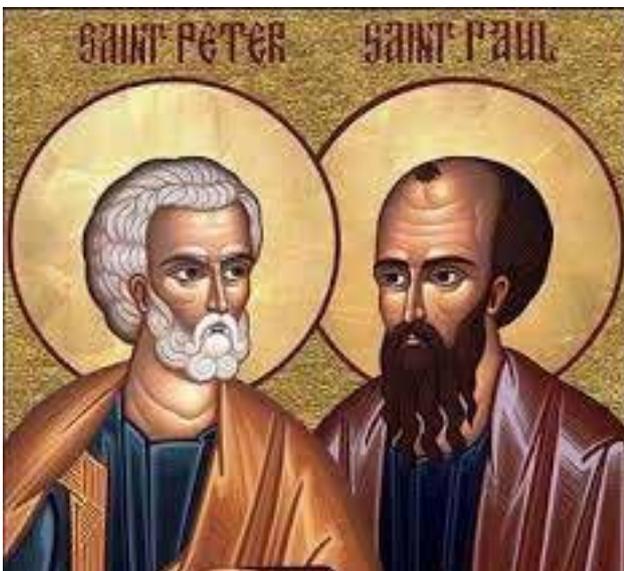


THE WHITE ROSE

The Parish Newsletter of Old Saint Paul's July & August 2013

Festivals of Faith



At the end of June we celebrated the Feast of S. Peter and S. Paul with an outdoor procession, High Mass (with offering of our stewardship commitments), and parish lunch. It is a great Festival, and like all Festivals brings together both something serious and a good party. That feast day has particular personal significance for some clergy, because it marks the date of their ordination. So, on that day this year we also celebrated the Revd Rodney Matthews' 'golden jubilee' or 50th anniversary of ordination. On the following Wednesday it was my own 30th anniversary (really that long, I say to myself?). As they say, 'Ad multos annos'!

pray for Kate as she prepares for that great day.

Peter and Paul is a wonderful feast day on which to be consecrated for ministry – not least because it puts together two unlikely candidates for Christian discipleship who were at odds with one another about the scope, direction and priorities of the Christian mission. They are often referred to respectively as the apostles to the Jews and to the Gentiles. This was more than a territorial division. It implied different roles. Peter had been with Jesus since the beginning, and was the guardian of the received tradition. Paul was the latecomer, sent to start a new movement in the evolution of the Church, the

Next month will come not an anniversary but the ordination itself. Not yet so 'multos', but very important for her and all of us, the Revd Kate Reynolds' ordination as priest will be at Old S. Paul's on Saturday 17 August at 11.30am. I hope you will all be there, and will

outreach to the Gentiles. When my son and I were in Rome after Easter, I realised that this is symbolised by the basilicas dedicated to the two apostles: S. Peter's in the centre of Rome; and S. Paul's-outside-the-Walls, summoning us beyond the safety of inside the walls to the risk of going beyond them.

They had very different convictions, and maybe very different personalities, but they were one in proclaiming Christ, and in dying for that faith. The ancient feast on 29 June celebrates their death in the same persecution at Rome by Nero in 64 AD.

But we can't deny that there was friction between these two apostles over the Gentile question. This was only the first of many times that we have had to learn that Christian faith evolves from the fruitful tension between fidelity to the tradition, and the Spirit's ever-fresh pushing towards the new. After time, we can usually see that what once seemed revolutionary, such as the ordination of women, was in fact a fruit of the tradition. But in the heat of the moment this can be hard to see.

In recent years, as we all know, with issues like this, as well as other more 'parochial' ones, there has often been bitter friction between so-called 'traditional' or

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Festival Music 2013

The 19th century musician Josef Rheinberger, Liechtenstein's greatest (only?) composer, is known to most organists as a prolific composer for their instrument; he left twenty substantial organ sonatas and many shorter pieces. He is less well-known today as a composer of liturgical choral music, although he wrote a number of masses (the first when aged 16), as well as many motets and other works. That he was inspired by the great Renaissance polyphonists is evident from the Mass in E flat which dates from 1878; this is the mass for the first Festival Sunday, 11 August. It is unaccompanied, in eight parts, with much antiphonal writing between the two choirs, and in those and other respects owes a certain amount to Renaissance styles. However, Rheinberger does not eschew the richness and opulence of the Romantic harmony of his day. The mass is a vibrant, beautiful work, long admired in Germany, and now being more widely heard. The offertory anthem on this Sunday is the simple and beautiful *View me, Lord*, a setting of wonderful verses by Thomas Campion.

On the Feast of Mary the Mother of God, 18 August, we concentrate on French music, and offer the rarely-heard Mass in E minor by the colourfully-named Léonce de Saint-Martin. (We in fact sang the Sanctus and Agnus from it on the Feast of Sts Peter and Paul on 30 June.) In 1937 Léonce de Saint-Martin succeeded Louis Vierne at Notre Dame in Paris, having previously been his assistant. This setting,

dating from 1931–2, is in the same Parisian tradition as Vierne's *Messe Solennelle* which we sing regularly. It is written for SATB choir and two organs (although we have to make do with one), and is direct and straightforward, designed to fill the large space of Notre Dame; the harmonic style, particularly in the *Agnus Dei*, is lush. We also hear a setting by César Franck of the Marian hymn *Ave Maria*, originally for soprano solo and organ, but here set for four-part choir; and we begin the Mass with a Marian introit by the 17th-century composer Charpentier.

On Sunday 25 August we offer Kenneth Leighton's *Missa Sancti Petri*, which he wrote for the 750th anniversary of Peterborough Cathedral in 1987. It is a substantial piece, demonstrating many of Leighton's characteristic stylistic features: energetic rhythms, sinuous melodic lines, bracing

harmonies and a colourful organ part. Particularly notable are the soaring phrases of the *Gloria* and *Sanctus*; unusual is the insistence with which Leighton sets the words 'Grant us thy peace' in the *Agnus*, featuring (as also in the *Kyrie*) a prominent and virtuosic tenor solo.

Each Festival Sunday there will also be a full service of Evensong and Benediction, with canticles by Tallis (11 Aug), Charles Wood (25 Aug) and Rory Boyle (18 Aug). Boyle is a highly-respected Scottish composer who had his earliest musical education as a chorister in St George's, Windsor; he subsequently studied at the RSAMD in Glasgow and still teaches there. Boyle has won many prizes and awards over the years for his composition. His Evening canticles for SATB choir and organ date from 1992 and are original and challenging. (After Mass on Sunday 25 August Calum will again be playing Boyle's invigorating organ *Toccata* which made a considerable impression some months ago.) Evensong anthems are by Britten, Grieg and Purcell. Full details of the choral and organ music can, as always, be found on the OSP website.

The choir's contribution to the Hot Chocolate series this year is on Thursday 15 August when we offer a concert of music by Benjamin Britten in this his centenary year. The main work, arguably Britten's finest choral piece, will be *Rejoice in the Lamb*, that extraordinarily imaginative

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2013 is the centenary year of Benjamin Britten.



Local Tourist: *Camera Obscura & World of Illusions*

At the top of Ramsay Lane very close to the castle is Camera Obscura and World of Illusions. It is touted as Edinburgh's oldest purpose-built visitor attraction and has been in existence since 1835. There are five floors of optical illusions, tricks and fun hands-on things to do. Although best enjoyed on a sunny day (you'll understand why in a minute), it can be enjoyed anytime and I think it is best to start at the top and work down. Sadly there is no lift so could be difficult for those with mobility issues, but if you can make it to the top, working your way down is the easy part.

Last time I was there it was overcast so I took advantage of the gloriously sunny Saturday and started at the top floor to enjoy the rooftop views of Edinburgh and the free binocular and telescope viewing. Then it was time for the show - the Camera Obscura. Located up in the cupola, this is the original attraction built 175 years ago and you get a tour of the city through mirrors and lenses (best seen on a sunny day) where you can see the whole city (except the bit blocked by the Hub spire), watch the pedestrian traffic and "pick up" people and cars as they go about their business. But be careful not to shake them too hard!

Each floor has something fun to see and do. The Light Fantastic is an entire floor dedicated to 3-D imaging to wow the mind. Can you pick up the candy? Can you make the magic-eye posters work? In the Puzzling Zone, you can look tall (or small) in the Ames



room where you and a friend can stand in opposite corners and look big or small, depending on what corner you are standing in. The room isn't all that big and it's amazing what a tilted floor and out of proportion tiles and window frames can do to trick the eye. Aladdin's cave is filled with illusions where you can try and shake hands with your ghost, try on your friend's nose and set off fireworks at the castle. 3-D Escher-style dinosaurs, a thermal camera (how hot are you?), catching your shadow and old stereoscope pictures around Edinburgh also await exploration. Ever fancy seeing what you would look like as a monkey? Well you can do that too!

By starting up and working down, you can finish up in Bewilderworld where you can try and make your way through the mirror maze (surprisingly tricky) and step into the Vortex Tunnel - remember to hold on!! It's amazing what spinning lights will do to your brain - the floor is steady but the brain is not - I think I may have killed a few brain cells on this one! This finishes you off in

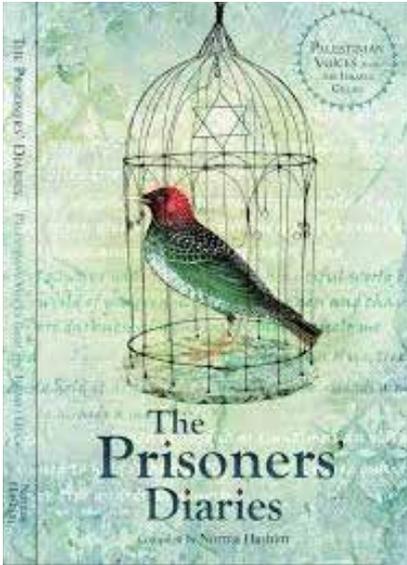
the gift shop where you can find all sorts of brain games. You can also use the 'auto-wed' which is a robotic machine that was featured on Dragons Den - you can get married, renew vows or become best friend forever - complete with a certificate and matching rings! I don't know what quality rings mind you, but I suppose it could be good fun all the same.

The cost is a bit prohibitive (£11.95) however you can come and go all day and there is free wi-fi. Like my previous trip to the Whiskey Experience, this attraction is part of the 'days out' range in Tesco points where you can get a £10 voucher for £2.50 in Tesco points. Now THAT'S a good deal! It does seem to be aimed towards families however it is fun for all, especially the young at heart. I wasn't there with a bairn and was caught up in all the excitement myself. If you want to take your time to do it all, expect to be there around 2 hours. A great half-day trip and well worth a visit. You won't believe your eyes.

Kimberley Moore Ede

The Prisoners' Diaries

Palestinian Voices from the Israeli Gulag



800,000 Palestinians have been arrested since the Israeli occupation of Palestinian territories began in 1967. This equates to a fifth of the entire Palestinian population of the Occupied Territories and as much as two fifths of the total male population.

Earlier this year, I had the privilege of copy editing a book called *The Prisoners' Diaries: Palestinian Voices from the Israeli Gulag*. The book is a collection of interviews with 22 of the 1,027 Palestinian prisoners who were released in 2011 in exchange for one Israeli soldier, Gilad Shalit. Three of the prisoners - Akram Mansour, Saleem Alkayali and Nael Albarghouti - served 30 years or more. And Hassan Salama, whose letter appears at the end of the book, is still languishing in jail after 12 years in solitary confinement.

Many people view this imprisonment as a form of state-sanctioned kidnapping used as a tool of oppression and to suppress

dissent. But whatever view one takes, altogether, this little book represents 350 years of suffering.

Ibrahim Almasri, who was jailed for 16 years, said "the picture of my two daughters kept my heart beating day by day, despite the daily death the prison imposed upon inmates." When he learnt that his eldest daughter had died after soldiers broke into their house, he writes "Waves of emotion choked me, and scorched my soul again and again, as if they had declared my own death."

Kahera Alsadi was arrested at the same time as her husband, and for two years did not know what had become of her four children. When her two sons were finally allowed to visit, she was shocked at their tears and their wretched appearance, and learnt that they had been separated from their sisters and sent to an orphanage.

Nael Albarghouti, the longest serving prisoner, incarcerated for 33 years, had been very close to his mother, a renowned poetess, and he implored the walls of his cell to bring him a pigeon that could bring him news of his sick mother. She died six years before he was released, and then all he could do was visit her grave.

But if the book bears witness to suffering, it is also a testament to resilience. When Sanaa Shihada refused to speak under torture, the interrogators sent bulldozers to destroy her family home, and made her listen over the phone to her parents' lamentations. Yet her mother cried out to her not to confess to anything.

Rawhi Moshtaha had been married only six months when he

was sentenced to 24 years, and told his wife to end the marriage and start a new life. She declared "I will wait for you till the last day of my life." True to her word, she was waiting for him when at last he was released.

After I finished the task of editing, I tried to formulate my own response to what I had read.

Lying before me are the diaries of 22 Palestinians held in Israeli jails. I have just reread them slowly, one by one. The book starts with the diary of Abdulrahman Shehab who was imprisoned from the age of 20. For 16 years his family was allowed to speak to him only through a glass window. Physical contact was denied. I try to imagine a day in his life, but my imagination fails. It occurs to me that, if I had been born at another time, in another place, his story might have been my story. Could I have endured it as he has done? And could I have forgiven my captors? I don't know.

Then another question occurs to me, even more appalling. If I had been born at another time, in another place, could I ever have been one of the prison guards who have inflicted such terrible suffering on so very many men, women and children? What does it take to turn ordinary men and women – people like me – into torturers? To this, too, I find no answer.

As I reread the diaries, I realise more and more that the abuse of Palestinians in Israeli jails does not only inflict suffering on its victims. It degrades and brutalises the jailers. This is a conflict whose victim is humanity.

These diaries chronicle the



systematic torment of ordinary people – people probably no better or worse than you or I. But the agony they have undergone has compelled each of them – and thousands more beside – to find within themselves the strength to endure. The strength that comes from willpower, or from hope, or from faith in God.

Through this book there is a perhaps a chance that some good can come of so much evil. My hope is that these narratives will help make people realise the cruelty of the Zionist occupation, and the innumerable human rights violations happening every day in the occupied Palestinian territories.

God willing, the book will be like a small pebble thrown into the pond of public consciousness and will create ripples and waves which will ultimately lead to better lives for the oppressed people of Palestine.

Mark Gibson

The Prisoners' Diaries can be downloaded from <http://theprisonersdiaries.blogspot.co.uk/> at a nominal cost of \$1.99, or ordered via Amazon.

FESTIVAL HIGH MASSES

Sundays at 10.30am

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

11 August – Rheinberger: Mass in E flat

18 August – Léonce de Saint-Martin: Mass in E minor

25 August – Kenneth Leighton: Missa Sancti Petri

FESTIVAL EVENSONGS & BENEDICTION

Sundays 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.

Full details of service music will be available at osp.org.uk or see John Kitchen's article on festival music on page 3 for more information.

Festivals of Faith

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'conservative' and 'progressive' or 'liberal' Christians. At the moment the issue is human sexuality. On the whole the friction is within denominations rather than between them, but it is also within congregations too, including this one. But it is surely clear that we dismember the Body of Christ whenever we think we are in the right at someone else's expense, whenever we point at the speck in the eyes of others, and fail to recognise the plank in our own.

Though we may by temperament be more inclined to hang on to tradition, or to reach out eagerly for the new, remembering Peter and Paul calls us to use our imagination to see that there can be no opposition between them in the end. Humanity needs a Church which has both the rock of Peter's institutional leadership and the vitality of Paul's charismatic vision. And to carry out its ministry and mission in 21st century Edinburgh, Old S. Paul's needs both maintainers of its institutional fabric and risk-taking prophets who challenge us to go further.

Which do you think you are? Or maybe you are a bit of both!

Fr Ian

Festival Music

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setting of verses from Christopher Smart's eccentric but powerful poem, *Jubilate agno*. (There is a preview on 11 August, when we are singing it as the anthem at Evensong.) We include Britten's two settings of the *Jubilate*, both the well-known C major version (1961) and an earlier, lesser-known

setting (1934) which he decided not to publish; it was posthumously published in 1984 and makes an interesting comparison with the C major setting. The women of OSP choir will sing the wonderful *Missa Brevis* which Britten wrote in 1959 for the boys of Westminster Cathedral, at that time directed by George Malcolm. It was quite unlike anything that had gone

before and made a powerful impression at the time; it remains a fresh and vibrant work. To complement the choral music, Eleanor Wolfe, our soprano choral scholar and Britten enthusiast, will sing solo songs by the composer.

John Kitchen

A Coffee With Deacon Kate



I was born in York where my father was doing a PhD but, after he had finished, we moved back to the States so I grew up in Bristol, Virginia – a town in the Appalachian mountains near the border of Tennessee. Like all small places it was slightly claustrophobic so I was glad of the change of scene when I became a weekly boarder in a school in Tennessee. I made some wonderful friends there – people I am still in touch with.

After leaving school I went to Mary Baldwin College – one of the many small liberal arts colleges in the US – where I did a joint degree in English Literature and Asian studies. The great virtue of that combination was that I spent a semester in Osaka, Japan as an exchange student. I then went back when I graduated to spend a year teaching English as a foreign language, in Nagahama

just northeast of Kyoto.

This was like a breath of fresh air. I loved the country and the people, the landscape and the architecture – and it was a complete change of culture from the Bible Belt.

In fact I think I have been most influenced by that year in Japan. It was a formative experience, partly

because I was, for the first time, on my own, with money to do things and with the chance to discover my inner strengths. And it was invaluable to be able to see the world through non-Western eyes. When I visited Hiroshima I was moved by the graciousness and forgiveness I experienced there. I visited a lot of temples and shrines and though I was never drawn to Eastern religions, I felt a spiritual longing and began to reconsider my somewhat jaundiced view of Christianity.

When I returned to the States, I didn't know what to do so waited tables for two years while I made up my mind. My father being a McDonald was into the family heritage, played the bagpipes and tried to learn Gaelic. After Japan, my brother and I had gone back-packing in Scotland and loved the country. So it is perhaps

hardly surprising that I eventually decided to come to Edinburgh to do a Master's Degree in Scottish Ethnology, with an emphasis on oral narrative or storytelling.

I started a PhD but didn't really want to be an academic so instead I found a job working at the Columcille Centre in Morningside, a Steiner day centre for adults with learning difficulties. I enjoyed that and began to think of becoming a care professional.

As a cradle Episcopalian, I had been going to my local church, St Peter's Luton Place, and also to Coracle, a young adult group run by former OSP curates Bridget and Kenny Macaulay. Through them, for the first time, I saw Christianity as a way of living – not the unattractive religious conservatism that I had rejected. I also met Justin – and he introduced me to Old Saint Paul's where we were married in 2005.

My experience in Coracle and the year spent doing the Ignatian Spirituality Exercises made me want to re-evaluate the truth of Christianity and to put my subjective beliefs in context. Once more, in 2008, I became a student and signed up to read Theology at New College.

When we were married we had moved to Stow in the Borders and went to Holy Trinity Melrose where Maurice Houston was Rector. So it was he who suggested to me that I was beginning at the wrong end and that I should consider whether or not I had a call to ordination. After telling him,



not very politely, what I thought of that idea, within a week I had gone back to see him, to find out what happened next!

And what happened next was the discernment process, then years at TISEC and an additional MLitt distance learning degree in the Bible and the Contemporary World from St Andrews. My dissertation is on the challenges social media might pose to the church, and I have to hand this in three days before my ordination on Saturday 17 August!

I love Old Saint Paul's and the multi-sensory liturgy which appealed to me when I first came here. Now I am enjoying being part of the ministry team, getting to know the people and living in the 'parish'.

I am very interested in social media – Facebook, Twitter and blogging. These are an integral part of life for so many people nowadays and churches need to consider how to use them - and

their websites - to best advantage. Handled with care, we can use them to share the depth of the Christian tradition and show the human face of the church.

I relax by going to the Borders and walking, often on my own. After particularly busy weeks, my guilty pleasure is reading high end fashion and design magazines like Vogue or the World of Interiors – not taxing to the brain and beautiful to look at.

One of the books I am currently reading is *Quiet: The Power of Introverts in a World That Can't Stop Talking* by Susan Cain. I enjoy detective stories too and usually have several books on the go at once.

What makes me angry? When we de-humanise people using religious or political language that shuts down debate and leads to inequality. Conversely what gives me hope is when people don't behave in an aggressive fashion and instead create places

where thoughtful, grace-filled conversations can be had.

My favourite writers are the people I would ask to dinner: Rowan Williams, Wendell Berry, Annie Dillard, Denise Levertov – and maybe for a bit of variety, Christopher Hitchens. I would just sit back and be silent in the face of their greatness – but hope that Justin would be there to provoke intelligent conversation!

Kate was talking with Sheila Brock

Next Issue Deadline

The deadline for the September issue of the White Rose is Monday 2nd September. Please email contributions to media@osp.org.uk.

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Hot Chocolate at 10

6-23 August (Tuesdays to Fridays) at 10pm (55 mins)

Tickets £8.50 / £6 from Fringe box office or on the door from 9.30pm

Hot chocolate served 9.30-9.55pm

WEEK 1 6-9 AUGUST

TUESDAY 6 AUGUST

Grand Duo Concertant

Three great works for piano and clarinet: Schumann *Fantasiestücke*, Poulenc *Sonata* and Weber's *Grand Duo Concertant*.

Calum Robertson (clarinet), Sarah Park (piano)

WEDNESDAY 7 AUGUST

In the shadow of the Roi Soleil

French baroque chamber music written in the period after Lully's death, including instrumental and solo chamber suites; and Clérambault's cantata for bass voice *Pigmalion*.

Nicholas Uglow, Annemarie Klein and John Kitchen

THURSDAY 8 AUGUST

Romantic cello

Sonatas for cello by Debussy and Brahms (No.1); also works by Tavener and Fauré.

Tim Cais (cello), John Kitchen (piano)

FRIDAY 9 AUGUST

Musique de brasserie

Poulenc's quirky duet for clarinet and bassoon, Muczynski's "fragments" for trio and a piano quintet by Debussy's close friend, André Caplet.

Musique de Brasserie

WEEK 2 13-16 AUGUST

TUESDAY 13 AUGUST

The Soldier's Tale

Richard Holloway narrates Stravinsky's setting of the Russian tale about a soldier who sells his violin to the devil; performed by some of the finest young musicians to come out of Scotland.

WEDNESDAY 14 AUGUST

The A-Train to Argentina

Featuring work from the United States and Latin America, this exciting performance highlights the guitar's unique ability to cross cultures as well as bridge boundaries between classical and popular music.

Adam Brown (guitar)

THURSDAY 15 AUGUST

Celebrating Britten

Celebrating the centenary of Benjamin Britten's birth with the cantata *Rejoice in the Lamb* & selected liturgical works; also featuring several Britten songs performed by *Eleanor Wolfe*.

The Choir of Old Saint Paul's Director, John Kitchen

FRIDAY 16 AUGUST

Music for a summer's evening

Seasonal madrigals & traditional songs performed by this lively & talented vocal ensemble.

The Chocolateers

WEEK 3 20-23 AUGUST

TUESDAY 20 AUGUST

Songs of the night and love

Nocturnal enchantment including vocal works by Schubert, Brahms, Debussy, Strauss and Copland.

*Rachel Wheatley (soprano)
Jan Waterfield (piano)*

WEDNESDAY 21 AUGUST

Music for four voices

A selection of madrigals, *villancicos*, folksongs and contemporary choral works for four voices, interspersed with solos and duets.

Royal Holloway Founder's Quartet

THURSDAY 22 AUGUST

Baroque arias

A recital of sacred and operatic arias by Handel and Telemann.

*Magdalena Durant (soprano)
Joanna Duncan (violin)*

with John Kitchen (harpsichord and organ)

FRIDAY 23 AUGUST

Last but not least

The season ends with an inspiring performance from "one of Edinburgh's most cherished choirs".

The Calton Consort

Directed by Jason Orringe

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

Old Saint Paul's Episcopal Church is a registered Scottish charity number SC017399