



The Chapels Royal of St Peter ad Vincula and St John the Evangelist
HM Tower of London

Weekly Newsletter

Dear Friends,

The Reverend Roger Preece and his wife are regular members of our congregation. Roger is The Master of the Royal Foundation of St Katherine. The Foundation is a spiritual oasis in London – some of our chapel community have been to events there over the years. To mark Advent Roger is promoting two Festivals to mark the start of Advent. He says: -

‘People can come and stay at the Foundation and be looked after with great food. They can come for one night or up to seven!

There are concerts every day with a chance to enjoy the St Katharine's space and also, workshops with the artists to get to know their work.

We are following all the latest government guidance and full refunds are in place if we have to cancel’.

Details are in the PDF attached to the email.

I am pleased to report that Jimmy is fully recovered. We have several members of the congregation who, like the Prime Minister, are having to spend time in quarantine having been near others with CV.

It is still our hope that services will resume on the 6th December – Debbie will be in touch nearer the time with details.

“Prayer” was written by the Scottish poet Carol Ann Duffy, Poet Laureate of the UK from 2009 to 2019. The poem explores what traditional religious faith can mean in modern society, suggesting that conventional spirituality can be hard to come by while *also* implying that some forms of faith can be found in the most mundane aspects of daily life. The poem's form mirrors its thematic ideas, as “Prayer” is a contemporary sonnet; it follows some traditional rules of the form while also making the form (like its conception of religious faith) fresh and new. “Prayer” was included in Duffy’s 1993 collection *Mean Time*.

Prayer

Some days, although we cannot pray, a prayer
utters itself. So, a woman will lift
her head from the sieve of her hands and stare
at the minims sung by a tree, a sudden gift.

Some nights, although we are faithless, the truth
enters our hearts, that small familiar pain;
then a man will stand stock-still, hearing his youth
in the distant Latin chanting of a train.

Pray for us now. Grade 1 piano scales
console the lodger looking out across
a Midlands town. Then dusk, and someone calls
a child's name as though they named their loss.

Darkness outside. Inside, the radio's prayer -
Rockall. Malin. Dogger. Finisterre.

Carol Ann Duffy -written 1992

Thought for the Day

From Canon Roger Hall

https://youtu.be/9_EtH-IanAg

(We have had some trouble with this link sent on Tuesday, and we apologise if you were unable to access it. It worked for some and not others, so we are putting it down as a YouTube mystery.)

Music from Master of Music, Colm Carey

Requiem for String Orchestra - Toru Takemitsu (1930 - 1996)

<https://www.youtube.com/watch?v=JZqazBEIzHg>

Note on the music by Jeremy Grimshaw

When Igor Stravinsky was introduced to Toru Takemitsu in 1959, he was taken aback by the young Japanese composer's frail, slight frame. "How could such severe music come have come from such a tiny man?" he is said to have wondered aloud. Just prior to their meeting, the elder composer had happened upon a recording of Takemitsu's haunting Requiem, a piece for string orchestra composed in 1957, when Takemitsu was just 27 years old.

The severity that so struck Stravinsky is apparent even from a cursory glance at the score: all three sections of the work are ponderously slow (Lento, Modère, Moins Lent; "I was never able to write an Allegro," the composer once quipped); likewise, the variety of orchestral colour that one encounters in Takemitsu's later works (such as From me flows what you call Time from 1990) is absent, ceding the weight of expression to the slow, wrenching harmonies and the subtleties of the string scoring. The first section is characterised by a rich texture of chordal accompaniment, against which Takemitsu's angular melodies proceed. The middle section is punctuated by more forceful, homorhythmic passages, as well as occasional unison lines unadorned by harmonic underpinning. The last section builds in intensity, heightened by the spare use of effects like portamenti and string harmonics. The harmony ends ambiguously, underneath a violin solo that follows a twisting, ascending path into the ether.

Jigsaw Puzzle



This week's jigsaw puzzle is a picture of the silver Ethiopian Cross in the Chapel.

<https://www.jigsawplanet.com/?rc=play&pid=235b31510fcc>

Wordsearch

Here is a Wordsearch with 16 Bible words. Print it off and see if you can find them all. Words may run in any direction, including diagonals. You may find other real words in the grid but you do not get any credit for those! Solution next week.

A	R	S	R	E	W	O	P	O	K	D	A	D	U	T
B	U	L	Y	C	Y	Z	R	R	E	H	C	A	E	T
K	L	E	M	A	C	O	U	Q	U	A	R	C	L	Y
E	E	G	P	V	I	L	M	E	S	S	I	A	H	H
C	R	N	E	Q	U	I	V	I	X	F	R	O	P	M
N	X	A	O	M	O	D	G	N	I	K	I	T	I	Y
A	T	J	G	I	B	I	E	R	H	O	K	H	Y	S
R	M	H	I	A	T	X	C	A	X	T	P	Y	E	T
E	I	O	R	B	W	A	B	I	V	A	V	F	Y	E
V	B	V	V	O	S	D	L	L	R	Z	I	F	E	R
I	U	I	Q	U	N	L	L	E	L	L	B	I	X	Y
L	R	K	U	O	L	E	S	L	V	U	B	A	E	R
E	E	M	E	V	U	H	S	H	E	E	A	P	L	E
D	H	W	N	E	I	G	H	B	O	U	R	R	F	T
I	C	A	K	O	S	D	O	M	I	N	I	O	N	S

ANGELS
CAMEL
CHERUBIM
DOMINIONS
DELIVERANCE
KINGDOM
LIFE
MESSIAH
MYSTERY
NEIGHBOUR
POWERS
RULER
RABBI
REVELATION
SACRIFICE
SERAPHIM
TEACHER
THRONES

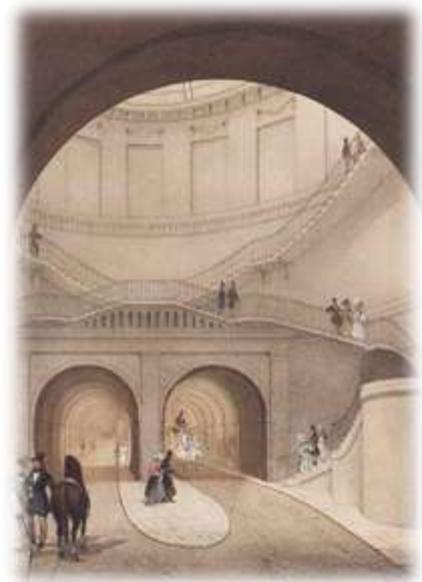
Solution to last week's Wordsearch

F	R	E	K	S	B	W	O	U	D	C	H	Y	P	D
I	S	G	O	R	Y	M	N	D	R	K	P	I	K	R
L	C	R	A	S	P	G	X	I	V	M	U	S	T	I
J	R	C	E	W	A	H	U	X	A	Q	U	E	M	L
A	E	I	O	M	W	L	O	L	I	P	O	V	I	F
V	W	E	X	Y	M	W	C	Y	P	E	C	O	D	L
U	S	T	F	S	L	A	U	I	H	L	F	F	L	F
Q	S	M	I	B	Q	U	H	B	Y	I	W	Y	L	L
U	L	I	C	W	A	S	T	E	R	F	R	A	I	Z
N	I	A	L	S	R	E	M	A	G	U	A	L	R	I
W	A	V	U	T	E	L	L	A	M	D	V	U	D	B
I	N	I	T	A	L	L	Y	P	R	A	E	C	I	V
B	I	X	P	L	U	M	B	L	I	N	E	L	L	E
E	D	Z	I	B	R	E	P	A	P	D	N	A	S	J
P	L	U	N	Q	L	I	V	Y	A	M	B	I	P	Y

Our Congregation – Gill Howard on the Brunel Museum

In case you have never discovered it, a little hidden treasure of a museum lies across the river at Rotherhithe. It tells the story of the building of the Thames Tunnel, the first under a navigable river anywhere in the world! It was Marc Brunel's inspirational project, and he was brilliantly and bravely assisted by his yet to become famous, engineering son Isambard, at the age of 19. The tunnel was started in 1825 and was projected to take 3 years to build. It took 18 years – over time and over budget is not a modern phenomenon! The Thames was relentless in its efforts to break through and it was terrible work for the poor miners. Isambard himself almost died in one of the floods when he was 21. He went to Bristol to convalesce from his dreadful injuries and there he forged his own career and began to change the world! It is something of a miracle that the tunnel was ever completed and even more so that it is still in use today by the misnamed Overground, from Wapping to Rotherhithe! Victorian pioneering at its best, the tunnelling shield and lining process which Marc Brunel created was the forerunner of every similar piece of underground construction since, including the Channel Tunnel and the new Thames Tideway super sewer. The highlight of a visit to the museum is to descend over 40 feet underground in the original shaft which became the Grand Entrance Hall to the tunnel when it finally opened in 1843.

www.thebrunelmuseum.com



Historic Royal Palaces

Growing tired of staring at the same four walls? Lockdown might have us craving crowded parties and mass gatherings, but back in Elizabethan England spending time cooped up in cramped rooms was all the rage.



HRP curator Eleri Lynn explores the Renaissance concept of 'multum in parvo' ('much in little'), and how looking at Elizabeth I's lifestyle might help us appreciate the small things during this latest period of lockdown.

bit.ly/muchinlittle-blog

A Prayer

Please continue to remember those on our sick list – some of whom are very poorly

Marian, Isabelle, Rustom, Jo, Rory, Lucy, Judy, Neil, Fiona and Pat.

RIP Paul Kumble. Della Howard. Susan Doughty.

Those affected by the coronavirus.

God of love,

We ask for your blessing on

those who are ill,

those who are vulnerable

**those who are worried about
themselves and those they love,**

and for those who mourn.

We ask this through Jesus Christ our Lord. Amen.

With best wishes and prayers, Roger.



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