

THE WHITE ROSE

The Parish Newsletter of Old Saint Paul's

Aug & Sept 2014

The Pity of War



August 2014 marks the centenary of the outbreak of the First World War.

The conflict brought death and suffering on an unimaginable scale, and directly involved the whole population for the first time. The war also led to profound changes in society, for working people, and especially for women, that became the foundation of modern Europe and beyond.

All wars are shattering. However, the First World War was the first total war. The numbers confound comprehension - over 65 million men were mobilised over the four years. Of these, some 8.5 million were killed, 21 million wounded and some 7.7 million taken prisoner or else reported missing in action. Quite apart from these losses, by the end of the war in November 1918 there was no normal life as it had been before it

opening shots, as whole countries experienced devastation and destruction.

This outcome was very different to the expectations of August 1914, when the outbreak of war was greeted with cheers and exaltation. People believed this was to be a glorious and heroic endeavour, in which men would prove their masculinity and patriotism by becoming warriors for king and country. Above all it was to be decisive – and short, over by Christmas, which is why so many men rushed to sign up in the first weeks and months. No-one wanted to miss out on the great adventure. The Churches were especially vocal in encouraging people to think like this, and to regard the destruction of the enemy as the will of God. Not everyone agreed, of course. The history of the ‘conscientious objectors’ - Quakers and many

others - is an important part of our history too, they represent the conscience of all people when they remember how terrible the nature of war really is. This was something that the whole world was to come to terms with over the next four years.

Communities and families experienced great loss at a personal level. The Memorial Chapel of Old S. Paul's testifies to the extent of the losses experienced by the people of this church, the people who lost their lives on the battlefields, and the families and the community which mourned them and built the Chapel to commemorate them. They were led by Albert Laurie, rector as well as chaplain in the trenches, who caught the human scale of this loss when he wrote from the front:

“In the burial of the dead it
Continued on page 2

OSP & The First World War



The primary objective of the World War 1 Project is to identify the men* listed on the wall of the Memorial Chapel as soldiers: their regiment, rank and number, how they died and where they are buried. But our researches have inevitably uncovered much more than that, providing an insight into life in the centre of Edinburgh, especially in the streets and wynds surrounding Old Saint Paul's.

The homes, families and occupations of these men in the period before and during the War are, of course, replicated in lives across the country with this difference that, for them, as for us, OSP was a significant feature of their lives. In this respect we are

their heirs and successors.

The familiar characteristics of social life in the late 19th century and early 20th century are all reflected in the Census records and in the Church magazine – families of eight or ten (or more) were the norm, infant mortality was a commonplace, sanitation was poor, people were crammed into totally inadequate housing. Many of these streets have long since been swept away, leaving only their names as echoes of the past.

Most of the young men had left school by the age of 13 to be employed mainly as message boys in a range of trades. It is easy to forget how dependent people were on boys like that delivering goods or information, knowing their way

around the warren of stairs and closes to find the right address. It would seem that people changed their address quite regularly, moving up or down in the same tenement or, less often, to a more salubrious part of town.

We are fortunate to have the OSP records of Baptisms, Marriages and Confirmations, the Baptismal records being by far the most complete. These give the name of the child, the parents, their address and the occupation of the father. There are a handful of lawyers and men with their own businesses such as butchers or jewellers but the majority are men working as tinsmiths, causeway stone layers, mould workers, postmen and

was the sight of the soldiers' feet that touched me most, the close intimacy of those poor, mud-covered, driven feet, the sense of their being caught remorselessly in some pitiless network that had proved their death trap, the contrast between this casual burial and the blotting out of the light of life.

Events and services in OSP this month to commemorate the centenary of the War are detailed later in this newsletter. On the evening of Monday 4th August, the actual anniversary of Britain's declaration of war on Germany,

and again at a Vigil Service at 6.30pm on Sunday 10th August, we will extinguish the candles, symbolising the 'going out of the lights across Europe', and that 'blotting out of the light of life'.

Why, a century later, should we remember all of this? It is surely because, today in August 2014, the lights are still going out and war is still a terrible reality - in Ukraine, in Iraq and in Gaza. And because modern governments (including British governments in the Gulf Wars of the very recent past) still seem to regard war as an acceptable way of resolving conflict. It is an

ironic fact that many of these wars were and are consequences of the First World War and its aftermath. But they continue to show, as much as the First World War ever did, that war is still easy to start and hard to end, that war still has uncontrollable consequences for everyone, and that in every war it is still innocent civilians - 'collateral damage' - who still suffer the most.

This is why we should remember the pity of war, and pray for the mercy of peace.

Fr Ian

many different jobs associated with the printing industry. The wife's occupation is occasionally noted in the Census, mainly charladies or washerwomen – though I did come across a tripe-washer! There are two or three widows who, as Heads of Household, declare themselves to 'have private means'. A surprising number, given the overcrowded conditions, took in boarders partly to help with income, partly to provide accommodation for brothers, sisters and other members of the family.

Old Saint Paul's was deeply embedded in the life of the community, supplying services now provided by the State. We know most about the Child Garden, Old Saint Paul's nursery school, as it has been well documented and photographed and, of course, survived until the late 20th century. The Boys Club would seem to have been very popular and may have attracted many of these young men to the church. Canon Laurie writing about the death of Fred Bell notes that he 'is an exceptional loss to us as a past Gymnastic Instructor at the Lads Club his influence was of the very best among our young men and lads'. The Dispensary too must have been frequently used but so far we know little about it.



And then there were the Sunday School and the Bible Study classes as well as the direct participation in worship as a server or a chorister.

It is our intention to publicise, over a period of time, all the information we have amassed so that it can be made available to the congregation and so that it can be included in the 'Scotland's War' website. We would love to think that we might trace some descendants, people who could illuminate our factual knowledge with personal anecdote handed down or memorabilia such as letters or photographs.

Although our research is far from complete, we do know that most of the men were Privates and died fighting on the Western Front in France or Belgium, that about eight died in Gallipoli and at least one at sea. More than a dozen died at home of wounds or illness contracted as a result of the War and are buried in or near Edinburgh. The first casualty was an officer, Mark Kincaid Mackenzie, who was killed in action on the 25 September 1914. And at least 30 names are inscribed on the iconic Memorials at Thiepval, Arras, Helles or Loos, meaning that their bodies were never found but that they have a permanent memorial there- as they have in the Chapel in Old Saint Paul's.

Sheila Brock

**There are 147 men and one woman commemorated in the Memorial Chapel.*

Follow the ongoing work of this project and learn about other events at OSP commemorating the WWI centenary at <http://pityofwar.wordpress.com>.

Dumbiedykes, where many OSP families lived

The Pity of War

The Pity of War

A service of music and poetry
 Sunday 10 August at 6.30pm

The Flooers o' the Forest

Readings from Sunset Song by Richard & Mark Holloway, Scottish laments sung by Amy Strachan, and Cameron Ritchie on bagpipe

Monday 11, Thursday 14,
 Friday 15 August at 7.00pm

Songs of Hope and Loss

Songs and hymns popular with soldiers at the Front, interspersed with extracts from the letters of OSP rector Albert Ernest Laurie who served as chaplain in Belgium and France

Tuesday 12 and Wednesday 13
 August at 7.00pm

Pity of War: Crocheters Wanted



Kimberley Moore Ede is putting together a project with crocheted poppies for the memorial chapel and we would like one poppy per WWI name on the wall.

If you would like to make a few poppies to add to this, please contact Kimberley at vestry@osp.org.uk.

Old Saint Paul's Festival Music

The choir has a slightly less hectic Festival period this year than last, when, in addition to all the mass and evensong music during August, you will remember that we also sang at two other highly significant and wonderful OSP events: Kate's ordination and Ian and Carrie's wedding!

This year, on the first Festival Sunday, 10 August, we are revisiting a mass setting which we have done only once before: the Mass Op. 130 by Joseph Jongen (1873–1953). Jongen is known among organists for a few well-known, dramatic organ works such as the Sonata Eroica, but he was a prolific composer in other genres, although his self-critical nature caused him to discard a great deal. Only relatively recently has this Mass become known, since its publication in a fine edition by John Scott Whitely.

Jongen was Belgian, and a bit of a prodigy. When giving his final-year organ performance as a student in the Liège Conservatoire, he was given three themes, of which he had to choose one as the basis for a short improvisation. He proceeded to improvise on all three, combining the themes ingeniously, and played on for half an hour; the examiners were so impressed they just let him carry on!

The Messe en l'honneur du Saint-Sacrement—to give its full title—is attractive, lyrically rich and harmonically imaginative. Significantly, he wrote it partly in thanksgiving for his son's release from Buchenwald in 1945.

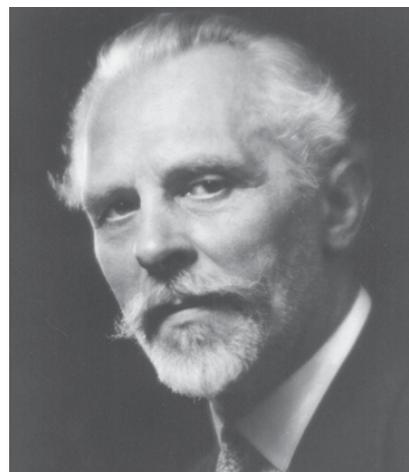
The anthem that Sunday is a vigorous unaccompanied setting of the words Exsultate Deo by Alessandro Scarlatti. He was

primarily an opera composer and the father of the now more famous Domenico Scarlatti who wrote all those wonderful, quirky keyboard sonatas (555 of them to be precise!)

Francesco Cavalli (1602–1676) was arguably the greatest Italian composer of the generation after Monteverdi; he was renowned as an opera composer, but throughout his life was associated with the great basilica of St Mark's, Venice (once spelled by one of my students in an exam as 'St Marx'—whether Karl or Groucho wasn't clear...) There is no doubt that the Messa Concertata which we are singing on 17 August, the Feast of Mary the Mother of God, would have been heard in St Mark's. It would have been performed with instruments, including cornetti and sackbuts (trombones) as we are planning to do so. A setting of the Marian text Ave regina caelorum by the great Franco-Flemish Renaissance composer, Orlandus Lassus, will complement the Cavalli.

On 24 August we are having a mini Vaughan Williams festival, to include his beautiful Mass in G minor (sung at Ian and Carrie's wedding last year) as well as the anthems O taste and see, Let all the world in every corner sing and his version of All people that on earth do dwell as a congregational hymn (although without brass and percussion!)

On the first Festival Sunday, in place of Evensong, there will be a meditation with words and music entitled The Pity of War, which will include appropriate hymns and choral works, such as Ireland's Greater love hath no man. Evensongs on 17 and 24 August include music by Stainer, Mendelssohn and Gibbons as



Joseph Jongen

well as another performance of our commissioned piece, Claire McCue's Kneeling.

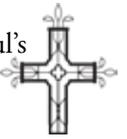
See the website for full details of the music; please remember that Nigel lists all forthcoming music on the church website throughout the year!

OSP choir is offering a Hot Chocolate concert on 21 August, entitled 'Magnificat' which will contain a number of our favourite settings of the evening canticles. We are also going to slip in Claire McCue's Kneeling.

Finally, I cannot forbear to mention that, in mid-June, the choir recorded a CD of Advent music, including four plainsong O Antiphons, hymns, anthems, motets and carols and a few organ pieces. At the time of writing, the edits I have heard sound very pleasing. We are not quite sure when the CD will be released, but it will be sooner rather than later. Watch this space!

John Kitchen

Times of Festival Services can be found on page 6 or online at www.osp.org.uk



Moments of great calm

When Calum Robertson got in touch with me at the start of the year about commissioning a piece for clarinet and the choir of Old Saint Paul's, my immediate reactions were: "that's an unusual combination" and "yes".

I first came to know Calum at the Royal Conservatoire of Scotland (RCS) where we both studied. We became acquainted in my final masters year when Calum was one of the ensemble performing a piece "Surge" which I had been fortunate to be given the opportunity to compose for a BBC Hear and Now concert during the RCS PLUG new music festival.

Initially, Calum and I met for a chat and both agreed it would be good if I came through to Edinburgh to hear the choir sing at Evensong and experience the setting. I remember the experience very clearly. It was the 15th December, a dark and rainy Sunday evening in Edinburgh. The streets were very busy and I got soaked on the way to the church. When I entered the church it was in candlelight, and I felt like I had entered an oasis of calm, certainly a refuge from the elements and bustle. The poignant service and setting, together with the beautiful pure sound of the choir and natural candlelight created a sense of timelessness and I have no doubts that this visit influenced the piece.

The text that was chosen, "Kneeling" by R.S.Thomas, had the same sense of timelessness and evoked a variety of questions and emotions. My aim was to compose something that was true not only to the text (or at least my interpretation of the text) but also true to the choir's own sound and

the space and of course Calum's skills on the clarinet.

Because I had written a piece for Calum previously ("Prey" for two bass clarinets and piano, in a very different style!) and I know Calum is such an expert player so I had no worries about him not being able to cope with virtually anything that's possible on clarinet. Instead, a challenge was to find the right balance between the choir, the clarinet and the text, while at the same time utilising Calum's musicality and skills. The clarinet acts almost as a fifth voice part in some sections, as an accompanying figure in others and also takes a solo role. In many ways, the voices and clarinet compliment and complete each other and I think sound very beautiful together.

When I first heard the piece live I was struck by how beautifully the timbres of the clarinet and voice compliment each other, whether the clarinet's sound was immersed

within the voices or soaring over the top of them. And between the sensitive interpretation by the choir, Calum's insightful and musical playing, and the church acoustic, I felt they very much belonged together in the piece. Perhaps a combination to explore some more...

As a little aside, it was very nice that at Mass on the day when I first heard the piece at OSP the setting was the Missa Brevis by Lennox Berkeley, who is my "musical grandfather" (he taught composition to my composition tutor Rory Boyle).

I am delighted that Calum and the choir have made an excellent recording of the piece and will continue to perform it and I hope you might enjoy the special combination of the choir and clarinet in this setting.

Claire McCue

Kneeling

Moments of great calm,
Kneeling before an altar
Of wood in a stone church
In summer, waiting for the God
To speak; the air a staircase
For silence; the sun's light
Ringing me, as though I acted
A great rôle. And the audiences
Still; all that close throng
Of spirits waiting, as I,
For the message.

Prompt me, God;
But not yet. When I speak,
Though it be you who speak
Through me, something is lost.
The meaning is in the waiting.

Festival Services

Festival High Masses
Sundays at 10.30am

Traditional Catholic Anglican liturgy with the choir and organ of Old Saint Paul's, including:

10 August - Joseph Jongen: Mass, Op. 130

17 August - Francesco Cavalli: Messa concertata

24 August - Vaughn Williams: Mass in G minor

Festival Evensongs & Benediction

Sundays 17 & 24 August at 6.30pm

Traditional choral Evensong and Benediction with the choir and organ of Old Saint Paul's, including service settings and anthems from the Anglican choral repertoire.

All are welcome at our services



The church is open daily from 8.30am to 5.15pm to visit, or for peace and stillness.

Mass and daily prayer are said on weekdays at times announced on the church notice boards.

Raffle



The Old Saint Paul's knitting group knitted and crocheted squares during Lent which have been put together into a single throw (45"x55") and also a baby blanket (25"x37"). We are now holding a diocese-wide raffle for the blankets to raise money to help buy sewing machines for Anglican clergy wives in Papua New Guinea, one of the causes in the Bishop's Lent Appeal this year. Raffle tickets



are £1 each and are being sold at the back of church after 10:30 mass. The draw will take place at OSP on 31st August.

We have greatly enjoyed knitting these squares and hope as many as possible will buy tickets to win these lovely blankets. Please contact Kimberley at vestry@osp.org.uk if you would like any further information

Help Needed



Sweet Sacrament I



For the last 18 months, Mtr Kate has been producing the White Rose but is not able to continue to do so. This will be her last issue.

We are therefore urgently

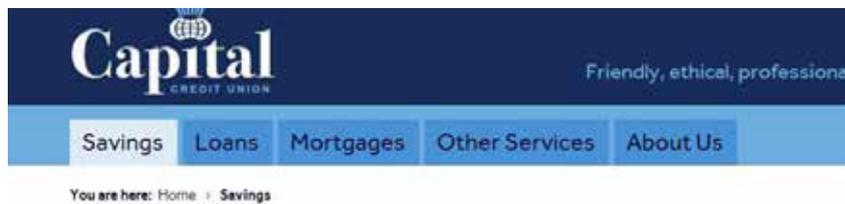
looking for someone to take on the responsibility of producing the newsletter on a bimonthly basis. If you have experience in desktop publishing or are willing to learn and are interested in helping with this important part of Old St Paul's life and mission, please speak to Mtr Kate or Fr Ian.

Next Issue Deadline

The deadline for the October & November issue of the White Rose is **Monday 22nd September**. Please email contributions to media@osp.org.uk.



Capital Credit Union



Most of you have recently seen a lot of press coverage about Pay Day lenders, the Loan Sharks who say they are not Loan Sharks! With interest rates of over 5000% for loans to borrowers who are often not fully aware of the terms and cost of the loan, they are often described as 'predatory' in their methods to lend and claw back repayments.

On Saturday 19th July, the City of Edinburgh Methodist Church launched, in partnership with Capital Credit Union, a new credit union scheme to challenge these pay day lenders and financially educate customers who borrow and save with them.

It was a fantastic launch event with key messages about the work of a Credit Union and the Methodist Church pushing ways churches should be more involved with the social, spiritual and financial worries and needs of their communities.

Credit Unions offer what a bank offers, but with a whole lot more. In the case of this newly launched partnership, members (customers/

borrowers) of the credit union will have access to weekly workshops by specially trained staff and volunteers and be given advice on how to save and borrow, not just sold a product and told to get on with it and 'pay up'. They will be given interest rates for loans which are sensible with advice and help on how to manage them and pay them back, so 25 – 50% and not 5000%. And they can be sure that with their borrowing they will be supported in an ethical way.

But what is the perception of a Credit Union? The general belief is that a Credit Union was a bank for the poor. I could not disagree more! Credit Unions appeal to the well off. In the case of Capital Credit Union, they offer some of the best interest rates on savings products and borrowing rates are competitive. ISA interest rates follow the current trends and don't drop to almost nothing after one year! The added bonuses are that they are ethical, not for profit and are specifically in the interests of the community and their customers who are their members. So, you will get looked after.

I believe this is a fantastic way for individual members of Old Saint Paul's to get involved with a current pressing issue in society.

So how can you help and get involved? There are some leaflets at the back of church, take some to distribute to people you think would like to know more. Consider volunteering with Capital Credit Union (more information can be found on www.capitalcreditunion.com or call 0131 225 9901), or open an account and be a part of this social change. Your input as a member will benefit you ethically and financially. Also it will give the union more resources to grow and give you a suitable return, benefitting you and the community.

Jubin Santra

Florence

Crouched between cars
she kneels, head low
hands outstretched
to hold her begging bowl.

Our reflections cross at the
rim.

Facing the altar
they kneel in white robes
hands outstretched
to hold our begging souls.

Our reflections cross at the
rim.

Martha Pollard

Local Tourist: *Roslyn Chapel*



In the village of Roslin lies one of the most remarkable pieces of church architecture in Scotland. Roslyn Chapel is touted as being one of the most mysterious places in Scotland, especially with books purporting to show how hidden secrets lurk within every crack of stone at this venerated place. The exquisite carvings are some of the best in the whole of Europe, and portray scenes not found in any other 15th century chapel. It has become a kind of Mecca to those interested in the mysteries of life, and contains many carvings relevant to biblical, masonic, pagan and Knights Templar themes.

Construction began in 1446 and the chapel took around 40 years to build; however it is only a small part of what its founder had in mind. Sir William St Clair's original intention was to build a large cruciform church with a tower at its centre. Quality took precedence over speed and by the time of Sir William's death in 1484 only the walls of the choir of his church and parts of the east walls of the transepts had been built, together with the foundations of part of the nave. Sir William was buried in the incomplete choir

which was subsequently roofed by his son and turned into a chapel, but work ceased on the rest of the church.

The chapel served as a family house of worship through most of the 1500s, though the St Clair's continued Catholicism after the Reformation in 1560 led to considerable tensions with the Kirk. The altars were finally destroyed in August 1592 and the chapel fell into disuse. During their attack on nearby Roslyn Castle in 1650, Cromwell's troops used the chapel as stables, but left it otherwise unharmed.

Restoration of the chapel was begun in 1736 by James St Clair, who reglazed the windows and made the building weatherproof once more. More repairs followed through the 1800s, and in 1861 the 3rd Earl of Roslyn restarted Sunday services at the chapel. The baptistry and organ loft were added to the west end in 1881. The chapel continues to this day to be a working church, and is part of the Scottish Episcopal Church.

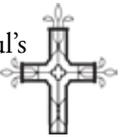
The 1900s were a story of ongoing restoration of the chapel, some with unwanted side-effects. Work in the 1950s to weatherproof the roof led to dampness

throughout the structure and in 1997 a free-standing steel roof was erected over the chapel to protect it and allow it to dry out.

The free standing roof was finally removed in 2010, after the 1950s work had been undone and the roof made weather-tight. The freestanding roof had the disadvantage of dominating external views of the chapel, and it also deprived the interior of much of the natural light that would otherwise have flooded in through the windows. On the other hand, a walkway below the roof allowed for close-up views of the upper parts and carvings of the outside of the chapel that cannot be easily seen from the ground, adding a whole new dimension to this stunning building.

The beauty and detail in its carved stonework has to be seen to be believed, and there is hardly a place where there aren't carvings. You get the real sense that the people who worked here really enjoyed showing off their skills for the benefit of future generations. There is virtually no surface in any part of the chapel that has not been painstakingly worked on. Within some of the arches are small carved blocks that some believe represent musical notes, but what secret would be revealed upon playing them in the right order? Some of these have been lost to history, and some may have been put back in the wrong place so we may never know... Hidden among the carvings is the death mask of William Wallace, and there are plenty of carved angels playing a variety of instruments, including a bagpipe.

One of the most famous carvings is the carved pillar



known as the apprentice pillar. It is said that the master mason was instructed by Sir William St Clair to build a pillar to match a drawing he had provided. The master mason went to Italy to study the original, and in his absence an apprentice produced the magnificent pillar on view today. The story does not have a happy ending: the master mason was so consumed with envy on his return that he killed the apprentice with a blow from his mallet.

There are other legends which link Rosslyn Chapel with the Knights Templar and the Masons. Sealed burial vaults below the chapel are said to contain the remains of ten Barons of Rosslyn in their full armour. And some people believe that these vaults, or other parts of the chapel, may also contain the Holy Grail, or the Ark of the Covenant, or part of the actual cross on which Christ was crucified, however no one has been in the vaults for over 250 years.

The legends surrounding Rosslyn Chapel found a point of focus when the chapel served as the setting for the climactic closing scenes of Dan Brown's hugely popular novel *The Da Vinci Code* published in 2003. Dan Brown has succeeded in bringing Rosslyn Chapel to an even wider audience and visitor numbers have increased dramatically as a result. It is a wonderful place at any time, but as it is open all year round, we'd recommend you pick the most off-season moment possible, as you only really begin to appreciate the magic of the chapel to the full if you are fortunate enough to find yourself visiting on a quiet day.

Your entry ticket also allows you to send off for a 1 year membership at no additional cost so you can return again and again. Do you think you can solve the mystery?

Kimberley Moore Ede

Bible Botany: *Iris & Lily at odds in Solomon's Garden.*



L.bismarkiana

That wonderful book, Song of Solomon, repeatedly refers to 'lilies'. Does the writer really mean plants of the genus *Lilium* or is he being botanically careless? Needless to say the matter has been controversial!

We know that many present day species of lily are not found in the Holy Land but one that is – the flame-red Martagon Lily, *L.chalcedonicum* – fits the description of the beloved whose *lips are like lilies* (Song 5.13).

But elsewhere the beloved 'goes down in the garden...to gather lilies' (Song 6.2-4); the textual implication is that the area referred to is damp (see Ecclesiasticus 50.8) and unsuitable for the Martagon. Most authorities now believe that the plant referred to here is not a lily at all but *Iris pseudacorus ssp palestina*, a close relative of the Yellow Iris found in ditches and damp meadows in Britain; however

the Israeli Botanist, Michael Evenari, believes the species to be *L.bismarkiana* which has a subfusc brown flower – less attractive for gathering I would have thought.

The roots of this and many other species of Iris, when dried and crushed yield Orris Root; this gives off a pleasant scent when burned, and when chewed is said to purify the breath of garlic and other odours. Maybe Solomon knew this.

To add to the confusion two other species have been called 'lilies of the field'; both occur in Palestine. One is the wild parent of our cultivated hyacinths, *Hyacinthus orientalis*, deep blue and highly scented, and mentioned as an alternative to 'lilies of the field' (e.g Song 4.5) in a number of translations of the Bible (for example that by Goodspeed, publ Chicago University Press, 1931). Another candidate is the scarlet anemone, *Anemone coronaria*, and this might well be the plant referred to in Luke 12.27 'Consider the lilies of the field...they toil not neither do they spin...yet Solomon in all his glory is not arrayed like one of these'. This very beautiful anemone is rare but still found in modern-day Israel.

John Dale



Anemone coronaria 'Hollandia'

A coffee with Lesley Blackmore



I was born in Norfolk, near King's Lynn where my father had a decorating and joinery business. The village, Tilney All Saints, was beautiful with a glorious Norman church and I was very happy there. For my secondary school education I was sent to a co-ed boarding school in Norwich which suited me because there was lots of sport which I enjoyed and, of course, lots of different types of people.

From an early age, I had a plan. I wanted to work for the Red Cross. So I trained as a nurse at St Mary's Hospital in London and did some work after that for GPs. Then I married a doctor which rather upset my plan as I had to move where he moved, first to Sheffield where my two daughters were born and then to Bristol where my son was born and finally to Edinburgh where my husband became a consultant.

I had undertaken some Community Development Training with Save the Children,

but needing to find something with flexible hours, I changed jobs completely and set up a Gardening Business with a friend. This lasted for about 3 years but then my marriage broke up. I moved back to town and went to University part-time to study Psychology and Social Anthropology. Eventually, after a period shuttling to and from the West Coast working for the Hopscotch Children's Charity, I returned to Community Health in Oxfangs.

With that varied experience behind me, I am now Strategic Development Manager for Community Health Initiatives across Edinburgh. This has two main aspects – Strategy and Projects. Both seem to require a lot of meetings with different Health agencies, the Council and politicians but I really enjoy my job as there is always something different and something interesting. Besides, I inherited from my father a passionate commitment to fairness and to doing something to balance the inequalities in our society.

I was brought up to go to Sunday School and church was part of my young life. My first husband was a Catholic and I had to agree that our children would be brought up as Catholics. That may seem odd now, but this was how it was in 1970's in 'mixed' marriages. My divorce meant that I encountered hostility and lack of compassion from both Catholics and Anglicans and for some time I wanted to have nothing to do with church of any

kind. That was the situation when I met Tim but I was persuaded to go to Evensong at Old Saint Paul's and, in common with many others, the liturgy, the music, the ethos of OSP gradually seeped into my system. Still, it took me quite a while before I could come to Communion.

I lived in Elizabeth Fry Hall in my school in Norwich – there was also an Edith Cavell Hall – and I was fascinated by these women who, incidentally, both died on the same date, 12 October, though in different centuries. I loved Vera Britten's book *Testament of Youth* and that too had quite an influence on me. I suppose it was partly because I could see nursing being used as a means to an end but knowing about these women also reinforced my interest in communities and family welfare.

For relaxation – I garden. That is my big passion. I come home from work and go straight into the garden. Tim and I go to the Chelsea Flower Show each year and love visiting gardens on our travels.

I always have two books on the go at the same time and one of them – no surprise here – is a gardening book. *Dear Friend and Gardener* by Beth Chatto and Christopher Lloyd sits by my bed where I can dip into daily. And I am reading *The Fishing Fleet* by Anne de Courcy which has nothing to do with the sea but is about husband hunting in the Raj! – fascinating stories of the lives led by women in India during the 19th and early 20th centuries.

I see the Food Banks in this city and the fact that they are used mainly by people who have jobs but who are paid such low wages that they cannot support their families – and that makes me angry. Things are not getting better for many people, despite what politicians say. Next year there will be another 10% cut in Council funding which will have an even greater impact on those who are already struggling.

I love my kids and am close to them but I am happiest in my garden. When I was ill five years ago I still planned the planting in my head and avidly read seed catalogues. Having something like that to do – planning and looking ahead – was, I am sure, important in my recovery. That – and the support I received from OSP!

People are basically kind – and

this gives me hope.

I thought about who I would ask to dinner and I would invite Andrew Graham-Dixon, the art historian and author together with Caravaggio who so brilliantly captures moments in time and painted my favourite picture – the Seven Acts of Mercy. Caravaggio could tell Graham-Dixon where he was mistaken – or where he was absolutely right in his brilliant biography of the artist. I would have Garrison Keillor of Lake Wobegone Days and Sir Roy Strong with his gardening hat on because both of them are so observant. They could give advice to my female companion, Hillary Rodham Clinton, who, I hope, will be the first US woman President. And I would take them to my favourite city which is Naples, to my favourite restaurant which is

in an old monastery looking over the city across the Bay of Naples to Vesuvius in the distance. And we would eat seafood, and drink champagne!

*Lesley Blackmore was talking to
Sheila Brock*

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Hot Chocolate at 10

Finish off your Festival day with relaxing hot chocolate & music by candlelight.

Week 1 5-8 August

Tuesday 5 August

Classical violin

including Bach's Partita in E major & Sarasate's evocative & dance-inspired *Playera*.

Eve Kennedy (violin), Edward Cohen (piano)

Wednesday 6 August

The Musical Offering

Bach's canons & fugues on a theme given by Frederick the Great of Prussia.

Silbermann Ensemble

Thursday 7 August

Baroque arias and instruments

Works for voice & strings by Handel & Vivaldi.

Magdalena Durant (soprano), John Kitchen (harpsichord & organ) with string ensemble

Friday 8 August

Late Brahms

Brahms' last chamber works including the clarinet sonata in E flat & the dark, autumnal clarinet trio.

Calum Robertson (clarinet), Tim Cais (cello), Christopher Harding (piano)

Week 2 12-15 August

Tuesday 12 August

Songs of love, loss & life

An evening of classical and romantic lieder, including excerpts from Schumann's *Myrthen* & Brahms' religious song cycle *Vier ernste Gesänge*.

Judy Brown (mezzo-soprano)

Wednesday 13 August

Italian baroque masterworks

including Vivaldi's thrilling *Gloria*, & concerti by Corelli & Vivaldi.

Sospiro Baroque

Thursday 14 August

Late Schubert strings

Schubert's string quintet in C, one of the most significant & popular chamber works.

Castalia Quartet (Scottish debut), Andrew Taylor (guest cello)

Friday 15 August

Baroque voices

Baroque chamber music featuring Bach's cantata 51 *Jauchzet Gott in allen Landen*.

Eboracum Baroque

Week 3 19-22 August

Tuesday 19 August

Multiple Bach harpsichords

A solo concerto builds up to a rare performance of the concerto in A minor for four harpsichords.

David Gerrard, John Kitchen, James Ritzema & Calum Robertson

Wednesday 20 August

Rococo France

Chamber music from the early years of Louis XV, including Rameau's stormy bass cantata *Aquilon et Orithie*, & dazzling Italianate sonatas.

Nicholas Uglow (bass)

Thursday 21 August

Magnificat

A selection of canticle settings by Gibbons, Purcell, Stanford & others; & an evocative setting by Claire McCue of RS Thomas' poem *Kneeling*.

The Choir of Old Saint Paul's directed by John Kitchen

Friday 22 August

Rachmaninov Vespers

Edinburgh's acclaimed chamber choir performs the All Night Vigil, one of Russia's best loved works.

Calton Consort directed by Jason Orringe

5-22 August (Tuesdays to Fridays) at 10pm (55 mins)
Tickets £8.50 (conc £6) from Fringe box office or on the door from 9.30pm
Hot chocolate served 9.30-9.55pm



Getting connected:



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