

+ ST GILES'  St Margaret's

Joint Benefice Magazine

Summer 2024

Oxford Priestings

Our own Sian Gronlie was ordained along with five others at St Giles' in June

Youth Pilgrimage

The young people in the benefice visited several sites in Oxfordshire

— Introducing the summer edition

of the benefice by the benefice for the benefice



Welcome to the first issue of our relaunched benefice magazine, put together by our benefice manager, Billy Morton. We're hoping to be producing this on a quarterly basis going forward – it will be mainly distributed online, but we'll also have a few printed copies for those who prefer something more tangible. (The benefice now has a fancy new photocopier with folding and stapling, so that we can easily run off more copies if we run out!).

Please send any feedback to Billy: manager@StGilesStMargarets.org. Our next issue is planned to go out in early November, so if you have any content – reports, announcements, personal reflections, reviews – please do send it through to the same address. Our next issue will have the theme of *music and faith*, so anything connected to that theme will be particularly welcome!

Daniel Walters, Vicar

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Communities of Faith

I've been thinking a lot just recently about community. It was sparked by something John Rees spoke to us about at the St Margaret's weekend in Cuddesdon: when we think of the reasons we have for coming along to church each week, hopefully the list will include things like encountering God in word and sacrament, in the liturgy and music, and in the rhythm of liturgical life punctuating our year. And yet, for many of us, that list will also include something about community.

Now this can be taken on (at least) two levels. Our Christian faith is not an individualistic one. Yes, the first disciples responded to the call of Christ as individual human beings, but they were called to become a *community*. The religion that Christianity grew out of, Second Temple Judaism, focused on Israel as a whole as the *people of God* (this was never repudiated by Jesus or his followers, but rather *expanded* to include the rapidly growing early Church). And it was frequently whole households who were baptised together, rather than individuals.

Above all, the liturgy of the Eucharist emphasises this collective nature of our faith. We are gathered together, we hear the word of God together, and we receive bread and wine together, before we are sent out into our busy and separate lives, bound together by our collective prayer and worship.

However, as well as this theological or spiritual sense of community, there is also a much more prosaic one – we come to church to see our friends, the people we like. There is no shame in this: it is not a failing for a church community to attract people that we like, and the desire for human connection is one of our most basic needs.

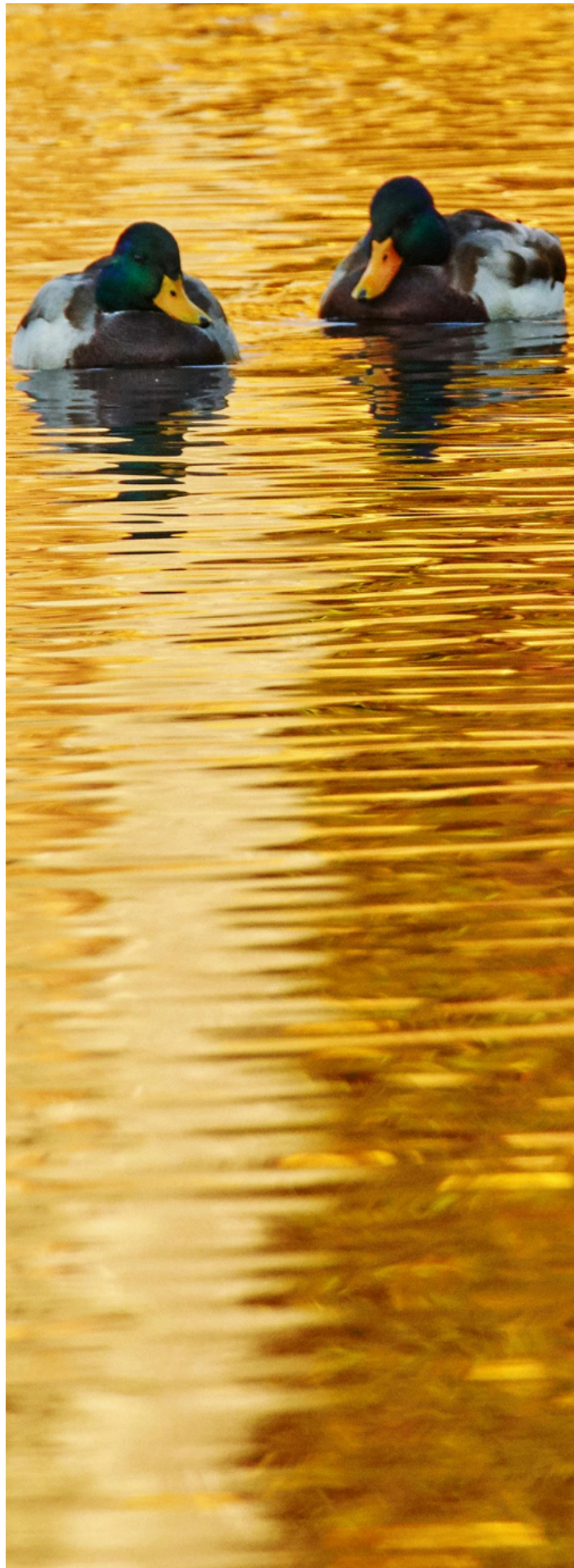
And yet the danger, as many have warned over the decades (if not centuries), is that if this becomes the sole, or at least primary, reason for us to attend church, the nature of the church community itself can change – it can become more insular, less open to the outside world. And so one of the primary purposes of the church – to draw people into a relationship with the God who is our creator, redeemer and sustainer – is undermined. In those circumstances, William Temple's famous aphorism that "the Church exists primarily for the sake of those who are still outside it" rings hollow, and the danger of "church as club" rears its ugly head.

I was especially mindful of this as we prepared for this period of our two parish church communities worshipping together, while St Margaret's church building is closed. Every church community that I have ever been a part of has its own distinct "feel". Partly this may be due to factors like location, local demographics, liturgical tradition, theological emphasis etc. But more than anything, I think, it's simply the combination of these particular people in this place at this time. Of course, that constantly changes organically, as people join and leave a parish church. But nevertheless, it's natural for people to feel a particular affinity for a particular community – not because it's inherently "better" but because it's where they are known, where they feel comfortable, where they are loved.

What happens then, when we bring two communities together, as when St Margaret's recently joined St Giles' for a period of time? No doubt it presents challenges, with so many unfamiliarities for everyone, and necessary compromises on both sides. And yet, it also helps us bring to mind, in a very real way, that the Church extends beyond our local group of worshippers, and encompasses the whole worldwide community of those who endeavour to follow the Way of Christ.

As so often, I needn't have worried. Even knowing of the many personal links which exist between individual members of St Giles' and St Margaret's, I have been thrilled to see how well our two communities have come together. It may have been in part an accident of circumstance, but I truly believe that – despite the particularities and unique strength of our two communities – God is blessing this period of our time together, and will continue to do so.

Daniel Walters





Oxford Priestings

Sian Gronlie ordained at St Giles'

Our very own Sian Gronlie was ordained on the 23rd June at St Giles' along with Samuel Durley, Naomi Gardom, David Gimson, Robert Rogers and Lucie Spiers. The service was open to guests only, but it was also livestreamed - the recording of this is still available on the St Giles' YouTube channel.

The ordination was carried out by Rt Revd Steven Croft, Bishop of Oxford. If you were not present, please enjoy the photographs on the next page, taken by Emma Thompson and posted by the Diocese of Oxford.

Sian's ordination was followed by her first Eucharist the following Sunday, after which there was a garden party at the vicarage, which was enjoyed by members of both St Giles' and St Margaret's.



Toeing the Tow Path

Children's Worker Eva Walters reports on the Youth Pilgrimage this August

The weather hasn't quite been our friend, with some of the highest temperatures of the week, so we've had to adapt. We still have walked a long way and we're so proud of all six of the young people who came along with Claire, Olivia, Jaime and me.

Monday

We started by taking the train out to beautiful Goring and with a eucharist in St Thomas' Church. Claire led us in a beautiful service before we set out reflecting on the Woman at the Well. We were very glad to also be joined by David who helped us with the musical side as we sang out pilgrimage hymn, "To be a pilgrim".

Then the hard work started, an 8.2 km walk mainly following the Thames towpath. We stopped at St John the Baptist Church for lunch on the way which was a welcome break. The church is not usually open but we found some of the lay people there caring for the beautiful inside. They offered us use of their toilets and a cup of tea.

Soon we reached Cholsey and after a quick detour to Agatha Christie's grave, we were able to make the train in time for our dinner at Pizza Express. Day one had been a success!



Tuesday

Tuesday was a smaller group, but it felt like the hottest day. We again caught the same (early) train to Cholsey to take up where we had left off. We tried to get as much done as we could in the morning when the air was cooler and actually made record time on the walk to St Nicholas to meet Lucy and Dan.

We found this church shut, as many now are during the day, but the churchyard was busy with volunteers clearing the ground of invasive species. They were pleased to have met us and I hope we helped their work with our Taizé chant of "Ubi Caritas".

One part of great part of pilgrimage, apart from those who join us and who we meet along the way, is the annual Murder Mystery. This is something that has been happening for over thirty years, including last year. Yesterday, David* had been unfortunately done away with on the train. Today was Dan's* turn to be run over by a pram. Who is the murderer? All will be revealed on Friday.

After we said goodbye to the Kent family, we made our way to Benson's Lock. After a quick adjustment to the risk assessment, as the bridge to the side where our bus stop was impassable, we took a rather lovely trip part way down the Thames on the Ferry Boat. By now the sun was high, so we treated ourselves to an ice cream before catching the "River Rapids" bus back for dinner at Cosmo.

Wednesday

We paused our walk along the Thames today in order to travel to Wantage to spend a day with the Community of St Mary the Virgin. The bus there from Osney Island took a good 40 minutes, but this allowed some rest as we had had an early start.

At the convent, Sister Elizabeth-Jane welcomed us and showed us to the chapel where we were all able to share in the Eucharist. We had arrived on the Feast of St Ignatius, so following a cup of tea and biscuits, we made our way to the St Mary's Church on site where we explored a formed of Ignatian prayer and reflection together before joining the nuns for their midday office, Sext.

After a very hearty lunch of lasagna and baked apples, we rolled out of the grounds on a walk around Wantage, again following a stream. The murder stuck again, poisoning Catherine* and Eleanor*. We also had to revise our risk assessment again when we found the way blocked but all made it back safely for the Terce service. The nun who had arranged our visit with the site managers, is called Sister Lizzie-Ruth. She is the youngest nun who has only lived onsite for five years and hasn't yet taken her final, forever vows. Sister Lizzie-Ruth patiently answered all the young people's thoughtful questions about her calling and vocation. All the nuns made us feel so welcomed and seemed very happy to see us.

We finished with our delicious light supper before taking the long bus ride home.

Thursday

It was a later start today, and some had a longer lie-in than expected. We had opened this leg of the pilgrimage, along the Thames path towards Binsey, to our whole church family. We had quite a band of all ages join us, either at the church, at The Perch or at the Treacle Well.

Claire again led us in worship and the Eucharist, incorporating the Ignatian inspire prayers from Wednesday. We shared in the service in the quietness of St Margaret's, Binsey churchyard. Unfortunately, John was the latest victim, leaving our detective, Zahra, somewhat stumped as to who the murderer is!

There was just time for a quick snack break (Sam's renowned gluten-free brownies) and an explore of the church (we were fortunate to have Richard join us to explain some of the history) before we made our way to The Perch for a very family-like meal together.

We beat the storms home, to rest before our big final hike tomorrow.

Friday

After a brief pause to carry out another "murder" next to the station, we started back at Culham for the last day, walking down towards Dorchester Abbey. It was another warm day but with a breeze coming off the river to spur us on. We were greeted by Lucy and Dan again and enjoyed our lunches together.

Next we met Tim who was our guide around the abbey. and for Tea and Tours around the Abbey. He was brilliant with lots of extra information not found in the guidebooks. He gave our young people a choice between looking at the architecture on the outside or going up to see the organ. Can you guess what they asked to see? The had a new found appreciation of our organ scholars after seeing that organs inner workings!

The day wasn't over then either, Stephanie then invited us into their famous tearooms (Claire had been excited about the cakes all week). She was so welcoming, and had prepared us a lemon drizzle cake *and* a chocolate cake! We also found out their record for most cakes eaten (15) and how many slices of cake are eaten each day at their festival in May (3000!).

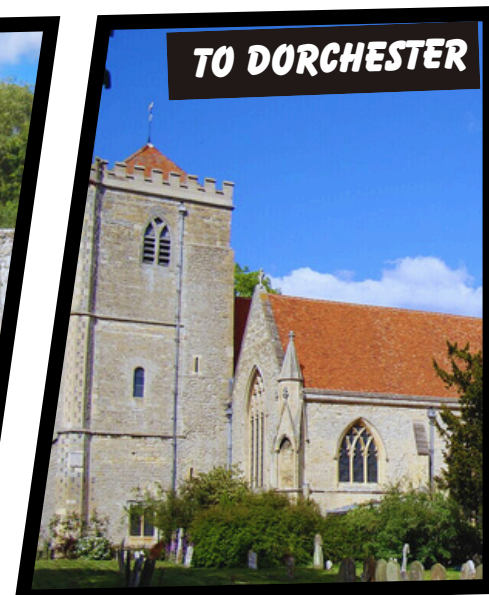
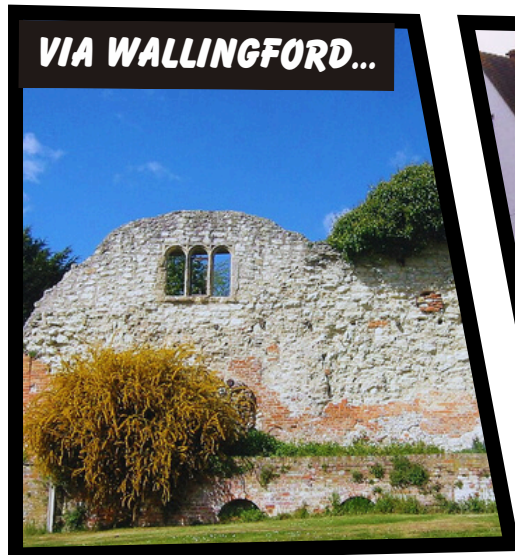
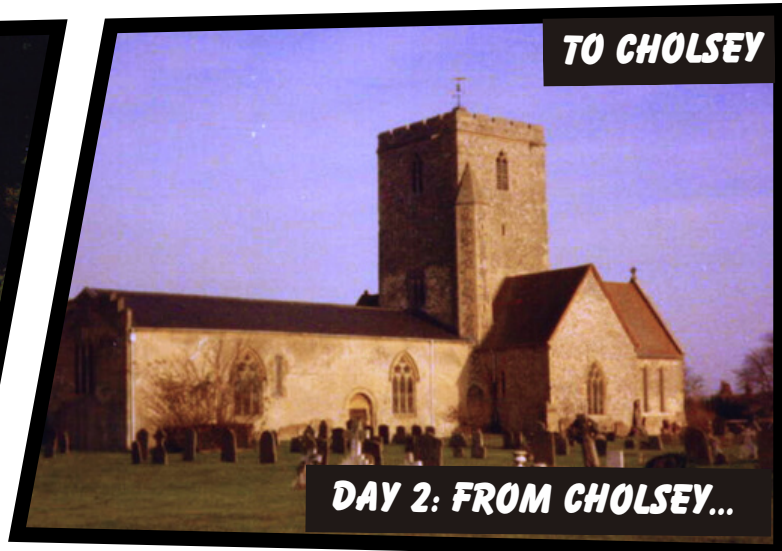
To finish off our visit we had a service to renew our baptismal vows together outside in the sunshine. We sat in the shade where the monks quarters would have stood. It was a perfect ending together.

It really has been a wonderful week of again walking alongside our brilliant young people. The pilgrimage is such a fantastic week, and despite the heat we've all made it safely to the end. Thank you so much to all who supported us in prayer and to the Oliver Heaton Trust for subsidising this week.

*No parishioners were harmed in the making of this pilgrimage

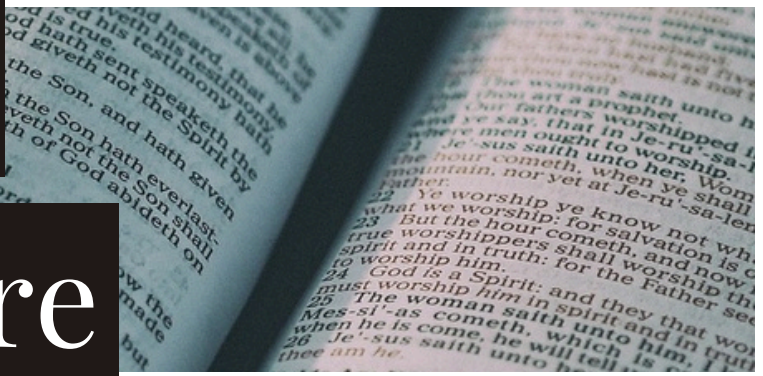
Eva Walters

THE PILGRIMS' WAY



Bible as

Literature



No question, the literariness of the Bible is prime, and necessary to its understanding. The literariness of this book of books (66 canonized books) stands out, with its rich mix of literary genres. Poetry, of course, and massively in the Jewish hymn-book, *The Book of Psalms*, with its show-off acrostic verses, like the astonishing 119th, but also elsewhere, as in *Lamentations*, the couplets of whose first four chapters each begin with a letter of the Hebrew alphabet, and proceed in alphabetical order. So much poetry - popping up all over the place - but generically there's lots more: chronicles, and epistles, and prose narratives of various lengths - short-stories about Noah, Ruth, Jonah, Job and Paul, and longer ones, sort of novels, about Jacob and David. Jesus, subject of so much Biblical story, is celebrated not least as a teller of short stories, what we know as parables.

So many strong literary *characters*. Recognising their power is the basis of the claim of important Jewish literary historian Harold Bloom that the narrative assembly from *Genesis* and *Exodus*, David Rosenberg's *Book of J* (1990) - stories traditionally ascribed to the so-called 'J Author' of bits of *Genesis* - should rank with the greatest literary classics, Chaucer, *Hamlet*, Tolstoy, Kafka, and so forth.

Other critics, like the influential literature professor turned Bible translator and commentator Robert Alter in his *Genesis* (1996) - forerunner of his majestic *The David Story* (1999), translation and commentary of *Samuel* and *Kings*, and his also wonderfully telling treatment of *The Book of Psalms* (2007) - prefer to take *Genesis* as the traditional redacted textual whole. As I do, not least because of its instantiation of the Bible's most ubiquitous literary trope, namely doubling, two-ness, saying it again; this Book's founding of the Bible's habit of repetition. The book of beginning stories, that's full of them. From this beginning, characters come always in pairs: Adam and Eve, God and the serpent, Cain and Abel, Abram and Lot, Sarah and Hagar, Isaac and Ishmael, Jacob and Esau, and so on; paving the Biblical way for Moses and Aaron, David and Saul, Ruth and Boaz, Peter and Paul, and the rest. Perpetually self and other. In texts, which are repeatedly a matter of saying it again. *Paralipomena*, as this is known, textual supplements - as knowingly in the Vulgate Bible's title for the two books of *Chronicles*, the supplements of the two books of *Samuel* and *Kings* - *Primus Paralipomenon* and *Secundus Paralipomenon*.

Repetition. Momentously recognised by the 18th century Oxford Professor of Poetry Bishop Robert Lowth as the formal praxis of the Bible's Psalms. *Parataxis*, as it's known in the poetics trade. Textual double speak. All over the Bible, and in the unlikeliest seeming of Books, like the *Leviticus* of Mary Douglas's *Leviticus as Literature* (1999). So convincing a treading in Lowth's footsteps, and wonderfully paralleling the particular levitical textual business with Freud's interest in punning as the essence of imaginative utterance. Biblical punning. It makes you think of Jesus, punning's masterful practitioner. Matthew 16.18: 'Thou art Peter, *petros*, and upon this rock, *petra*, I will build my church'.

Punning: rhyming, the quintessence of poetry. As it was in the Biblical beginning. 'When God began to create heaven and earth ... the earth was welter and waste', the first words of the Bible in Alter's translation. 'Without form and void' (AV). That original double: *tohu wa bohu*, in Hebrew: *tohu*, found elsewhere, signifying emptiness and futility; *bohu*, found nowhere else, a nonce word for the occasion, a mere, an utter, *rhyme*. So in the beginning was rhyme: verbal repetition to start with. As the text goes on and on: *and God said, and God said, and God said...*

Textual repetition. Implied as the essence of the New Testament's praxis in John's Gospel's opening rewrite of the foundational *Genesis* opening: 'In the beginning was the Word, and the Word was with God, and the Word was God' (AV; *Worde*, in the Geneva version, Shakespeare's version). *Word*, Greek *logos*: no caps in Greek. And personalised in the AV. 'He was in the beginning with God; all things were made through him', and so on. A strong reading of the Greek, 'the same', which Geneva properly prefers, while also properly depersonalising the pronouns: 'All things were made by it, & without it was made nothing that was made', and so on. The creative word of *Genesis*'s speaking God. And in tune with the Gospels' verbal repetitiveness, the repeated claim to be the *pleroma*, the fulfilment, the proper enactment of the meaning of Old Testament literature. As when Jesus reads in the Nazareth synagogue from the scroll (the *biblion*) of Isaiah where the prophet wrote that he'd been 'sent to preach the gospel to the poor' and so on, and Jesus 'began to say ... This day is this scripture fulfilled in your ears. And all ... wondered at the gracious words which proceeded out of his mouth' (Luke 4. 16-21).

The relationship of New to Old momentously characterised by Paul as allegorical. In his letter to the Galatians he pronounces the 'written' story of Abraham's two sons, Ishmael and Isaac, as allegorical of the two covenants, Old Testament 'flesh' versus New Testament 'spirit' - 'Which things are an allegory' (AV, 4.24). Paul's word for this relationship is actually not the AV's noun *allegory*, but a verb, an action, 'being allegorised'. This rereading is a process. Nicely captured by the Geneva rendering: 'By which things another thing is meant'. Literary doubling; Biblical saying it again. Biblical rereading, and rewriting, as essential to getting the full *pleroma*.

Valentine Cunningham



Chewing the Cuddesdon

St Margaret's weekend at Cuddesdon

Before St Margaret's began their enforced 'exile' from the church building while works took place, Becca on the PCC made a suggestion that we might consider a parish weekend to bring us closer together. And so, thanks to the incredible organisational abilities of Claire, Lucia and Eva (the former two of whom couldn't

actually make the weekend in the end!), we found ourselves at Ripon College Cuddesdon on Saturday 14 and Sunday 15 July.

As well as a children's programme organised by Eva, the weekend included a welcome worship and compline led by Siân, a plenary and discussion hosted by John Rees, and a walk organised by intrepid walker Lucy (another volunteer who couldn't be there for all of it, but who

we were excited to see for the Sunday service to introduce us to baby Wilfrid!).

Cuddesdon seemed an ideal location, with a wonderful chapel, accommodation for those who wanted to stay over (an excellent option for those who wanted to make use of the self-service bar), but close enough to return home if a residential wasn't practical. We're already thinking about returning next year – perhaps next time with friends from St Giles?



Children's Programme at Cuddesdon

Our programme for the weekend away was really led by two things – Paul's image of The Church as a body and the children that joined us. We primarily had early years and younger primary aged children with us, so we used the familiarity of the candles, storytelling, parachute, bubble prayers and songs from Little Fishes, Sunday School and school assemblies.

So what is important about church for our little ones? Where do they see the body in its best shape?

The cry was *"Biscuits!"* but when we explored this a little more, it became evident that our youngest members love being with everyone and enjoying good times - sharing food just like Jesus did. They feel welcomed at church which is just wonderful. This went even further, as some of them revealed that they would like to help with welcoming others. I think that they do that just by being with us and part of the body, but it's worth thinking about!

Eva Walters, Children's Worker

A Word from an Organ Scholar



When I walked into St Giles' to have my first organ lesson nearly four years ago, all I knew was that it was a big instrument with lots of pipes and several keyboards including one for the feet. I had no idea of its importance in the church, the amazing repertoire that it allows the player to discover, or what a big part of my life it would become.

Although I have played piano for few years before my organ study, playing the organ, especially in a choral setting, involves more than just mastering the keyboard. Skills such as score-reading, figured bass, and transposition are also essential. While challenging at times, acquiring these skills has greatly benefited me as both a chorister and a church organist.

As I gained confidence, I was introduced to the world of choral music. I still remember my first time accompanying a singer, performing one of Handel's arias from the *Messiah*. The experience of contributing to the beautiful music echoing in the church was transformative,

and I would eagerly await the next opportunity to perform. From arias, I progressed to hymns, psalms, choir anthems, and even cantatas. These pieces require not only technical mastery but also the ability to listen to the singer(s) and lead with careful phrasing and articulation. It is remarkable to think that in just two years, I went from a novice to choral music to accompanying *Stanford in A* on the choir's annual tour to Italy, which I must say are always fantastic experiences. These experiences have also greatly helped me in my chamber music ventures at school.

My choral repertoire continues to expand significantly. Notable additions include Darke's *Magnificat* and *Nunc Dimittis in F major*, as well as verse anthems such as *This is the Record of John* by Gibbons. Bullock's *Give us the wings of faith* and Stanford's *O, for a closer walk with God* are also among the anthems I have performed. Playing organ for Sunday service in St Giles' has become my weekly routine and I greatly appreciate and enjoy it.

Certainly, the repertoire for the instrument is substantial beyond words. One highlight from my organ studying is that I have had the opportunity to discover the abundance of heavenly music written by J.S. Bach, who remains one of my favourite composers. Following the success of Grade 8 organ examination, Bach organ works remain a focus of my study, with the completion of his *Trio Sonata No. 6* and currently working on the *No. 2 in C minor*. Additionally, I have mastered the majestic *Fugue in E-flat major* from the *Clavier-Ubung III* collection, which is one of my all-time favourite pieces. I have recently started learning the massive chorale partita *Sei gegrüßet, Jesu gütig*. Apart from Bach, I have also studied pieces from the Romantic period, such as Mendelssohn's *Organ Sonata No. 3* and the chorale preludes by Brahms, including the *Schmücke dich, o liebe Seele*.

Time flies fast. My four years at St Giles' have been incredibly fruitful, and I am well-prepared to continue my organ journey at Harrow School as a music scholar. St Giles' is such a unique hub in Oxford for nurturing young organists. None of this would have been possible without the church, from whom I have received immense support and encouragement, right from my first Sunday service to becoming the St Giles' Junior Organ Scholar.

I must also thank the Young Organ Scholars' Trust (YOST), whose funding and support has greatly accelerated my progress as a church organist. It was also such a great honour to be invited by the YOST to perform in the Chapel Royal at St James' Palace.

Lastly, I am incredibly grateful to my teacher and mentor, Dr. Nicholas Prozzillo, who has always striven to give me fantastic opportunities to perform and build my experience and confidence. These range from playing with the choir to giving piano and organ recitals at prestigious venues such as the Holywell Music Room and Christ Church Cathedral, respectively. Through annual choir tours, I have experienced the rich Italian organ tradition, accompanying the choir in magnificent cathedrals, including this year in Perugia.

Overall, I will remain a part of St Giles' and will still be seen on special occasions and choir tours.

Zihan Wang





“Finding Home” at St Giles’



“The Power of Hands” at St Margaret’s

Putting the Ox in Oxford

On 6th July, Sobell House installed 31 Oxen across the city as part of their new OxTrail, raising money for their essential work. Two of these Oxen were outside our two churches: St Giles’ and St Margaret’s. This was a privilege, as the only other churches which have Oxen on their sites are the University Church and the City Church.

The Trail will be available for people to explore until the end of August, and we would greatly recommend going and having a look at the vibrant designs and interesting locations that make these Oxen special. Living in Oxford, it’s easy to tune out of our beautiful surroundings, and this is a good excuse to rediscover the buildings and areas that make Oxford such an incredible place. Locations of other Oxen include the Oxford Castle, the Bodleian Library, University Parks, and many more.

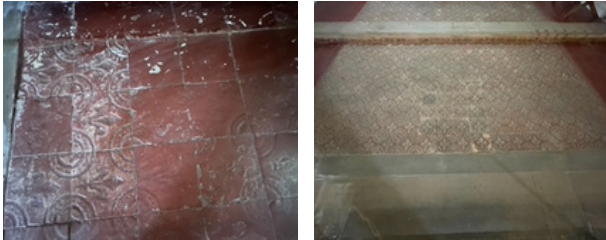
All of the Oxen on the trail have been hand designed and painted by local artists. Our two Oxen are no different.

The Ox at St Margaret’s, *The Power of Hands*, is designed by residents and carers of The Orders of St John Care Trust. The hands symbolise diversity, spirituality, friendship, and unity: all important qualities to the benefice. Sadly because of the ongoing works, the Ox was moved to St Hugh’s in July.

The Ox at St Giles’, *Finding Home*, is designed by Sarah Hutchinson-Jarman, based on her own children’s book as well as her feeling of belonging in Oxfordshire.

We hope this is the first OxTrail of many, but regardless, we’ve enjoyed having something new outside our new churches to really make us appreciate the beauty of our surroundings once again.

Godly Gifts for St Giles'



Do you remember the chancel floor as it used to be?

Probably not if you were focussed on higher matters whilst receiving holy communion at the altar rail! So take a look at the before and after photos. For some years the tiles had been partially covered in green domestic carpet to hide their rather sorry and dirty condition. In addition in the 19th century a considerable area of exposed tiling had been overpainted in red. In April 2023 repairs were carried out by Dighton and Sons and this Spring their specialist floor cleaners took a week of hard work to weave their magic, but within the limits that restoration would allow on fragile mid Victorian tiles. A suitable sealant has yet to be tried on a trial patch of tiles, which if successful, should further brighten the whole chancel floor when all are treated.

We thank God for the generous and anonymous gift of payment for this work. Also for the hard work of Mary and Richard Whitlock for the company sourcing and organising of this project. The lovely tiles enhance the sacred character of this special part of the church, and their beauty will really shine through here following church decorating in the future.

Do you go into the Lady Chapel very often?

You may not have known, that one of the two matching glass candle holder bowls held high on wooden stands was broken last Summer, probably due to a previous crack, and the bowls had to be removed. These were particularly fine hand blown bowls of Caithness glass installed when the Lady chapel was refurbished in 1996, made at a factory which no longer exists.

After much research to find an artisan who could craft somewhat similar, matching bowls to fit the stands, Emsie Sharp, an experienced and Murano trained hand glass blower from a Dorset studio was located.

The wooden candle stands have always been slightly unstable, so they have now been fixed to the floor, as a future precaution. The beautiful new bowls, paid for through insurance and two anonymous donations have now been installed in St Giles' for future generations to enjoy.

We thank God for the generous and anonymous gift of payments which finally made this replacement possible. Also for the arduous research of Hugo Brunner to locate an appropriate artisan. Such raised lit candles offer a contemplative ambience in the quiet intimate space of the Lady Chapel during special services or prayer times.

Helen Dodd

Jazz at St Giles Series 12

The very popular 'Jazz at St Giles' (JASG) series, founded by the late Jean Darke in 2012 in memory of her jazz-loving architect husband, Geoff, entered its 12th season in January 2024. We have held 83 concerts over the 12 years and raised nearly £56,000 for various charities, and since 2020 (yes – we even had 'virtual' concerts in the pandemic lockdown!), solely for St Giles' fund raising, including Project 900. Audiences have responded with enthusiasm for our ambitions, and shown great interest regarding our plans for a new organ and support for our (surprisingly large) number of organ students.

An established jazz venue!

Over the 12 years we have sold around 5,000 tickets in total, and we maintain a mailing list of more than 500 enthusiastic patrons who keep coming. We hear constantly from a wide range of talented and nationally known jazz musicians very keen to play; there are not enough dates to accommodate them all, so our policy is to take players with a variety of styles and instruments to provide a distinctive and user-friendly home for jazz in Oxford.

Our unique acoustic and fine piano (formerly belonging to Jean Darke) are significant attractions to jazz players, as is the professional sound and lighting support from David Carugo of Brookes University. Helpers from the church, and especially the local community, are much in evidence and we could not function without them. Special mention is due here to Jane Finnerty who looks after the bar also providing 'green room' refreshments for the artistes to a high standard, and Billy Morton and Mary Whitlock who look after the licensing and payments for each event.

Our 2024 series

We started our 2024 series in early February, raising the roof with knock out performances from the Oxford University Jazz Orchestra alongside the Imperial College Big Band. We followed it a few weeks later with a quieter 'Post-Bop' trio featuring jazz melodies from the 1950s and 60s led by talented Oxford saxophonist and University student Eva Fidler.





Radio 3's Alyn Shipton, Britain's foremost Jazz Historian, broadcaster and double bass player, brought his New Orleans friends in May and now we are looking forward to five exciting concerts from September to December. We start with Ewan Bleach and The Fleeting Paradise Orchestra, playing jazz from the 1920s and 30s in authentic original style. We may even see dancing in the aisles! Ewan joined with Alyn Shipton last November for an utterly memorable and co-presented evening of historic jazz and discussion which went down superbly. We have a full recording of the evening available if anyone wants to hear it. Then we move on through October with the Tommaso Starace Trio followed by a return of Philip Clouts playing music from the "Great musicians of World Jazz". November sees us welcoming for the first time Tom Thorp & the ILUMETRIS Quintet and our grand finale in December is the ever popular Budapest Café Orchestra "Myths and Magic" which will be sold out.

Sales and Promotion

The concerts are run professionally and are not cheap to put on, so ticket sales and pricing have to be sufficient to bring in a good profit. Our prices are kept well in line with similar events in the area. So far over the 12 years (touch wood), we have never run a concert at a loss, but we value very much the help of members of St Giles' and St Margaret's' in putting the word around and displaying posters on community and work noticeboards. Do look out for the piles of posters which we leave on the table at the back of the church and see what you can do to help. In fact, why not come along on 14 September to hear Ewan Bleach's band and see what it's all about! We'd love to see members of the St Giles' and St Margaret's congregations – and you can be sure to meet a lovely crowd of Oxford's jazz lovers of all ages who admire and value our resonant 12th Century jazz venue!

There's a mailing list you can join, tickets are already on sale. You can find out more at: www.jazzatstgiles.com

David Clover

And All That Jazz

What's coming up in the Autumn / Winter JASG series

Ewan Bleach and the Fleeting Paradise Orchestra. 14 September 7:30pm. Ewan Bleach returns to JASG after his major success with us last autumn. The 10-12 piece jazz ensemble plays authentic arrangements of popular songs and jazz from the 1920s.

Tommaso Starace and the Power of Three. 12 October 7:30pm. Back by popular demand. We'll hear funk, latin, bosso, ballads and swing, also music by Ennio Morricone, Stevie Wonder, Bobbie Timmons, Pino Daniele and Chick Corea.

Phillip Clouts - Musicians of World Jazz. 26 October 7:30pm. We are thrilled to welcome back Phillip Clouts and his quartet. They played contemporary Jazz with world music influences at St Giles' in October 2023 to great acclaim from our audience.

Tom Thorp and Illumetris. 9 November 7:30pm. International award-winning saxophonist/composer Tom Thorp presents his exciting new quintet - Illumetris. They join us in the first part of their European tour, with the release of their new album *There be Monsters..*

The Budapest Cafe Orchestra - Myths and Magic. 8 December 7:30pm. Unconventional and snappily attired the BCO redeliver gypsy and folk-flavoured music in their own fresh and surprising way. Their infectious music will get into your bloodstream and stay there forever.

Book now at jazzatstgiles.com



Get Involved

There are always opportunities to get involved and volunteer in church activities. Besides the usual - helping at services, be it with teas and coffees, readings or sidesperson's duties - there are some upcoming events that require volunteers.

On Monday 9th September St Giles' will be hosting the miniature fairground exhibition (pictured below) from 10am until 4pm.

On Tuesday 10th September we will also be open for visitors from 10 until 4. On the 14th and 15th, we are open for Oxford Open Doors, and also require volunteers.

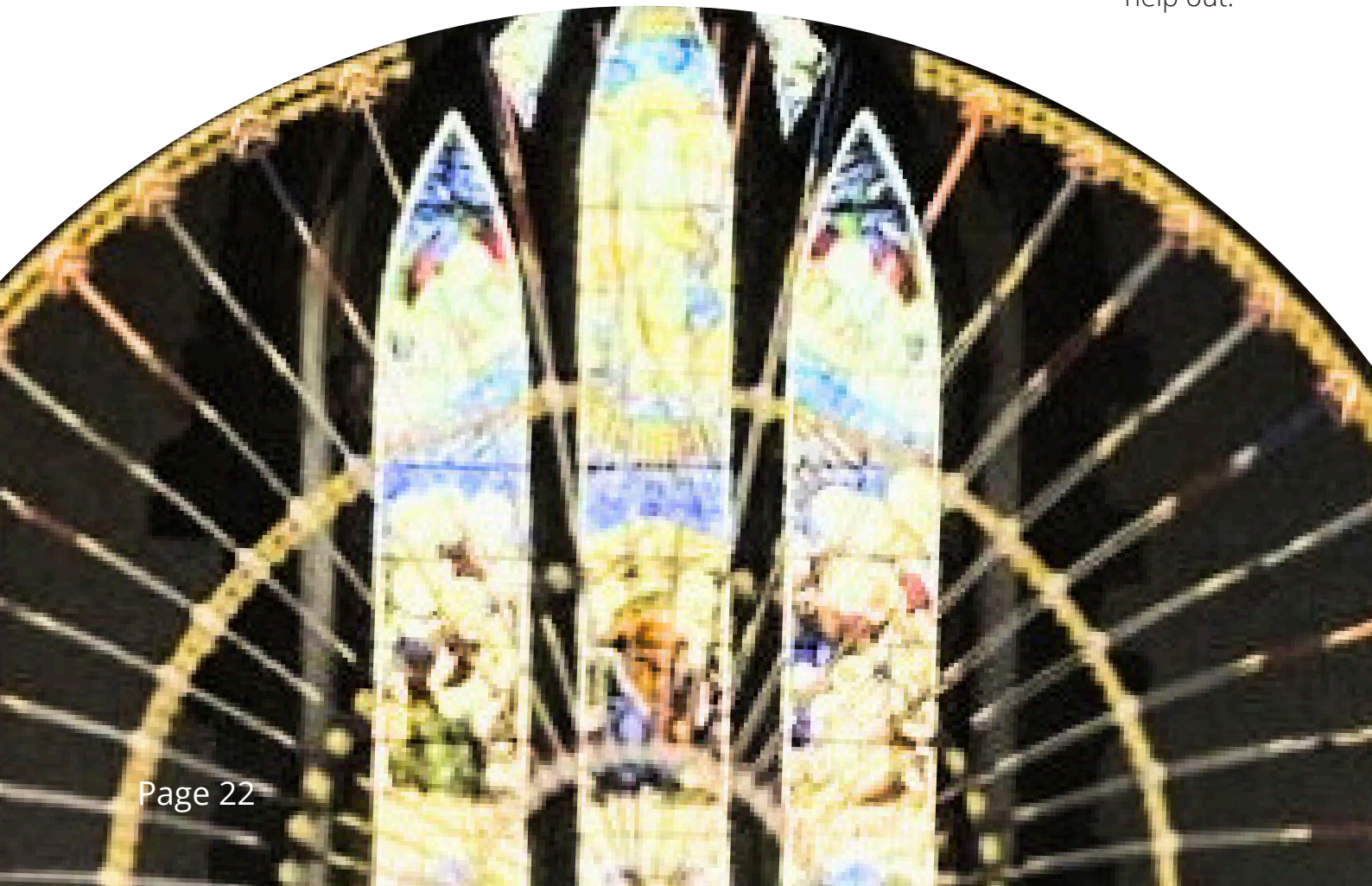
Speak to Mary, our churchwarden, for more information.

David Clover, who runs Jazz at St Giles', is always looking for volunteers also. Get in touch with him via jazzatstgiles.com

Helen Dodd is also always working on projects around St Giles', especially in the garden, so do get in touch with her to lend a hand.

Eva Walters is also looking for volunteers to help with the St Margaret's stall at the Canal Festival on Saturday 21 September. Get in touch to see how you can help.

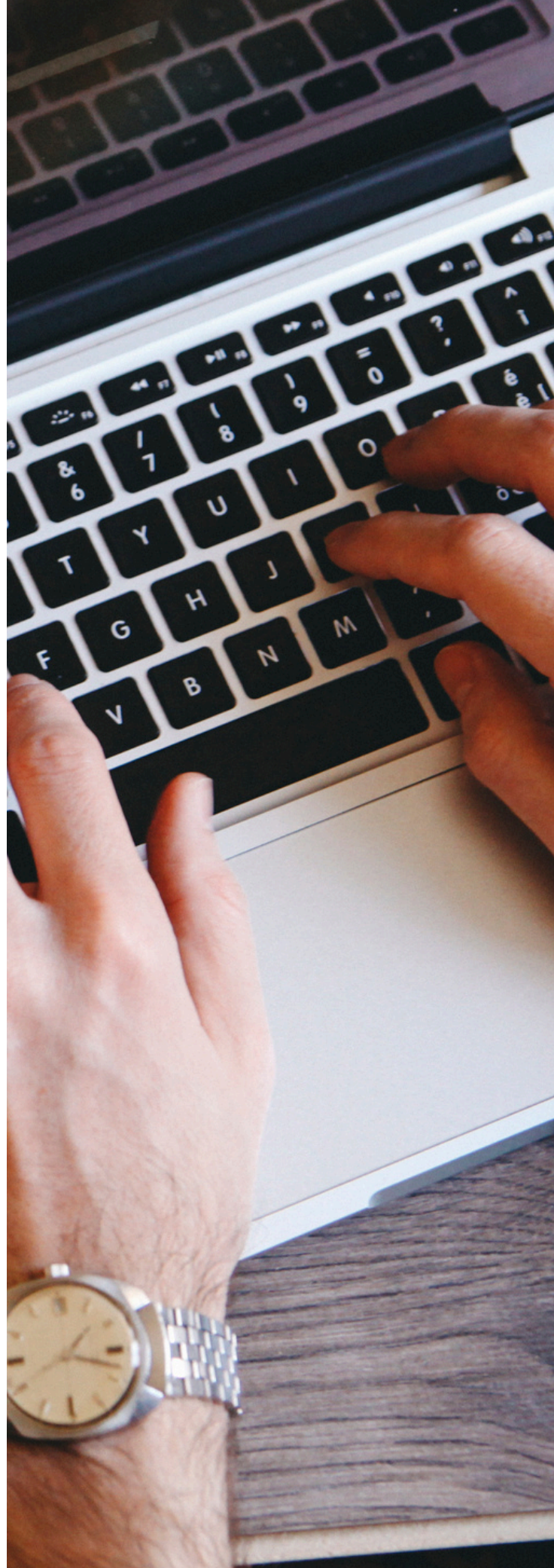
Thank you to all who already help out.



Write for the Benefice Magazine!

Send your articles,
images, reports, or
anything else you
think would suit
the magazine.

Simply email Billy at
manager@stgilestmargarets.org
with your content. We aim to
publish quarterly - next in Autumn.
The theme for the next issue will be
Music and Faith.





An unusual vista of the St Giles' Lady Chapel,
observed during a Sunday morning service.
(No camera superimposed imagery!)

Helen Dodd

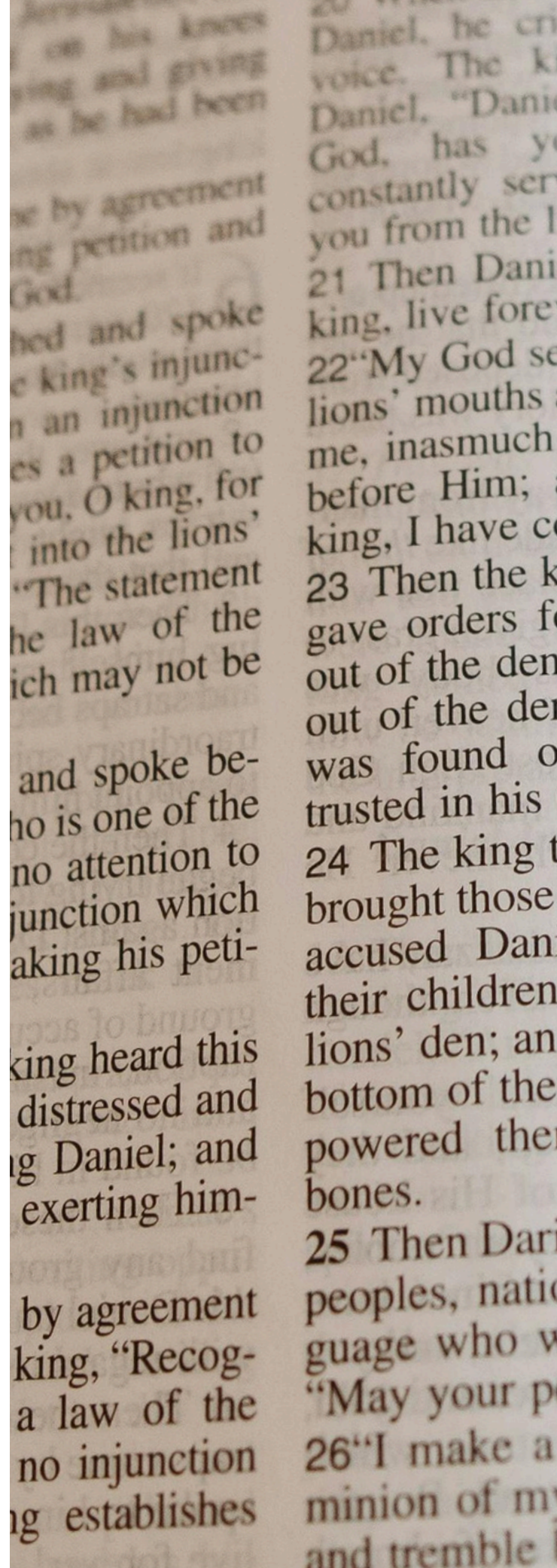
Call for Feedback

Over the past year, in both St Giles' and St Margaret's, we have undergone a certain amount of "liturgical revision", endeavouring to remain true to the different liturgical histories and traditions of each church.

The ministry team would be very grateful to hear any feedback from parishioners, thinking particularly about any or all of the following points:

- The format of the booklets (how easy are they to read, do they contain too much / not enough / just about the right amount of information?).
- Any liturgical changes that have taken place (if you've noticed any!). Are they an improvement or not? Why?
- Are there any specific changes that haven't taken place, but that you would like to see?
- (For St Giles' only) We are considering changing the pattern of 10:30 BCP Holy Communion services (introduced last year), to only the Sundays of Lent and Advent (rather than occasionally throughout the year). Is this something that you would welcome?

Please either email any feedback to vicar@StGilesStMargarets.org (who will share with the team), or speak to any member of the clergy.



Dates for your Diary

August

Friday 30 August 10-3 - *Children's Art Workshop at St Giles'*

September

Sunday 1 September 10:30 - *Farewell Service for those from St Giles' and St Margaret's who are leaving for university at St Giles'*

Sunday 8 September 8, 10:30, 6:30 - *Patronal Festival for St Giles' of Provence at St Giles'*

Sunday 8 September afternoon (time TBC) - *Blessing of St Giles' Fair at St Giles'*

Saturday 14 September - *Ride and Stride*

Saturday 14 September 7:30 - *JASG Ewan Bleach at St Giles'*

Saturday 14 - Sunday 15 September - *Oxford Open Doors*

Wednesday 18 September 7:30 - *St Margaret's PCC meeting on Zoom*

Saturday 21 September 11-6 - *Canal Festival with a St Margaret's Stall at Aristotle Lane Recreation Ground*

Wednesday 25 September 7:30 - *St Giles' PCC meeting in the Lady Chapel*

Sunday 29 September 8, 10:30, 6:30 - *Festival of Michael and All Angels at St Giles'*

October

Sunday 6 October 10:30 - *Homelessness Sunday Service at St Giles'*

Sunday 6 October 6:30 - *St Margaret's Choral Evensong at St Giles'*

Saturday 12th October 7:30 - *JASG Tomasso Starace at St Giles'*

Sunday 13 October 10:30 - *Inclusive Church Sunday Service at St Giles'*

Sunday 20 October 10:30 - *Harvest Thanksgiving Service at St Giles'*

Saturday 26th October 7:30 - *JASG Phillip Clouts at St Giles'*

November

Sunday 3 November 10:30 - *Feast of All Saints' at St Giles'*

Sunday 3 November 6:30 - *Requiem Eucharist for All Souls' at St Giles'*

Saturday 9th November 7:30 - *JASG Tom Thorp at St Giles'*

Contact Details

Joint Benefice

Vicar

Revd Daniel Walters

vicar@StGilesStMargarets.org

Tel: 01865 559409

Daniel's usual day off is Monday.

Associate Priest (stipendiary)

Revd Claire Browes

associate@StGilesStMargarets.org

Claire works in the Benefice on

Tuesdays – Thursdays, and Sundays.

Associate Priest (self-supporting)

Revd Dr Anne Holmes

anne@ac-holmes.co.uk

Curate

Revd Dr Siân Grønlie

sian.gronlie@st-annes.ox.ac.uk

Benefice Manager

Billy Morton

manager@StGilesStMargarets.org

St Giles'

Churchwardens

Mary Whitlock

Paul Rutterford

Safeguarding Officer

Lorraine Desai

St Margaret's

Churchwardens

Tom Plant

Richard Cooper

Safeguarding Officer

Becca Rose

