put a lot of effort into and it is going well. And I am happy when I go to a concert and hear a great performance or when I am out with friends.

I can't think what last made me angry. I don't like it when somebody doesn't do their job properly because they just can't be bothered. But angry?

The holidays I have most enjoyed in the past have been up north on the west coast of Scotland - going fishing with my father and brother - with all that amazing scenery. Now perhaps I look forward to going on trips with friends.

I love reading. One of the people I am going to see at the Book Festival is Patrick Gale. His books are mainly set in Cornwall and I have just finished his latest

'A Perfectly Good Man'. I have also read all of Armistead Maupin's *'Tales of the City'* series set in San Francisco and recently read John Irving's *'In One Person'* which I really enjoyed.

My hope for the future is to become a member of a top British Orchestra with lots of recital work, chamber music and teaching - and playing in a church on Sundays but it will have to be somewhere like OSP!

I would love to meet all the great musicians from the past but to my dinner party I will invite my two grandfathers whom I never really knew. One died before I was born and the other died when I was about 7 or 8 so although I remember him, I would like to meet him at the age I am now. And then I would have Jack Brymer who was the principal clarinettist of the London Symphony Orchestra. I have recordings of his and his sound on the clarinet was so beautiful and musical and his character was so witty and charming that I am sure all will go well.

Calum Robertson was talking to Sheila Brock

Sam Hutchings 1982 - 2012



In 2006 the Festival engaged as rehearsal accompanist for the Chorus a shy, slight young man I recognised as Sam Hutchings, who sang with the OSP choir about 6 years earlier. Since then Sam and his musical gifts have been much in demand.

Everyone who knew Sam or worked with him is devastated by his sudden and untimely death aged only 29. Sam's many accomplishments and achievements are celebrated in an obituary (Scotsman 17 July), which describes him as 'a brilliant young classical pianist who was as versatile and sensitive as he was self-effacing'.

A man of very few words, Sam's playing is legendary. OSP friends remember a choir dinner and his stunning performance of his own arrangement of *'La Vie en Rose'* in the style of Liszt.

Sam also accompanied the National Youth Choir of Scotland. Their performance of the Faure *Requiem* (St Mary's Haddington, September 24) will be dedicated to Sam's memory.

After a private burial, family, friends and colleagues filled the main hall of the Hub to commemorate Sam in shared reflections and music. The proceedings ended with two recordings Sam made in Christ Church Cathedral, in his first year at Oxford. Rarely have I heard any recording so deeply moving. This was indeed music that spoke from the heart to the heart. Rest in peace, Sam.

Liz Sim

Dr Mike Sansbury 1948 - 2012



We are also sad about the death of Mike Sansbury in the same week as Tina Wood. Mike was not yet well known to many of the congregation, having only begun to attend mass occasionally during what sadly proved to be the last year of his life, after being a convinced atheist for most of it.

As a parish priest it was unusual to be called to visit two members of OSP on the same day, both seriously ill in Intensive Care at the Western General Hospital.

They may not have known each other, and their grave illnesses were not connected, but I was moved by the faith that Christ was caring for both of them, and as their priest I could express that for them both.

Mike Sansbury's funeral at OSP was celebrated by Fr Malcolm, as I had to be away on holiday by then. It was attended by many family and friends from Mike's native Wales, and ended with the stirring singing of 'Land of My Fathers.' May Mike also rest in peace and rise in glory.

Fr Ian

Next Issue Deadline

The deadline for the September issue of the *White Rose* is **Monday 3 September**. Please email any contributions to: media@osp.org.uk

Tina Wood 1943 - 2012



The sudden and untimely passing of Tina came as a great shock to all of us at OSP.

Albertine Wood, or Tina as we all knew her, was born in London 25th February 1943. Her father; James Wood was an accomplished artist as was her mother Elizabeth, Tina inherited this talent too. Her mother's maiden name was Robertson, which goes some way to explaining her strong links with Scotland in later life. Tina's happiest childhood memories were of times spent at the family cottage in Wales.

Educated at boarding school where she mastered the classics, she then went on to study at Oxford University, she did say she would have preferred to have gone to a Scottish University but her father had decided that it would be only Oxford or Cambridge. After obtaining her degree from Oxford, Tina spent much time travelling and studying abroad in Italy and Greece. Greek was her greatest love; she was fluent in Ancient Greek and was able to use this to good effect when she appeared in a production of Sophocles' tragedy *Antigone*.

She will be remembered as a talented individual with a vivacious personality, an interesting conversationalist with a burning passion for all of her many interests. Tina loved to walk in the countryside, especially in the woods when the bluebells were in bloom. Recently she painted a beautiful bluebell woodland scene and many other landscapes whilst at an art course which we attended at the Royal Botanic Gardens.

Tina had a varied career which covered many aspects including landscape architecture and the theatre. Tina had, as she put it, a "love affair" with OSP. She enjoyed the Liturgy, the music and the fellowship of the church family. Her boundless enthusiasm for the flower team knew no ends. With her usual charm she even persuaded Jubin and the late Jim Wynn- Evans to become involved.

She had a delightful eccentricity and was known to leave rambling messages lasting up to 4 minutes on one's telephone answering machine without really getting too the point. This was a great source of merriment when we talked to her about it.

Tina often spoke of her father and how he used to treat her to a steak meal in a "posh" restaurant to make up for her being raised as a vegetarian in her childhood.

She had a long friendship with Fr Maurice and his wife Anne and was delighted when Pam Gilchrist took her on a visit to see them at Melrose. It was very appropriate that Fr Maurice officiated at her requiem Mass.

One of my lasting memories of Tina will be of having afternoon tea at a restaurant on her birthday in May accompanied by Arthur and her friend Graham. This was a very happy occasion with much hilarity and conversation.

Tina's death will leave a gap in the many lives she touched with her vivacity and charm.

Rosemary Williams



Local Tourist : Jupiter Artland



Continuing our cultural theme, this month Kim Moore Ede has been visiting a sculpture park ...

Located just outside Edinburgh, Jupiter Artland is a contemporary sculpture garden in the grounds of Bonnington House. The artworks are exhibited in natural gallery spaces within the grounds, an 80-acre open-air classroom set among beautiful parkland and woodland where sculpture is placed in relation to its designed and natural landscape. Works by many leading artists have been commissioned and then constructed in situ, with the relationship of each artwork to its topographical location being a crucial feature.

An easy jaunt out on the 27 First bus (ask for a return ticket to Camps), 45 minutes from St Andrew's square, alight at the stop after the hard right after Wilkieston and walk back to the wonderful ornamental gates. There is a fair walk in before you get to the office, but you do get a preview some of the artwork you will explore once you get your site map. There is parking as well (driving directions can be found on their website: www.jupiterartland.org), and cycle racks are also available for the more energetic of you.

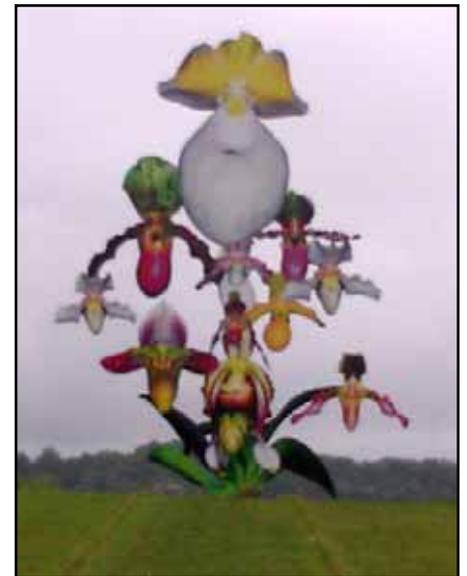
There are a few indoor exhibits, the rest are mostly outdoors so come prepared for the weather and landscape. There are some paths covered in crushed stone however there is still much that is simple pathway in the grass and, with our current "summer" (*coughs facetiously*), wellington boots do come in handy. Probably best if they don't leak, as I have discovered mine do ...

The relationship of each artwork with its specific topographical location is a crucial

feature of the artland, that is, art within the landscape. Several of the artworks are found along a path through the woods, which was lovely to walk through during a light rain, very peaceful. Large earthwork mounds similar to the one at the Gallery of Modern Art (formerly the Dean Gallery), a duck pond and a memorial garden are only a few of the things you will find along the way. There is a new exhibit of a amethyst mine on the left as you are walking in, so don't miss this one, especially if you are driving.

The Artland is a unique resource in Scotland and the Jupiter Artland Foundation is a non-profit charity where every pence from the admission charges funds both a schools programme and a holiday programme of art education and is committed to providing an educational resource for schools in the region. The Foundation is also committed to nurturing the work of outstanding contemporary artists. To this end it aims to offer a unique annual residency on an invitation basis and will continue to commission new site specific works. It showcases contemporary sculpture in an ever changing environment. Students and children may touch, feel and explore these works of art. The education centre is housed in the former stable block, which has been rebuilt to provide a state of the art classroom, a resource library, the artist in residence's studio and bothy.

Jupiter Artland is open Thursdays to Sundays from 10am-5pm but only from mid-May until mid-September, admission prices available online but free entry for those who have purchased 'Friend



memberships, and this includes special events throughout the year by invitation. Group rates are also available, and suggestions have been made for a group from OSP to visit.

It is a lovely place to visit, and the local views make for a peaceful day out.

Calendar & Rotas for August 2012

	10.30am High Mass			6.30pm
Day & Observance	Readings	Readers	Intercessor	Readings & Reader
July 29 9th Sunday after Pentecost	2 Kings 4.42-44 Psalm 145.10-18 Ephesians 3.14-21 John 6.1-21	Margot Alexander E.R.Haire	Eric Stoddart	Evening prayer said
Weekday observances:	Mon 30 - Silas, companion of Paul; Tue 31 - Ignatius Loyola, priest & religious, 1556			
August 5 10th Sunday after Pentecost	Exodus 16.2-4,9-15 Psalm 78.23-29 Ephesians 4.1-16 John 6.24-35	David Anderson Frances Macleod	Tom Clement	Evening prayer said
Weekday observances:	Mon 6 - THE TRANSFIGURATION OF THE LORD; Tue 7 - Boisil, prior of Melrose, c 642; Wed 8 - Dominic, priest and friar, 1221; Thu 9 - John Mason Neale, priest & hymnographer, 1866 Fri 10 - Laurence, deacon & martyr at Rome, 258; Sat 11 - Clare of Assisi, religious, 1253			
August 12 MARY MOTHER OF GOD	Isaiah 7.10-15 Psalm 132.6-10,13-14 Galatians 4.4-7 Luke 1.46-55	Trevor Harding Margaret Aspen	Helen Tyrrell	Zechariah 2.10-13 Acts 1.6-14 Jennie Gardener
Weekday observances:	Mon 13 - Jeremy Taylor, bishop of Down, Connor & Dromore, 1667 Tue 14 - Maximilien Kolbe, priest & martyr at Auschwitz, 1940			
August 19 12th Sunday after Pentecost	Proverbs 9.1-6 Psalm 34.9-14 Ephesians 5.15-20 John 6.51-58	Andrew Kerr Susanna Kerr	Lynne Niven	Isaiah 5.1-7 Luke 12.49-56 Ron Hafliidson
Weekday observances:	Mon 20 - Bernard of Clairvaux, abbot & teacher, 1153; Fri 24 - St Bartholomew, apostle Sat 25 - Ebba of Coldingham, abbess, 683			
August 26 13th Sunday after Pentecost	Joshua 24.1-2a,14-18 Psalm 34.15-22 Ephesians 6.10-20 John 6.56-69	Eric Stoddart Elspeth Messenger	Sheila Brock	Jeremiah 1.4-10 Luke 13.10-17 Therese Christie
Weekday observances:	Mon 27 - Monnica, mother of Augustine of Hippo, 387; Tue 28 - Augustine of Hippo, bishop & teacher, 430 Wed 29 - The Beheading of St John the Baptist; Fri 31 - Aidan of Lindisfarne, bishop, 651 Sat 1 - Giles of Provence, abbot, c 710			
September 2 14th Sunday after Pentecost	Deuteronomy 4.1-2,6-9 Psalm 15 James 1.17-27 Mark 7.1-8,14-15,21-23	Tim Blackmore Sheila Brock	Baptism	Jeremiah 2.4-13 Luke 14.1,7-14 Niall Franklin
Weekday observances:	Mon 3 - Gregory the Great, bishop of Rome & teacher, 604; Thu 8 - The Birth of Mary, Mother of the Lord			
September 9 15th Sunday after Pentecost	Isaiah 35.4-7a Psalm 146 James 2.1-17 Mark 7.24-37	David Anderson Felicity Cullen	Eric Stoddart	Jeremiah 18.1-11 Luke 14.25-33 Ginger Franklin

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