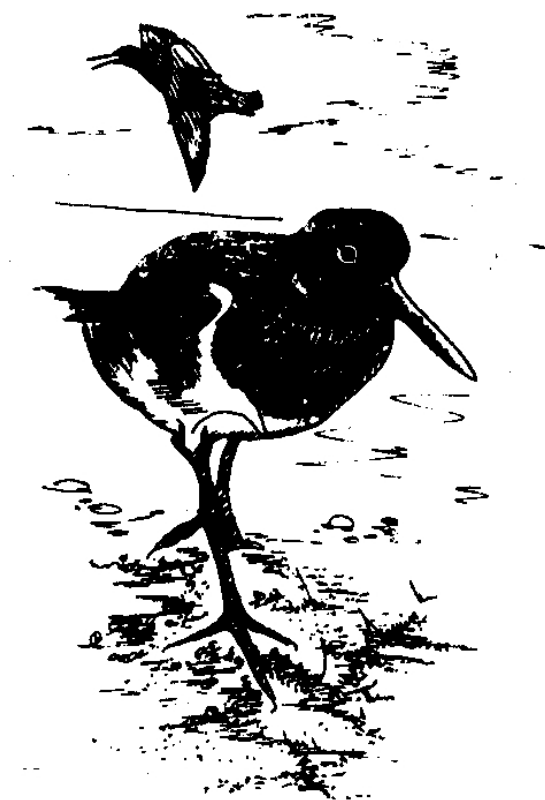


THE OYSTERCATCHER



THE MAGAZINE OF ST BRIDE'S EPISCOPAL CHURCH

KELVINSIDE, GLASGOW

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The Scottish Episcopal Church Diocese of Glasgow and Galloway

**ST BRIDE'S EPISCOPAL CHURCH
KELVINSIDE, GLASGOW**

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Rector's Warden:

Mrs Alison Gifford

Lay Representative:

Miss Mary Sillitto

Pastoral Assistants:

Mrs Alison Gifford, Mr Roy Parkin

Sacristan:

Mr Richard Smith

VESTRY

Chairman: The Revd Canon James Milne

Dr Brian Carlisle

Mr Andrew Lockyer

Dr John Davies

Mr Roy Parkin

Mrs Jeanette Fenyő

Miss Mary Sillitto

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Organist and Choirmaster:

Vacant

Assistant Organist and Choirmaster:

Dr Stuart Campbell

Choral Scholars:

Christine Anderson, Niall Docherty

THE RECTOR'S COLUMN

My dear friends,

Fear is a terrible and debilitating thing, and yet there are times when we all feel afraid. When terrorists attack and conflicts spiral out of control we fear for the peace and stability of our world. When markets tumble and recession bites we fear for our savings and our pensions. When we experience illness and find ourselves unable to do the things we once enjoyed we fear for our health. When friends and loved ones die we fear for what lies ahead.

The ancient Jewish people, amongst whom Jesus lived, were very afraid of the sea. Like many of their Middle Eastern neighbours, they believed that the creation of the world was preceded by a great battle between God and the forces of darkness that took place in the very depths of the sea. These chaotic forces were subdued by God allowing our beautiful world to be born, but evil still lurked beneath the surface of the sea making its presence felt in violent storms and tempests. Those who worked on the sea were admired by their compatriots for their courage but also feared for they played in the very doorway of the devil's house.

When the disciples of Jesus saw him walking towards them on the water in the midst of a violent storm, they were terrified, believing that they were seeing a ghost. They were convinced that something terrible had come out from the sea to destroy them. But immediately Jesus acts to calm their fears: "Take heart", he says, "it is I; do not be afraid". The disciples are at once at peace, (not because they now know that this apparition is not a ghost but their trusted friend), but rather because he has shown them in a wonderful and dramatic way that he is stronger than the sea and more powerful than their deepest fears. Who could be afraid in the presence of a man who could walk upon the ocean and calm the storms?

What Jesus taught his disciples he taught others throughout his earthly life. In wonderful and dramatic ways he showed frightened, anxious people that there was nothing of which they should ultimately be afraid in this world, for they were loved and cared for by God and in the end all would be well. And what Jesus taught his compatriots he also teaches us, the inhabitants of an ever more fearful, anxious world. In many wonderful and dramatic ways he

shows us that we need not be afraid of all that lies ahead, for he has redeemed us and is with us every step we take, as we journey through life.

It is a lesson, however, that is very difficult to learn. Fear can overwhelm us when we least expect it and it can be very hard to hear in the midst of wind, earthquake, and fire that still small voice of calm. Even Peter, who had witnessed the great sight of the Lord walking on water, could not fully let go of his fears. He too steps out, confidently at first trusting that all will be well, but then he becomes afraid and begins to sink. But Jesus is there, and stretching out his hand he catches Peter and helps him safely into the boat.

Peter may have lacked true faith but at least he was prepared, despite his fears, to step out onto the water, and journey towards his Lord. And we likewise, despite the fears we feel from time to time, must have the courage to step out into our tumultuous and unpredictable world, trusting that Jesus is close and will reach out a helping hand when life overwhelms us.

With love and prayers,

Fr James

THANKS

Many thanks to all who took part in our recent Summer Fair. We raised over £1,100 for Church funds!

SOUND AND LOOP SYSTEM

The Vestry are proposing to install a Sound and Loop System in the Church. Details of the installation are available at the back of the Church. There will be an opportunity to discuss this proposal at our Annual Congregational Meeting. If, however, you have a particular comment that you would like the Vestry to consider, please make written representations to the Rector by 30 September 2011.

The cost of this Installation will be £5,500. We have £2,166 for this project in a dedicated fund following a generous donation some years ago by the late Lady Alice Barnes, and a few weeks ago we received another very generous donation of £1,500. We still have a shortfall, however, of around £1,800 and donations towards this project will be gratefully received.

FORTHCOMING EVENTS

Bishop's Lecture

Bishop Gregor will be giving a lecture entitled "Faith and Human Flourishing – An exploration of human potential in the light of Christian faith" on Tuesday 13 September at 7.30 p.m. at St Margaret's Church, Kilmarnock Road, Newlands. All are welcome to attend.

Visiting the Church

The Church will be open for visitors on Sunday 18 September from 12.30 p.m. to 3.30 p.m. and on Saturday 24 September from 9.00 a.m. to Midday.

Ordination to the Diaconate of Dr Kevin Francis

Dr Kevin Francis will be Ordained Deacon on Sunday 25 September in the Chapel of the University of Glasgow at 2.00 p.m. He will Deacon and Preach at the Liturgy at St Bride's on the following Sunday. Please keep Kevin and Sharon in your prayers at this time.

Harvest Festival

Our Harvest Festival will take place on Sunday 2 October. There will be a Sung Eucharist and Procession at 10.30 a.m. As in previous years, we are looking for donations of tins and non-perishables, which will be given to a local charity, and gifts of chocolates and biscuits which our Pastoral Visitors will take to those older members of the congregation who are no longer able to come to Church.

Lunch with Readings and Music

There will be Lunch (sandwiches, gateaux, wine and juice) in the Church at 12.30 p.m. on Sunday 2 October followed by half an hour of readings and music. Tickets priced £7.50 will be available at the back of the Church.

ST BRIDE'S WOMEN'S GROUP

Our September meeting takes place in the Crypt on Thursday 8 September from 2.00 to 4.00 p.m. Eileen Merry and Maggie Gray from Hyndland Parish Church are our speakers and will present a slide show and talk on their recent visit to Oberammergau. For those of us who have never seen the Passion re-enactment it will be a great experience to be introduced to this wonderful play, and for those who have visited Oberammergau it will be a fascinating reminder of their trip.

Do come along and enjoy this friendly time together and, as always, tea and coffee will be served.

STARTER PACKS

Business is booming! In August, 200 packs were made up and delivered – about 10 packs per day. Each one represents a family or a person who has had to be rehoused in Govan. A businessman donated the cost of a van large enough to deliver furniture to two or three homes in one trip.

Their building enterprise has refurbished the workroom, and sewing classes have restarted with a new class for men.

Their shop, The Magpie's Nest, which sells vintage clothing, jewellery, and bric-a-brac, is doing very well. The new shop, The Magpie's Eye, is a retail outlet for designers to sell their work direct to the public. The lighting designer can now boast of having exhibited in Milan and Govan (which sounds quite exotic if pronounced in French),

All of this has been achieved in a few years by a small charity, staffed mainly by volunteers with inspired leadership, supported by generous citizens.

Please think of Starter Packs before you dispose of anything- from rags to fridges.

Elizabeth Briggs



HARVEST LUNCH

in Church

Sunday 2 October

12.30 p.m.

Followed by readings and music

Tickets £7.50

CONCERT AT ALL SAINTS, JORDANHILL

Frikki Walker will be giving a concert on the new organ at All Saints, Jordanhill, on Saturday 1 October at 7.30 p.m. All friends are warmly invited.

Sydney and Eileen Maitland

Brian Carlisle successfully completed the Etape Hibernia - a testing 84 mile cycle ride around County Clare in Ireland - on 21 August. This was undertaken to raise funding for Starter Packs in Glasgow.

Brian thanks you for your support and would like to collect any remaining pledges. Of course it is not too late to make additional contributions to this very worthwhile cause.

ANNUAL CONGREGATIONAL MEETING

The Annual Congregational Meeting will take place on Sunday 18 September in the Upper Crypt, immediately after the Sung Eucharist. Tea and Coffee will be served afterwards. All relevant papers will be available in due course.

The following positions will be vacant:

- **Lay Representative** (Represents the congregation at Diocesan Synods and at Meetings of the North-West Regional Council. The Lay Representative is also a member of the Vestry and is a Charity Trustee for the purposes of charity law. The Lay Representative is elected every year and lay communicant members of the congregation who have attained the age of 18 years may stand for election. Miss Mary Sillitto is eligible for re-election.)
- **Alternative Lay Representative** (Represents the congregation at Diocesan Synods in the absence of the Lay Representative and at Meetings of the North-West Regional Council. The Alternative Lay Representative is elected every year and lay communicant members of the congregation who have attained the age of 18 years may stand for election. Miss Anne Blackwood is eligible for re-election.)
- **Lay Member of the North-West Regional Council.** (Represents the congregation at Meetings of the North West Regional Council alongside the Lay Representative and Alternative Lay Representative. This additional lay member is elected every year and lay communicant members of the congregation who have attained the age of 18 years may stand for election. Mr Roy Parkin is eligible for re-election.)
- **One Member of the Vestry** (Represents the congregation on the Vestry, which meets monthly, and is responsible for the day to day management of the Church. For the purposes of charity law, members of the Vestry are the Charity Trustees. Communicant members of the congregation who have attained the age of 18 years may stand for election.)
- **People's Warden** (Represents the Congregation on the Vestry, which meets monthly, and is responsible for the day to day management of the Church. The People's Warden is elected every year and is a Charity Trustee for the purposes of charity law. Lay communicant members of the Congregation who have attained the age of 18 years may stand for election. Mr Richard Smith is eligible for re-election.)

The names of all candidates for election must be lodged with the Secretary to the Vestry together with the names of their Proposers and Seconders by Midday on Sunday 11 September. Nomination forms will be available at the back of the Church.

FIGHTING FOR THE KIST O'WHISTLES

The organ is surely one of the most maligned of musical instruments, an assertion which seems to gain in validity as our society becomes more and more secularised. To write the organ off either on musical grounds as Berlioz did (“the monster never breathes!”) or on the grounds of its church stigma is to ignore the fact that the instrument represents *the* great thread which ties together western musical history. As a result, the organ’s repertoire is the largest and most diverse of any solo instrument. Could Johann Sebastian Bach, perhaps the greatest composer ever to walk the earth, really have been wrong in leaving to the organ one of the most remarkable bodies of music for any instrument?

There is no doubt that the British attitude to the organ in general (and the Scottish attitude in particular, more of which anon) has been prejudiced and distorted by circumstances and broader cultural influences. This is characterised primarily by a deep-rooted conservatism which, historically, has manifested itself in a variety of ways. For example, while German organists and organ builders had assimilated the idea of playing with one’s feet as well as one’s hands as early as the 15th century, it took until the mid 19th century, 100 years after the death of Bach, before the idea gained any widespread acceptance in Britain. It is worth mentioning at this juncture the two figures who perhaps more than any other swayed opinions in favour of organs with pedals. The first was no less a composer than Felix Mendelssohn who, during the 1830s, amazed audiences (indeed “they shouted hurrahs and waved handkerchiefs and stamped their feet”)¹ and awoke the country’s organists with the first performances of Bach’s organ works in the UK on William Hill’s organs at Birmingham Town Hall and elsewhere. The other great champion of the ‘German System’ as it was known was one Henry Gauntlett (1805-1876), remembered today for the melody which accompanies the words ‘Once in Royal David’s City’ and of whom Mendelssohn wrote “but for him...I should have had no organ [in Britain] to play upon. He ought to have a statue”.²

The second influence which has surely been as much a curse as a blessing to the organ’s acceptance in the UK has been that of the Anglican church culture which has traditionally held with it a certain musical conservatism. While I have already mentioned the extraordinary scope of the organ’s literature it must be said that organists (especially British ones) have too often hidden behind a “don’t frighten the horses” mentality of programming when playing concerts, avoiding any confrontation with the supposedly delicate tastes of their ‘church’ public. Unfortunately, as well as the repertoire’s highlights, there is no shortage of dull, worthy music for the instrument – music of a level which few other instrumentalists would ever bother to study. As the late, great organ historian Stephen Bicknell wrote in 1996:

“I love organs and organ music, but HATE recitals on account of the reams and reams of terribly dodgy repertoire that organists always seem to feel obliged to play.”³

That the preponderance of ‘dodgy repertoire’ may too often have reflected the doggedly backward tastes of the organists themselves is illustrated by the following anecdote recounted by organ historian Relf Clark:

“That Conservatism lingered on until at least the 1970s. At the Royal College of Organists presentation of diplomas in the summer of 1975, the proceedings were interrupted from time to time by the sound of an orchestral rehearsal taking place at the Royal Albert Hall. Bernard Rose, the then President of the College, said ‘The Clerk, who is familiar with modern music, tells me they are playing Mahler’. He put a comic emphasis on ‘Mahler’ and smirked.”⁴

It is little surprise that demand for public concerts in cold churches featuring the sonatas of Rheinberger (especially tedious) et al plummeted. Even if today’s organists in the UK are, in most cases, far less insular than their predecessors, the organ itself suffers from a chronic image problem.

What might surprise readers, however, whether of a musical persuasion or not, is that the same crisis does not pervade the organ cultures of our European neighbours to nearly the same extent. In part this can be put down to the survival of extraordinary historic instruments (especially in the Netherlands but also in France, Germany, Italy and even Latvia) which allow a broader public to tap into a living piece of their own heritage. Far more than just being a functional fixture, these organs are seen as *cultural icons* and protected as state monuments. They vary enormously in style (the first differentiation in national organ building styles can be seen as early as the late 16th century), size and age. Assuming the organ was a good one to start with (and longevity is always a promising sign) an unaltered historic organ provides a unique mirror of a time, a place and a social attitude, whether pre-Reformation Holland, pre-Revolutionary France, Industrialised early 20th century Germany or even post-war Denmark. As Kerala Snyder has written

“...any organ that has survived its own time...also has a story to tell about the times through which it has lived.”⁵

The organ, like no other musical instrument, combines an astounding array of valuable raw materials (seasoned oak, tin, ivory, leather) with the artistry of the craftsmen who made them according to the tastes and techniques of the time. The result combines, again like no other instrument, a visual statement (in some cases of profound impact) with musical potential; the fact that no two organs are the same provides us organists with the endless challenge of matching the music of a certain era with, where possible, the corresponding organ-type and has even led one

musicologist to conclude that organ music is, in fact, installation art.⁶ The famous historic organs such as the 1475 da Prato organ in Bologna, the 1643 Van Hagerbeer organ in Leiden the 1714 Silbermann organ in Freiberg, Saxony, or the 1862 Cavallé-Coll organ in St Sulpice, Paris, to cite just four examples have become meccas for organists, students and music-lovers alike. Little surprise that, in these areas, organ classes in the conservatories are still busy places and organ concerts and festivals still attract broad attention. Frankly, for the curious organist, the idea of a tardis is, well, just a bit dull.

Here again, the Anglican culture has skewed public perception of the organ's significance. Since the Oxford Movement, the organ has played second fiddle to choral singing even if the latter is often still of a standard which makes our European neighbours green with envy. Today the perceived social status of the (Anglican) 'Cathedral Organist' is such that a famous organ in Britain is, by definition, one in a famous building, rather than one which is a genuinely remarkable organ. Often, in fact, the organs in England's Cathedrals were of an admirable quality when first built but their prestigious hosts too often had too much money to spend on 'improving them' resulting in many organs today which could best be described as mongrels. As Canon Sydney Smith of St Paul's Cathedral remarked already in the early 19th century:

"what a strange set of creatures you organists are! First you want the bull stop, then you want the tom-tit stop; in fact you are like a jaded old cab-horse, always longing for another stop!"⁷

Plus ça change, in the Cathedrals or elsewhere.

I would like to take this opportunity, therefore, to invite you to reconsider your perceived image of the organ from the provider of jolly background music at weddings to that of a symbol of our cultural heritage. I would like to do this by telling you about a very important surviving organ in Glasgow's West End which dates from the time of Abraham Lincoln's assassination but which today is in danger of being lost.

First a little background. In Scotland the organ had been banned from Protestant worship since the reformation. The move to change this policy within the Established Church was prompted by the increasing use of organs in Episcopal and Catholic churches and, indeed among independent Protestant denominations (including the Congregationalists and the Evangelical Union). In the end the General Assembly of 1864 decided that "innovations [in worship] should be put down only when they caused discord in a congregation or in the church."⁸ In January 1865, the first organ to be used legally in the Church of Scotland was inaugurated at the new church of St Peter's, Anderston. This remarkable Italianate church, designed by James Salmon, was demolished in 1969 to make way for the M8 motorway.

Anderston chose their organ builder well. At a time when London's richer churches chose between William Hill and the rival firm of Gray and Davison, Anderston were clearly keen to furnish their church with the best organ money could buy and engaged Hill to provide an instrument with two keyboards ('manuals'), a full pedalboard of 29 notes and 17 stops. Suddenly, Bach became possible in Glasgow.

Who was William Hill? He was born in 1789 and grew up in an organ landscape consisting primarily of small, genteel instruments reflecting the sophistication and taste of Georgian England. As we have seen, these had no pedal divisions but rather an extra half-octave of notes in the bass of the main manual. As an aside, the fact that English organs were primitive in comparison to their European counterparts does not mean to say that they were of a lower quality and contemporary English travellers (for example Charles Burney) commented that the already famous organs of Holland and Germany lacked the "refinement" of the English instruments (an entirely subjective opinion which few would share today). In any case, although organ building of an excellent quality was common in Britain, the organs' musical capabilities were undeniably limited. Hill was about to change all that. He trained initially with the organ builder Thomas Elliot of Tottenham Court Road from 1815, going into partnership with him before setting up on his own in 1832 (having married Elliot's daughter). His initial client base was spectacular, enormous organs were quickly completed at York Minster, King's College Cambridge and, as we have already noted, at Birmingham Town Hall. However it was his contact during the 1840s with Gauntlett which was to revolutionise English organ building, standardising the compasses of the keyboards, introducing pedal divisions and increasing the instrument's dynamic and expressive scope beyond anything Georgian England could have imagined. Unlike the vast majority of his English counterparts, Hill also travelled abroad at least three times – his trips likely to have included a visit to the legendary Parisian workshop of Aristide Cavaillé-Coll, the most important organ builder of the 19th century.

The organ Hill built for Anderston dates from his final years by which time his son Thomas had been taken into partnership. Hill's organs of this time are notable for their prodigious construction and the sheer quality of their sound. The Glasgow organ was altered, although only slightly, in 1882 by Thomas Harrison of Rochdale on the advice of the church's organist, Joshua Ives, who later moved from his job as the city's Corporation Organist in order to become the first city organist of Adelaide in Australia.

That the organ survives to this day is something of a miracle. The church's closure rendered it, as with so many of the city's organs since, redundant. Fortunately it was re-housed in 1972 at St Bride's Episcopal Church in Hyndland by Glasgow organ builder James MacKenzie who had grown up in Anderston church and whose career tending to Glasgow's organs has lasted more than 50 years. Incidentally, MacKenzie reversed the changes to the organ made in 1882 so we can be fairly sure that what

we hear today is what Hill intended us to. The organ's re-housing also took place against the backdrop of the so-called 'Organ Reform Movement' which, among its negative influences, initially sought to purge existing organs of all 'Romantic excesses'. Hill's organ was unfashionable and we must again pay tribute to James MacKenzie that its existence as an artistic unity survived in unfriendly times.

The organ reform movement and many church closures have cost Glasgow the vast majority of its Victorian and Edwardian organ heritage either through disastrous 'fashionable' rebuilding projects in the mid 20th century (University Bute Hall, St Mary's Episcopal Cathedral) or sheer antipathy. Only one of the nine organs built by the famous Henry Willis I for the city survives intact.⁹ Unlike our European neighbours, organs enjoy no state protection in the UK and are still being lost to the influences of secularisation and misguided organists to this day.

Glasgow's only surviving William Hill organ is now in a parlous state requiring £125,000 of restoration work, a daunting sum for a small congregation. Hill's organs in general have suffered so much since his death in 1871 that any unaltered example is a rare and welcome survival. The St Bride's organ remains a fascinating aural treasure chest, despite its condition. With its beautiful hand-made wooden flute pipes, its ringing and aristocratic chorus and its sonorous and fiery reeds (the trumpet, horn and oboe stops), it provides its listeners and players with a direct link to a bold and entirely un-self-conscious Victorian musical confidence.

Chris Bragg

¹ Lady Wallace (transl.) 1863 *Letters of Felix Mendelssohn-Bartholdy* cited by Nicholas Thistlethwaite *The Making of the Victorian Organ*, Cambridge, 1990, p167

² Musical Standard x, 1876, cited by Thistlethwaite, p165

³ PIPORG-L online forum: <http://list.uiowa.edu/scripts/wa.exe?A2=ind9603E&L=PIPORG-L&P=R6982&1=PIPORG-L&9=A&1=-3&J=on&d=No+Match%3BMatch%3BMatches&z=4>

⁴ British Institute of Organ Studies Journal 28, Oxford 2004, p 185

⁵ 'A New Organ for a New Millennium' in (ed Snyder) *The Organ as a Mirror of its Time*, Oxford 2002, p 339

⁶ Dr Bert van der Schoot of the Faculty of Humanities at the University of Amsterdam.

⁷ Musical Times, 1901, cited by J.T. Lightwood *Hymn Tunes and their Story*, London 1905. See http://www.hymntime.com/tch/bio/g/o/s/goss_j.htm

⁸ Jim Inglis 'The Organ in Nineteenth Century Scotland' in BIOS Journal 13, Oxford 1989, pp 4-7

⁹ At St Margaret's Church in Knightswood. Originally built for Townhead-Blochairn Church in 1866, it was restored and re-housed at Knightswood by James MacKenzie and Matthew Hynes in 2002.

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The People's Bible project is well under way now. Following the launch at Edinburgh Castle in June, this amazing event is touring all over Great Britain.

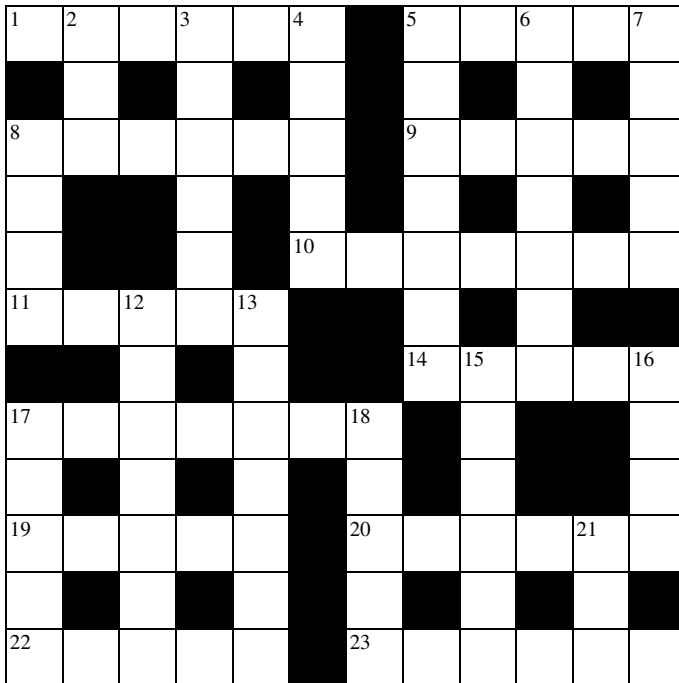
In Scotland, 30 towns and cities have been visited in the first six weeks of the project and just under 7,000 verses of the Bible have been written. We have seen what a powerful impact God's Word has on people. Not a day has passed without someone being touched by the verses they have been given to write.

Former Big Brother winner, Cameron Stout, was among the many people to write their verses at its most northerly point, the Orkney Islands. Cameron found himself writing Mark 1:18 - "At once they left their nets and went with him." It's an appropriate verse for a former fish trader who found himself and his faith in the public eye back in 2003.

For the Bible to have an impact in this way, *The People's Bible* project relies on the resources God gives us. We have been blessed by a talented and hard-working project team. As we want to give many people in Scotland the chance to contribute to this amazing project, our team covered nearly 3,000 miles by road in the first six weeks. At each destination, volunteers play a vital role in helping assist members of the public to write their verses, in addition to providing accommodation and meals for our team. The project has gratefully received the help of hundreds of volunteers, supplying our team not only with assistance but also with approximately 280 cups of tea during the project so far!

Please keep *The People's Bible* project in your prayers and ask God to continue using the Bible in the lives of the people of Scotland.

ST BRIDE'S CROSSWORD



Across

- 1 A slave to some habit (6)
 5 Symbol (5)
 8 Scottish town of Banff or farther north (6)
 9 Wars of the ... between the Houses of Lancaster and York (5)
 10 Crazy person (slang) (7)
 11 Possible origin of disease (5)
 14 Improve humans in small advertisement (5)
 17 Watch (7)
 19 Model of Vauxhall car (or anagram of 17 down) (5)
 20 Interment (6)
 22 Bailiff (5)
 23 Wealth (6)

Down

- 2 Two musicians (3)
 3 Tell (6)
 4 Ancient city in tin is Italian city (5)
 5 Clerical cap (7)
 6 Unfortunate mix up at seaside (7)
 7 Follow (5)
 8 Beat golf playing up (4)
 12 Change into Reverse (7)
 13 Fur case (anagram) (7)
 15 Of a decimal system (6)
 16 Laid up (4)
 17 Male name for very large motor (5)
 18 Live coal (5)
 21 Imitate this animal (3)

Compiled by Lily Bland
Solution next month

MUSIC FOR SEPTEMBER/OCTOBER					
4	Sunday Trinity 11	19:00	SUNG EUCCHARIST	Setting: TBC Motet: TBC	Hymns: 336, 251, 465, 282, 478 Psalm: 119, v 33-40
11	Sunday Trinity 12	10.30	SUNG EUCCHARIST	Setting: TBC Motet: TBC	Hymns: 397, 407, 311, 294, 436 Psalm: 103, v 8-13
18	Sunday Trinity 13	10.30	SUNG EUCCHARIST	Setting: TBC Motet: TBC	Hymns: 339, 414, 333, 337, 413 Psalm: 145, v 1-8
		15.30	CHORAL EVENSONG & BENEDICTION	Responses: Smith Canticles: Dyson in C minor Anthem: How Beautiful upon the Mountains (Stainer)	Psalm: 74 Hymns: 150 (ii), 252, 269 (Part 2), 268 (Part 2)
25	Sunday Trinity 14	10. 30	SUNG EUCCHARIST	Setting: TBC Motet: TBC	Hymns: 388, 370, 338, 277, 368 Psalm: 25, v 1-8
2	Sunday Trinity 15 Harvest Festival	10.30	SUNG EUCCHARIST	Setting: TBC Motet: TBC	Hymns: 259, 260, 261, 276 (ii), 262 Psalm: 65

ROTAS

Date	Coffee	Counting
4 September	Jan Carlisle Brian Carlisle	Michael Rae Andrew Lockyer
11 September	Anne Lawrence	Christopher Black Elizabeth Black
18 September	June Roach Betty Wright	Alison Gifford Jonathan Lord
25 September	Pat Hay Veronica Matthew	Alison Gifford Mary Sillitto
2 October	Jan Carlisle Brian Carlisle	Michael Rae Andrew Lockyer

BONUS BALL

Date	Number	Winner	Winner's Amount
6 August	19	Francis Lambert	£15.50
13 August	3	Nancy Fergus	£19.00
20 August	24	Rollover	-
27 August	44	Eileen Walker	£31.00

The Bonus Ball has now had its first anniversary. The year's total is £877.50 raised for the Church and the same amount of course distributed to the winners.

Kathy Thomas

SOLUTION TO AUGUST CROSSWORD

Across 1 Kiev, 4 Fates, 8 Fuchsia, 9 Gobi, 10 Norma, 12 Astute, 15 Rhodes, 17 Primo, 19 Abel, 20 Abridge, 21 Thyme, 22 Loaf

Down 2 Incur, 3 Vista, 4 Fracas, 5 Together, 6 Sabot, 7 A Finger, 11 Mandalay, 13 Europe, 14 Escape, 16 Habit, 17 Peril, 18 India

CALENDAR OF EVENTS SEPTEMBER 2011						
				Thursday 1 10.00 Eucharist	Friday 2	Saturday 3 12.00 Eucharist
Sunday 4 <i>Trinity 11</i> 10.30 Sung Eucharist	Monday 5 17.30 Evensong 18.00 Eucharist	Tuesday 6 08.15 Mattins	Wednesday 7 17.30 Evensong 18.00 Eucharist 19.30 Vestry	Thursday 8 10.00 Eucharist 14.00 Women's Group	Friday 9	Saturday 10 12.00 Rosary and Votive Mass
Sunday 11 <i>Trinity 12</i> 10.30 Sung Eucharist	Monday 12 17.30 Evensong 18.00 Eucharist	Tuesday 13 08.15 Eucharist	Wednesday 14 17.30 Evensong 18.00 Eucharist	Thursday 15 10.00 Eucharist	Friday 16	Saturday 17
Sunday 18 <i>Trinity 13</i> 10.30 Sung Eucharist 12.00 ACM 12.30 Church open 15.30 Choral E & B	Monday 19 17.30 Evensong 18.00 Eucharist	Tuesday 20 08.15 Eucharist	Wednesday 21 17.30 Evensong 18.00 Eucharist	Thursday 22 10.00 Eucharist	Friday 23	Saturday 24 09.00 Church open 12.00 Healing Eucharist
Sunday 25 <i>Trinity 14</i> 10.30 Sung Eucharist	Monday 26 17.30 Evensong 18.00 Eucharist	Tuesday 27 08.15 Eucharist	Wednesday 28 17.30 Evensong 18.00 Eucharist	Thursday 29 10.00 Eucharist	Friday 30	Saturday 1 Oct

SERVICES

St Bride's is a Church in the Catholic tradition. The main act of worship on Sundays is the Sung Eucharist at 10.30 a.m., which is followed by coffee and fellowship in the Crypt. On weekdays the services are as follows:

- Mon:** Evensong 5.30 p.m. The Eucharist (1970) 6.00 p.m.
Tues: The Eucharist (1982) 8.15 a.m.
Wed: Evensong 5.30 p.m. The Eucharist (1970) 6.00 p.m.
Thur: The Eucharist (1970) 10.00 a.m.
Sat: 2nd Saturday Rosary and Votive Mass of Our Lady (1982) 12.00 noon
 4th Saturday The Eucharist (1982) with prayers for healing 12.00 noon

Choral Evensong and Benediction is on the third Sunday of the month at 3.30 p.m. except July and August. The Church is open for visitors on the third Sunday of the month from 12.30 p.m. to 3.30 p.m. and on the fourth Saturday of the month from 9.00 a.m. to midday. We will also happily open the Church for visitors at other times on request.

READINGS AT THE SUNG EUCHARIST

4 September <i>Trinity 11</i>	Ezekiel 33, v 7-11 Psalm 119, v 33-40 Romans 13, v 8-14 Matthew 18, v 15-20
11 September <i>Trinity 12</i>	Genesis 50, v 15-21 Psalm 103, v 8-13 Romans 14, v 1-12 Matthew 18, v 21-35
18 September <i>Trinity 13</i>	Jonah 3, v 10 – 4, v 11 Psalm 145, v 1-8 Philippians 1, v 21-30 Matthew 20, v 1-16
25 September <i>Trinity 14</i>	Ezekiel 18, v 1-4, 25-32 Psalm 25, v 1-8 Philippians 2, v 1-13 Matthew 21, v 23-32
2 October <i>Trinity 15</i> <i>Harvest Festival</i>	Deuteronomy 8, v 7-18 Psalm 65 2 Corinthians 9, v 6-15 Luke 17, v 11-19

KALENDAR FOR SEPTEMBER/OCTOBER

September

1	Thur	Feria	Hospital Chaplaincy
2	Fri	The Martyrs of New Guinea, 1942	People of Papua New Guinea
3	Sat	Gregory the Great, Bishop, 604	Church Musicians
4	Sun	11th Sunday after Trinity	Life and Ministry of St Bride's
5	Mon	Feria	St Margaret's Hospice
6	Tue	Feria	The Mission to Seafarers
7	Wed	Feria	Mothers' Union
8	Thur	Birth of Mary, Mother of the Lord	Mothers
9	Fri	Feria	ActionAid
10	Sat	Feria	Starter Packs, Glasgow
11	Sun	12th Sunday after Trinity	Life and Ministry of St Bride's
12	Mon	Feria	The People of Tunisia
13	Tue	Cyprian of Carthage, Bishop & Martyr, 258	St Cyprian's, Lenzie
14	Wed	Holy Cross Day	St Salvador's, Dundee
15	Thur	Feria	People of Galloway
16	Fri	Ninian of Whithorn, Bishop c 430	St Ninian's, Pollokshields
17	Sat	Hildegard of Bingen, Abbess, 1179	Composers
18	Sun	13th Sunday after Trinity	Life and Ministry of St Bride's
19	Mon	Feria	Bishop Gregor
20	Tue	John Coleridge Patteson, Bishop & Martyr, 1871	The Church in Melanesia
21	Wed	Matthew, Apostle & Evangelist	St Matthew's, Possilpark
22	Thur	Feria	Civil Servants
23	Fri	Adamnan of Iona, Abbot, 704	The Iona Community
24	Sat	Feria	Pilgrims
25	Sun	14th Sunday after Trinity	Life and Ministry of St Bride's
26	Mon	Feria	Hyndland Parish Church
27	Tue	Vincent de Paul, Priest, 1660	Carers
28	Wed	Feria	St Peter's, Partick
29	Thur	Michael and All Angels	St Michael's, Helensburgh
30	Fri	Jerome, Priest & Teacher, 420	Biblical commentators

October

1	Sat	Gregory the Enlightener, Bishop, "Apostle of Armenia", c 332	People of Armenia
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