



Duccio's Temptation of Christ (National Gallery of Art, Washington - currently in the National Gallery's Siena exhibition)

From Desolation to New Life

As I write, two astronauts have been safely returned to earth from the International Space Station after a mission that was intended to last a week unexpectedly turned into a nine-month stay.

As someone said, it gave a new meaning to the phrase 'I'm stuck at work'. Not dissimilarly, this week also witnessed a cry for help from South African scientists in a remote Antarctic survey station who – a long way from any kind of help – are trying to deal with an aggressive and threatening colleague. Both situations leave one wondering what such extreme isolation from friends, comfort and safety might feel like.

Even if we do not find ourselves at the 'uttermost parts' of the earth (Psalm 139.9) or even beyond it, many of us might at points have felt that sense of isolation in ourselves – that unsettling sense of feeling desperately separated from God and our loved ones. The psalmists often describe this as akin to being in a 'pit' – forgotten and alone in an unsettling darkness – that feels impossible to escape. We even hear something of this in Jesus's own cries in the Garden of Gethsemane prior to his arrest, trial and crucifixion ('My God, my God, why have you forsaken me?', Jesus utters, reciting the words of Psalm 22).

This sense of desolation is not uncommon in the spiritual life and, when it comes, should be taken seriously. Long before humans thought about good mental health, St Ignatius of Loyola spoke in his Spiritual Exercises about how this sense of isolation and desolation is in fact part of the ebb and flow of spiritual life; we should not consider such a state as definitive but anticipate that consolation is on the horizon.

He also urged methods actively to resist desolation as it approaches us and to lever ourselves out of it. Firstly, he stressed the importance of maintaining our spiritual duties and disciplines (Sunday worship, a prayer before sleep or whatever it might be) even when we find them empty or meaningless; sustaining our habits will bit by bit pull us out of the pit. Secondly, he urges us actively to recall God's love and faithfulness and times of joy and fulfilment from the past to give the present moment perspective. Thirdly, he invites the one despairing to see the present sense of desolation in the light of faith as a trial that has been permitted by God but which will eventually pass. By doing so, he said, we disrupt that sense of meaningless that often defines such isolation and helps us imagine a time to come when life will be restored. Ultimately, he says, the enemy is weak and God is faithful – behold Jesus in the wilderness with Satan.

Such counsels are worth bearing in mind as we soon accompany Jesus into the mystery of his Passion: 'weeping may tarry for the night, but joy cometh in the morning' (Psalm 30.5).

With April arriving, so does spring and the warmer weather that I am sure we have all been looking forward to.

The lawn at the front of St Luke's is blooming with daffodils and the gardens at both Christ Church and St Luke's are becoming more colourful with the beautiful flowers. The month of April is a busy time in the church with Easter coming up. With that in mind, this month's magazine will feature a recipe for Simnel cake, the story behind a favourite hymn, a book recommendation and more! Also, keep an eye out for the diary of Easter Services.



200th Anniversary Bulbs

You might remember that in October, for the 200th anniversary of St Luke's we sent everyone home from church with a bag of bulbs to be planted in gardens. Well, here at St Luke's they were planted on the front lawn and they are now in full bloom! If you managed to plant yours and they have sprouted, send an image to milliekirkland@chelseaparish.org, we'd love to see them!



Sign up to the St Luke's and Christ Church Parish Electoral Roll
by using this link:

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(Paper versions will also be available at the back of both churches)



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Christ's Passion and victory over death

One of my favourite book series is *Suzanne Collins' The Hunger Games*. I came across the first book in an airport in Florida where I was preparing to return home; I had exhausted my reading material over the holiday and I wanted a new book to keep me entertained for some of the overnight flight over the Atlantic.

What was supposed to be a distraction became an obsession; I read the entire book over the course of the flight, finishing the final pages as we touched down in the UK.

The books tell the story of a young woman named Katniss Everdeen who lives in a post-apocalyptic North American nation called 'Panem'. A cruel state, Panem's power is concentrated in its decadent 'Capitol' which rules over twelve districts, themselves supplying goods and resources to the people of the Capitol to enjoy while the districts languish in varying degrees of poverty. The system is maintained through fear and terror, epitomised by their annual 'Hunger Games' which sees two teenagers from each district be sent to an arena as 'tributes' to fight to the death in a much publicised spectacle.

Originally a trilogy, the series was perfect for seventeen-year-old me as a work of young-adult fiction: full of drama, violence, high stakes action, fighting, and tortuous romance. Since their initial publication a slew of big-budget films have been made from them as well as a

further two books, the latest of which came out in March (last month) titled *Sunrise on the Reaping*.

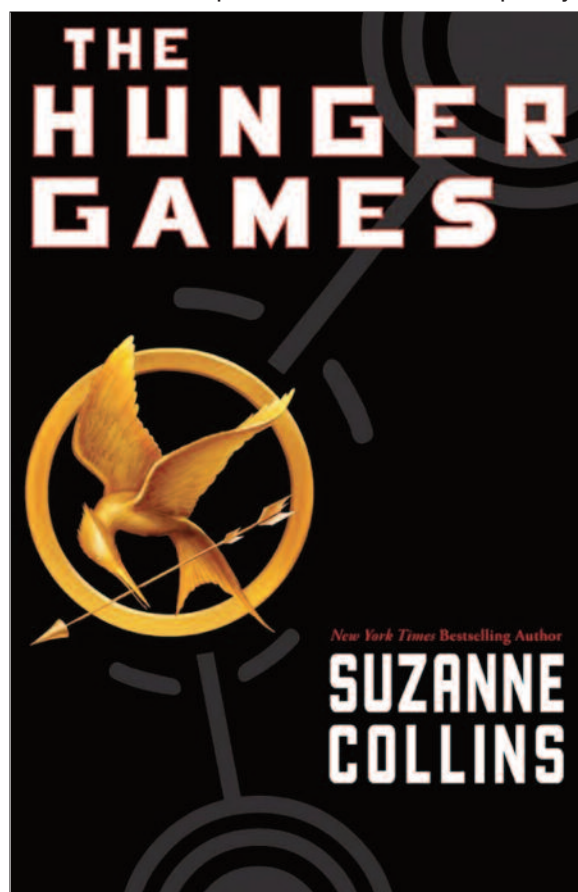
While thirty-year-old me still enjoys the thrill of their exciting narrative as a bit of escapism, upon further inspection these books strike me as a suitably Lenten read, full of deep Christian allegory that emerges even with gentle scrutiny.

One early passage in Collins' latest book points to this almost explicitly,

front of braying, bloodthirsty crowds. From his perspective, he tells us that 'the crowd looks drunk... hooting and hollering, red faced and sweating. People chuck bottles and trash at us... a woman makes lewd gestures at me.' Haymitch is an innocent -he has committed no crime- and yet he (and his fellows) serve as a kind of scapegoat for the bloodlust of a people hungry for some kind of catharsis which can only be achieved through ritual humiliation and ultimately death.

While this narrative is shocking and horrific to the reader, Collins subtly reminds us throughout her books that the overindulgence, humiliation, violence, and death by the authorities is in vain. There remains in her writing a sense of enduring hope, one that does not ignore the horrors of what her characters face but instead lingers in brief visions of a future where new life and peace abounds, one that no amount of death (or its threat) can destroy.

Although it's unlikely that Collins was writing for a Christian audience specifically, the significance of a book so steeped in a narrative reminiscent of Christ's Passion and victory over death during Lent is worth recognising. If you're still looking for a good Lent book, try *The Hunger Games* and see what other allegories you might find!



when the protagonist (Haymitch) is being paraded into the Capitol before he is sent to the arena in

I'm SIENA: THE RISE OF PAINTING 1300-1350 at the National Gallery

8 March - 22 June 2025

This is a once in a lifetime opportunity to see the greatest works created in Siena from 1300-1350: a landmark in European art history during a golden age.

Siena was one of the top financial centres of Europe at the time and had many wealthy patrons. It was on the important pilgrimage route the Via Francigena (from Canterbury to Rome) and had access to some of the great trading routes. The population was cosmopolitan and buzzing with new ideas and talent and at the centre of the International Gothic style.

Siena did even better than its great rival, Florence, by having the Virgin Mary as their patron. They had St John the Baptist. The Annunciation and Crucifixion are recurring themes throughout the show.

This exhibition focuses on four of the great painters of the period - Duccio di Buoninsegna, Simone Martini, Pietro and Ambrogio Lorenzetti - masters of paint and narrative. It also includes work by other marvellous painters and craftsmen that helped to shape the art of the time. Sculpture, textiles, manuscripts feature as well as reliquaries and crosiers. The courtly elegance of International Gothic can be seen in the intricate ivory carvings, stunning medallions and psalters. The level of detail and delicacy to tell a story still dazzles.

This exhibition celebrates 200 years of the National Gallery. Some of the great paintings are reunited for the first time in centuries. Duccio's extraordinary Maestà - originally 5 x 5 metres - was split up and ended up in different collections. Here we get a taste of what it must have looked like. Extraordinary to think of it being paraded around the streets of Siena.

Likewise the Orsini polytych by Simone Martini - a four part panel painted on both sides - reassembled as it was intended: the Annunciation on 2 panels and the Passion on 4 with a marbled cover and back.



The overall lasting impression is of gold and rich, glowing pigments - a meeting point between the Byzantine and the Renaissance. Stories from the Bible come alive and told with feeling. The panels must have glowed in the candlelight. The exquisite punched surface decoration on the richly gilded gesso panels surrounding the figures are as beautiful as the painting itself.

The setting of the exhibition was noteworthy: dark walls and focussed lighting made the objects glow the more. Most of the works were for private contemplation which demands you to get up close and personal. This in turn invites you to participate.

Bonuses were the rare textiles from Turkey and Iran which emphasised how cosmopolitan a place Siena was. Highly prized (there were sumptuary laws) they were backdrops for paintings in cathedrals. We saw how they were incorporated into paintings too.

One of my all time favourite painters is Simone Martini who shines in this exhibition. A gem was Christ discovered in the Temple - a belligerent looking Christ with folded arms and exhausted looking parents - it told of a human exasperation seen so many times by subsequent generations. The exhibition ends with the superb Wilton diptych.

The golden age of Siena lasted only fifty years; the black death and further plagues devastated the

population. Florence later invaded and took the artistic baton. I was surprised to hear that Siennese work began to be looked at seriously in the 19th century.

Five stars - go if you can! It is time ticketed and can be crowded, I would recommend going either late or early in the day - avoid the most crowded exhibits and go back to them later on in your visit.

To go to this exhibition is to go time travelling and see one of the most glittering times in art. Seeing the Passion and Resurrection unfold through the eyes of these artists during Lent and Easter makes it even more compelling.



*Christ discovered in the Temple,
Simone Martini 1342
Liverpool Walker Art Gallery
Tempera on panel
Presented by the Liverpool Royal
Institution 1948*

O sacred head, sore wounded (*New English Hymnal*, no. 90)

This is a hymn that our whole parish sings at St Luke's on the morning of Palm Sunday. You might think it's my favourite hymn because the music is by J. S. Bach, yet actually that's not strictly true.

The harmony that the choir sings to this melody is, indeed, by Bach, but the tune was written over 80 years before Bach was even born. The harmonisation that the *New English Hymnal* (our green hymn book) uses is called 'Passion Chorale', because that's the exact version that Bach used at the emotional and dramatic climax of his celebrated *St Matthew Passion*. And this same melody crops up a total of five times within the *St Matthew Passion*, in slightly different guises.

Perhaps surprisingly, the tune itself was originally a love song with words and music by the German composer Hans Leo Hassler. 'Mein G'müth ist mir verwirret' was published in 1601, and freely translated, it means: 'I'm all mixed up; a tender maid has done this to me! I'm totally lost; my heart is sick and sore.' How inappropriate that this entirely secular melody came to be used as a hymn tune, you might

think, and by Bach of all people. Yet the great early-16th century Protestant reformer Martin Luther was quite clear: a good tune is a good tune, and it shouldn't matter how it originated. (Incidentally, Luther never actually said 'Why should the devil have all the best tunes?', but it's helpful to think that he might have done). So Bach took this love song and made it holy to the core. Paul Simon (as in Simon & Garfunkel) clearly also felt that this old tune had legs. Paul Simon's song *American Tune* was a response to the Watergate Scandal of the early 1970s: 'Many's the time I've been mistaken and many times confused; yes, and often felt forsaken, and certainly misused.' And the tune that Paul Simon used to transmit his protest was Bach's *Passion Chorale*, well, that's to say Hassler's 'Mein G'müth'.

The words of 'O sacred head' itself have gone through the mangle too. The original was a 14th-century Latin hymn, translated into German in the mid 17th century by the Lutheran theologian Paul Gerhardt, and finally into English by the early-20th century Poet Laureate Robert Bridges; it's that last version of the words that we sing in our parish.

So, I love this hymn in and of itself, but I also love it because its music has been wrestled with, misrepresented, tortured, and bent double, but ultimately this famous hymn has come through undefeated as a

result. Now, if that doesn't represent the Christian message for Holy Week, I don't know what does.

JEREMY SUMMERLY



The tune of Hymn 90, in its original version as a Renaissance German love song

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Lent Talk: Tuesday 14 March 2025 - Meeting God in Mark with Fr Daniel Inman

Forty or so of us members of St Luke's & Christ Church's congregations arrived in St Luke's vestry for the first of three Lent talks by Fr Daniel Inman. We began with prayer.

On the screen was this wonderful picture by Piero della Francesca, which we were told had been bought by the National Gallery in 1861. Painted in 1450 in San

Sepolcro, Italy, it depicts Jesus's baptism by John, and Fr Daniel went on to explain the composition: the significance of the walnut tree; the possible reason why the Jordan River stops at Jesus' feet (the parting of Red Sea and a new Exodus?); the three angels on the left and the man undressing, waiting to be baptised on the right.

Fr Daniel went on to explain that of the four gospels, Mark's was the earliest and perhaps the least read, one reason being that it was shorter than the other three and did not include the Annunciation or the Nativity. St Mark is mentioned in the Acts of the Apostles as travelling with St Paul and his uncle St Barnabas from Antioch to southern Turkey on their first missionary journey and there are a few other mentions of him.

He went on to tell us that in the early 2nd century, when there were many records of Jesus' life from people like Mary Magdalene and St Thomas, the Church Fathers decided that only four gospel accounts could be considered faithful, accurate and endorsed: Matthew, Mark, Luke and John.

We broke halfway through for a delicious supper served by Julie and her team and then continued talking about St Mark.

I have written about St Mark in my book, *St Mark the Evangelist*, using insights from Pope Shenouda of Alexandria; the Coptic tradition has a rich account of Mark's life. According to Coptic tradition, as a young man St Mark knew Jesus well. He was born to Jewish parents of the tribe of Levi, in Aberyatolos, one of five villages near Cyrene, Libya in North Africa, a city with a large Jewish population in Roman times. His father Aristobulos, was a cousin of the wife of St Peter the Apostle, and his mother, Myriam, was the sister of St Barnabas, a rich landowner from near Salamis in Cyprus, who was one of Jesus' 70 disciple. Myriam and her sister were rich and, having been attacked by Berbers, the family were forced to emigrate to Jerusalem and had a large house just north of the Cardo (and a

little west of the Church of the Holy Sepulchre). After his father's death, Myriam was one of the wealthy widows who supported Jesus' ministry, and He often stayed in her house. It was the location of the Last Supper, as well as where the disciples hid before and on the Day of Pentecost. St Mark is said to have attended the wedding at Cana of Galilee and having tasted the wine (John 2). He is also mentioned as the young man who followed Jesus and his disciples, wrapped in his linen cloth, to the Mount of Olives, where it was torn from him as Jesus was arrested and he fled home naked. He and his mother followed Jesus to the foot of the Cross and witnessed the Crucifixion.

Mark is mentioned by Papias the Elder as having written his gospel accurately, by memory. Also, by Clement of Alexandria (15 – 205) and Eusebius (260 – 340).



*Piero della Francesca, The Baptism of Christ. 1450.
National Gallery, London.*

We bought copies of Dr Rowan Williams' book *Meeting God in Mark* and will continue our exploration next week.

To conclude the evening, Fr Baxter led us in Compline.

William Edward Narraway's Crucifixion (1960)

As we approach Holy Week and the Triduum, you will see at St Luke's – in the north aisle - that we are exhibiting William Narraway's Crucifixion.



It has been kindly lent to us by Narraway's family who are glad to renew the connection to Chelsea, where William was a member of the Chelsea Arts Club from 1960.

The painting is a dramatic account of Jesus's death, created by Narraway in 1960. As his son Nicholas wrote in last month's magazine, Crucifixion 'is monochrome, sombre and oppressive. In the soldiers at the foot of the Cross, it encapsulates the weary despair and hopelessness of those bearing witness to the death of Jesus.'

Narraway objected strongly to the killing of any living thing according to his son, and the painting seems to say "This is what happens when we go to war; humanity crucifies Him again".

As this coming Passiontide sees continuing conflict and brutality in Ukraine and the Holy Land, it is a powerful focus for our prayers and invites us to remember Christ's solidarity with us in the suffering and pain of this world – and his victory over the powers of death and evil.

FR DANIEL INMAN

Dietrich Bonhoeffer – 80th Anniversary

On the 80th anniversary of Dietrich Bonhoeffer's death, we remember the profound impact he made on Christianity.



A German theologian and pastor, Bonhoeffer's courage in resisting Nazi ideology and his unwavering commitment to the Christian faith continues to inspire believers worldwide. He is best known for his involvement in the Confessing Church and his opposition to Adolf Hitler's regime.

Bonhoeffer's writings, including *The Cost of Discipleship* and *Ethics*, emphasize the importance of living a life that reflects Christ's teachings, even in the face of great danger.

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Jesus said, "Let the little children come to me; do not stop them, for the kingdom of God belongs to such as these." Mark 10:14

Sunday School provides an opportunity for children and young people to connect with others who share their faith and build a sense of community within the church.

The Sunday school program is not just teaching children about the Bible but also establishes important values and morals that will help them grow into kind, compassionate individuals.

"The lessons are engaging and interactive, with a mix of listening, crafting, and group activities that keep the kids excited and eager to learn. My daughter attends Sunday school at Christ Church, and I cannot express enough how grateful I am for the sense of community and belonging that we have found there. She comes home with stories about the lessons she learned, the friends she made, and the fun activities they do together. It warms my heart to see her growing and thriving in such a loving and supportive environment. From the moment we walked through the doors, it felt like we were welcomed with open arms and instantly became a part of a beautiful family," said Florina, Sofia's mum.

Although the Sunday School movement has evolved over the years, its primary purpose remains the same: helping boys and girls, men and women connect with God through His Word.

Thank you to everyone who is involved with the Sunday School for everything you do to help our children grow

Our Sunday School Ethos

St Luke's and Christ Church Sunday Schools form an important part of the worshipping community of our united parish. We aim to create a sacred space in which children and any accompanying adults can come closer to God and learn more about our Christian faith. Parents and helpers are asked to model quiet and respectful listening, and to encourage an atmosphere of prayer and learning.



in faith and understanding, to care for our community and to keep everyone safe.

Have a Happy Easter holiday!

Love, Anna

On Tuesday 4th March (Shrove Tuesday), the Parish held their annual pancake party!

It was a huge success; many brilliant pancakes were decorated, and fun lawn games were played. Here are a few photos to show what everyone got up to.



The Easter Simnel Cake

The Simnal Cake has been dated back as far as medieval times.

It has evolved from a more bread-like recipe to a pudding, and eventually a cake - more specifically a fruit cake. The cake is traditionally served on Mothering Sunday but is also very commonly used to celebrate Easter Sunday. The 11 marzipan balls on top of the cake represent each of the 11 apostles, minus Judas after his betrayal to Jesus.

Ingredients

100g red/ natural glacé cherries
225g softened butter
225g light muscovado sugar
4 large eggs
225g self-raising flour
225g sultanas
100g currants
50g chopped candied peel
Grated rind of 2 lemons
2tsp ground mixed spice

For the filling and topping:

450g almond paste or marzipan
2tbsp apricot jam
1 large egg beaten to glaze

Method

1. Pre-heat the oven to 150°C/Fan 130°C/Gas Mark 2.
2. Grease a 20 cm (8 in) deep round cake tin then line the base and sides with baking parchment.

2. Cut the cherries into quarters, put in a sieve and rinse under running water. Drain well then dry thoroughly on kitchen paper. Measure all the cake ingredients into a large mixing bowl and beat well until thoroughly blended. Place half the mixture into the prepared tin and level the surface.

3. Take one-third of the almond paste and roll it out to a circle the size of the tin and then place on top of the cake mixture. Spoon the remaining cake mixture on top and level the surface.

4. Bake in the pre-heated oven for about 2½ hours until well risen, evenly brown and firm to the touch. Cover with foil after 1 hour if the top is browning too quickly. Leave to

cool in the tin for 10 minutes then turn out, peel off the parchment and finish cooling on a wire rack.

5. When the cake is cool, brush the top with a little warmed apricot jam and roll out half the remaining almond paste to fit the top. Press firmly on the top and crimp the edges to decorate. Mark

a criss-cross pattern on the almond paste with a sharp knife. Form the remaining almond paste into 11 balls.

6. Brush the almond paste with beaten egg and arrange the almond paste balls around the edge of the cake. Brush the tops of the balls with beaten egg, too, and then place the cake under a hot grill to turn the almond paste golden.



By Mary Berry from Mary Berry's Baking Bible



Wishing you a joyful Easter filled with hope, renewal, and special moments with those around you.

By supporting our local Church of England sponsored secondary school, Chelsea Academy, we aim to foster hope within the Academy community by delivering programmes that

- broaden students' horizons
- narrow the social mobility gap and
- encourage students to flourish.



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Music For Change: 8 May 2025 at St Luke's, Chelsea

Thursday 8 May brings an exciting event to St Luke's. This is a charity concert featuring St Luke's Choir conducted by Jeremy Summerly, and soloists including organist Rupert Jeffcoat and St Luke's trombones, Felix Fardell and Joe Smales.

The concert is in aid of the charity Educate, Not Mutilate, to raise awareness and donations for the charity's campaign against female genital mutilation (FGM).

I first heard of Educate, Not Mutilate when Hibo Wardere, founder and FGM survivor, came to give a talk at my son's school. I suggested putting on a concert and St Luke's sprang to mind as the ideal venue for this. I'm very grateful to St Luke's for hosting this event and to all taking part to make this a special evening. I am an occasional guest with St Luke's Choir as a singer and composer, as well as mum of Billie from the Choir. In among older favourite pieces by Handel, Mendelssohn and Stanford, the concert will include

premieres of two choral pieces written by me for the event. One is on words from Kahlil Gibran's poem On Children, and the other is based on Hibo's own words, which I am honoured that she has allowed me to use.

Hibo will also speak about her experiences and her work. UNICEF reported last year that more than 230 million women and girls worldwide, including in London, live with the effects of female genital mutilation. Hibo's aim is both simple and ambitious: to end FGM in this generation.

Already as a result of Hibo's work, thousands of adults and children in the UK are better informed about FGM. There are more safeguards in place to protect girls from being cut, and better training and information to care for women who live with the effects of FGM.

Educate, Not Mutilate was set up to support and continue this work.

In keeping with Hibo's capacity to find and share joy, this will be a celebratory and uplifting occasion.

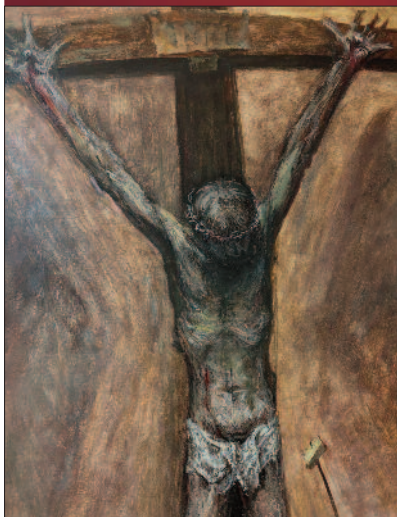
You can book for the 8 May 7.30pm concert on

Eventbrite here, or by searching 'Eventbrite Music for Change'. Tickets are free (but please do book), with donations collected on the night. You can support by joining us, by spreading word of this event, and by reading here about the vital work Hibo and Educate, Not Mutilate are doing.



HOLY WEEK & EASTER 2025

ST LUKE'S &
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Palm Sunday – 13 April

10.30am Sung Eucharist and Procession with Donkey from St Luke's to Christ Church
6.30pm Music and Readings for Holy Week at St Luke's

Monday – 14 April

8.00am Eucharist at St Luke's
9.00pm Compline at St Luke's

Tuesday – 15 April

8.00am Eucharist at St Luke's
9.00pm Compline at St Luke's

Wednesday – 16 April

8.00am Eucharist at St Luke's
9.00pm Compline at St Luke's with Choir

Maundy Thursday – 17 April

8.00pm Sung Eucharist with Foot Washing and Vigil at Christ Church

Good Friday – 18 April

10.00am Children's Service at St Luke's
12.00pm-1.00pm Veneration of the Cross at Christ Church
2.00pm-3.00pm Passion of Our Lord at St Luke's

Holy Saturday – 19 April

8.00pm Vigil Service with Lighting of the New Fire at Christ Church

Easter Day – 20 April

8.00am Holy Communion at St Luke's
10.30am Sung Eucharist at St Luke's
11.00am Sung Eucharist at Christ Church
3.00pm Choral Evensong at St Luke's

FROM OUR REGISTERS

Celebrating Fr Brian & Ramani



On Sunday 11 May at 10.30am at St Luke's there will be a United Parish Eucharist to celebrate the 19 years that Fr Brian and Ramani have been in our parish. Fr Brian will be presiding and preaching at the service, which will be followed by canapés and fizz. If you plan to attend, please be in touch with the Parish Office so we can provide appropriate catering.

If you wish to donate to the leaving gift for Brian and Ramani, you can do so until Wednesday 7 May at NatWest Bank Account Name: PCC

of St Luke and Christ Church Chelsea, Account Number: 29615410, Sort Code: 60-05-14, Reference: Gift for Brian.

Should you wish to make a cash donation, you can do so via Fr Daniel, Fr Baxter or the Parish Office.

Farewell Card for Fr Brian & Ramani

We are gathering messages for Fr Brian and Ramani that will be collated into a book and presented to them at their final service on 11 May. If you would like to contribute a message, you can do so via the link below. If, however, you would prefer to contribute a handwritten message this is also possible, and we would ask that you drop your handwritten message off in the Parish Office.

Deadline for all submissions is Sunday 20 April please.

<https://tinyurl.com/y8s2bj3v>



Thomas Bottini Brady's baptism at St Luke's

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General Enquiries

Parish Administrator/Receptionist: Tracy Best
parishoffice@chelseaparish.org

Property Administrator

(Direct Line: 020 7351 6133)
hallbookings@chelseaparish.org

Children's Administrator: Anna Stamenova
annastamenova@chelseaparish.org

Children's Choir Director: Polina Sosnina
childrenschoir@chelseaparish.org

For enquiries regarding baptism, confirmation (adults and children), marriages, funerals and home communion visits, please contact the clergy via the Parish Office. Also for the Planned Giving Schemes for both churches.

ST LUKE'S

Sydney Street, London SW3 6NH



Churchwardens: Liz Brutus and Sophie Wilson
Director of Music: Jeremy Summerly j.summerly@icloud.com
Organist: Rupert Jeffcoat

CHRIST CHURCH

Christchurch Street,
London SW3 4AS



Churchwardens: Jonathan and Louisa Price
Director of Music: Gareth Wilson 07939 378 759
Organist: Joe McHardy

Safeguarding Officers:
(for any safeguarding issues in the Parish)
Duncan Kennedy (Mob: 07548705667)
Lizzie Watson-Steele (Mob: 07855455559)

Services

Sunday Services

0800 Holy Communion	St Luke's
1030 Sung Eucharist	St Luke's
1100 Sung Eucharist	Christ Church
1500 Choral Evensong	St Luke's

Weekday Services

0900 Monday	Morning Prayer at Christ Church
0900 Tuesday-Thursday	Morning Prayer at St Luke's
1230 Thursday	Holy Communion at St Luke's

Open for Prayer

St Luke's is open for prayer from 0900-1530
Monday to Saturday

Party Venues For Hire

The Hall of Remembrance, Flood Street, St Luke's Hall, St Luke's Street, and The Hut, Alpha Place. All are available to hire for children's parties, workshops, rehearsals and public or private meetings. All halls are light and airy, on the ground floor with high ceilings. For more information contact tel: 020 7351 6133.

Youth & Childrens Activities

Children's Ministry

Sunday School takes place in term time during the Sunday services at St Luke's (10.30am) and Christ Church (11.00am). On the first Sunday of the month, Sunday School pauses at both churches as and we gather for a **Family Service** (9.30am) at Christ Church. A crèche is available during all services.

ABC Club for parents, carers and toddlers, takes place on Thursdays from 10.00am-11.30am at Christ Church.

To find out more, contact Anna Stamenova, the parish Children's Administrator: annastamenova@chelseaparish.org

Youth

Youth Events for ages 11+ take place every other Thursday. For more information, contact Baxter McRolston at Baxtermcrolston@chelseaparish.org

We also have several uniformed groups supported by the Church. If you would like to find out more about these please scan this QR code:



Upcoming Events

01 April 2025 – National Gallery Tour 1
04 April 2025 – National Gallery Tour 2
08 April 2025 – Step Up Tutoring Begins
08 April 2025 – Lent Talk Session 3: A Lifelong Passion
13 April 2025 – Palm Sunday
PLEASE SEE EASTER POSTER FOR ALL EASTER SERVICES
08 May 2025 – FGM Charity Concert
10 May 2025 – Full Bell Peal at St Luke's
11 May 2025 – Fr Brian & Ramani Farewell Eucharist at St Luke's (No service at Christ Church)
14 May 2025 – APCM in St Luke's Hall
18 May 2025 – Christian Aid Sunday
01 June 2025 – Confirmation Service at Christ Church (No service at St Luke's)
07 June 2025 – St Luke's Summer Fair
19 June 2025 – Imperial College Chambre Choir Concert
20 July 2025 – Chapel Choir of Girton College Concert

For more information on any of these events, please see our website or contact the parish office.