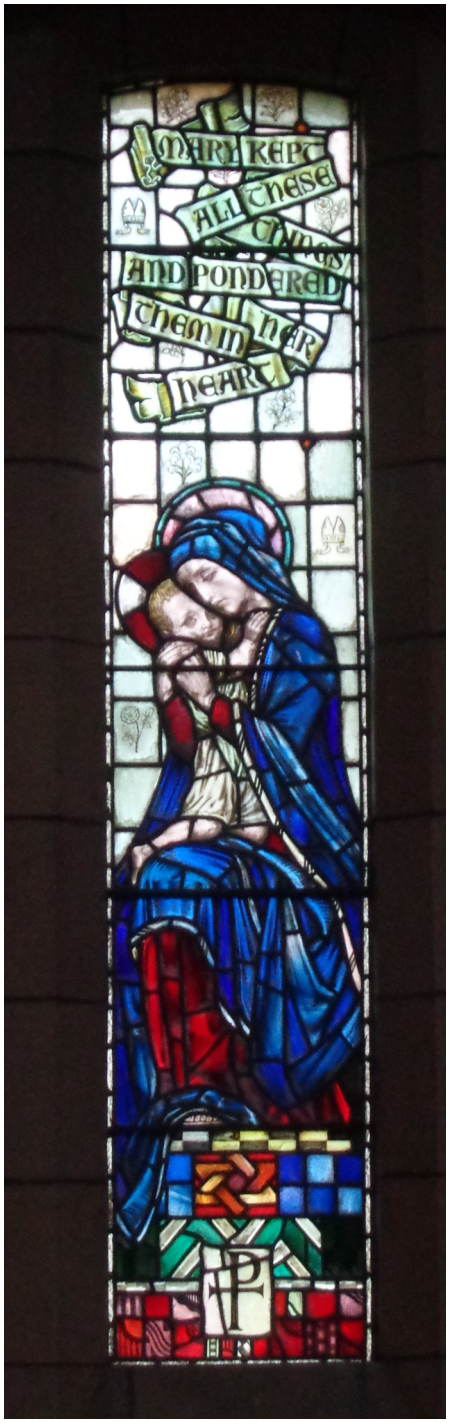


The Shell



The Magazine of St James the Greater, Leicester

Winter 2026-27

SUNDAY WORSHIP

8.30 am Holy Communion 10.30 am Choral Eucharist

6.30 pm Choral Evensong & Sermon

MIDWEEK

COMPLINE ON ZOOM

9 pm Wednesdays - see weekly sheet for links and codes

Compline during Lent - 7 pm in church

HOLY COMMUNION

12.30 pm Thursdays

See Calendar for variations and details of special services

MINISTRY TEAM

Vicar

Revd. Andrew Quigley MA (Oxon) MTh

0116 254 4113

Associate Ministers

Michael Rule BA Hons, P.G.C.E. Sheila Roberts MA

Pastoral Assistant

Miss Vicky Roe B.Phil..Ed. MA

Sacristan

Sheila Roberts MA

For further information please contact:

Church Office, St James Hall, St James Terrace, Leicester LE2 INA

E-mail: office@sjg.org.uk Telephone: 0116 254 2111

Website: *www.sjg.org.uk*

Please send items for the next edition by Sunday 31st January 2027
to Dr. Paul Jenkins at: editor@sjg.org.uk

The picture on the front cover is from the central window on the south side of the Lady Chapel.
It was commissioned by H. Percy Gee in memory of his wife, Flora Gee.
It was designed by Professor Robert Anning Bell and erected in 1921.
It shows the Blessed Virgin Mary holding the infant Jesus.
The inscription above her is, “Mary kept all these things and pondered them in her heart.” (Luke 2.51)

Photograph taken by Victoria Roe

From the Editor's Desk

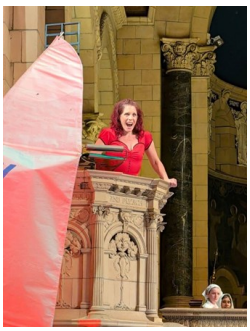


Dear Readers of the Shell, I wonder if you can help me? I have two 6 M sails suitable for a sailing boat in my garage and my wife Rhiannon, wants them to go to a good home at a very reasonable price!

You may well ask my why a land-loving Leicester city man has these sails in his possession and the answer to that question will take me the rest of this page to explain.

In September, Knighton Opera and Knighton Chamber Orchestra performed the *Flying Dutchman* by Richard Wagner in St. James the Greater. The Church was converted into an opera theatre for each of the three performances. The story of the opera is based in a coastal village and involves two ships one a Norwegian ship, with a crew of local sailors and a Dutch ship crewed by ghosts. The set for our performance had a white sail in front of the altar to represent the Norwegian ship and a sail lit in red at the pulpit to represent the Dutch ship. The role of Daland was taken by Chris Marlow, seen here in front of the white sail of the Norwegian ship.





The Dutch ship only comes ashore every seven years for its captain to try and find a wife. Local girl Senta is obsessed with the story and she leaves her first love Eric for the Dutchman. As usual in love stories things do not work out easily, but the plot is a vehicle for some of Wagner's greatest music. The question is whether this story is reality or is it in the mind of the leading lady Senta, sung by Debbie Dubberley, seen here next to the Dutch sail bathed in red light.

Who knows the answer to this puzzle?

The audience response to the three performances was very positive and certainly the singers and players gave their all to the show. It was interesting to experience the different responses to making St. James into a theatre.



The orchestra curtain and the two sails were the main cause for discussion, but everyone was happy to compromise and find alternatives to problems, so we are all still good friends.

Special thanks to Val Bayley, Moira Bartlett and Vicky Roe from the St. James Singers and Jasmine Hutton from Senior Choir who were wonderful ghosts.

Here is the group of student singers who were the ghosts on the Dutch ship.

Article	Page	Article	Page
From the Editor's desk	1	Bible Society Tyndale Quiz	13
The Vicar writes	2	Tyndale 500 and Blackburn Cathedral	14
On the boundary	3	Dine in Style at Karke	18
Pope Leo XIV Quote	5	Book Review	19
And then there was one	6	Tyndale Quiz Answers	19
Marilyn Dorum Tribute	7	Forthcoming concerts and events	20-22
Six Generations of Architects	8	Calendar of Services and Events	23-24
From the Director of Music	10		

The Vicar writes ...



Lately I've been giving some thought to the longest running building project in the world – no, not HS2, but the basilica of Sagrada Familia in Barcelona.

Begun just a few years before our own church, in 1882, it is still unfinished (although, without the planned central tower, arguably St. James' isn't either!). The central tower of Sagrada Familia was finished this year, making it the tallest church in the world.

The building is a stunning melding of Art Nouveau and Gothic styles, the kind of thing that architects in the middle-ages might have built with modern techniques and materials, had they also been hallucinating. In this case the architect was Antoni Gaudi, who died a hundred years ago, in other words with over a century of building on his masterwork still to go. To be fair the Spanish civil war, two world wars, pandemics and terrorist attacks have slowed the progress, and furthermore, the building is funded entirely by donations, with no central Church or government money. Even in Gaudi's lifetime it was clear that it was going to be a lengthy project, but Gaudi addressed criticisms phlegmatically, or perhaps theologically, saying "My client is not in a hurry"

As we enter Advent, a time of waiting and anticipation in the Church's calendar, in counter-balance to the frenetic hurry of the commercial and secular celebration of Christmas, I feel this may be a truth worth considering – God is not in a hurry. He literally has all the time in the world.

Too often we feel the pressure to rush, the heat of the deadline breathing down our necks. We are painfully aware of how little we have accomplished, and how little time remains. The tasks and challenges we face seem insurmountable, overwhelming, and never-ending. The perceived "need" for quick results and instant gratification (actually an assiduously crafted desire) steal peace, enjoyment, and the ability to be truly present with God and one another.

For this reason, I am grateful for the time I have had on sabbatical, to take some much-needed breathing-space, away from deadlines and dates. I didn't get as much done as I hoped, largely due to the other long-running building project locally – the vicarage roof repairs, but it was a helpful period nonetheless. I am also grateful to all those who enabled me the time away, visiting clergy, and our "home team" who kept our worship running smoothly (as far as I know…).

Two members of that team have reached the end of their project at St. James – David Kibert has retired as a server after more than 60 years, and Angela Jagger has ended her ministry as a Reader here, having generously stayed on for a few extra months to help during the sabbatical. I and many others are tremendously grateful for the ministry they have offered (and here I am duty bound to say if you or anyone you know might want to explore licensed ministry or join the serving team, please speak to me or William Woolley!).

To return to Sagrada Familia, I think we could all be inspired by this example – not merely the astonishing architecture, but the faithfulness of beginning a project that would not be completed in a lifetime, or many lifetimes, trusting God for its fruition, and doing that not with a huge historic bequest or ancestral riches, but by daily donations of the faithful. Our own lives of faith may be undertaken in the same spirit, and with the same funding model.

In our own celebrations of the Holy Family this season, we will welcome many children to services and carol concerts, and most of us will not live to see the seeds of faith and hope scattered there grow to fullness. But God is not in a hurry.

On the Boundary
by Angela Jagger



It was with some trepidation that one morning in January 1964, aged 17, I found myself trudging through the snow from Durham station to the headquarters of Saint Aidan's College Durham, situated in the North Bailey a few yards from Durham Cathedral. With two rather disastrous interviews behind me I was very anxious about my up-and-coming assessment for entry to the theology course in Durham University. Later in the evening, along with two other candidates, I waited outside the front door of the Head of Theology. I was second in line. Anxiously I asked the first interviewee what she had been asked. She said, 'He asked me about *Honest to God*.' My heart sank. What would I do if I was asked the same question? *Honest to God* was a book that had come out the previous year to huge controversy. Written by the then Bishop of Woolwich, some people saw it as challenging orthodoxy. I had read about half of it and could not see what the fuss was about, partly because I didn't have the background. It just seemed common sense to me. I therefore worried what I could say. In fact, I later learned that had I given this as an answer it would have gone down quite well. Robinson's book was the latest from a line of Christian thinkers trying to present to the ordinary public in an accessible way ideas that were taught in academic courses on theology. When I went into the interview, however, I was asked completely different questions, and it went surprisingly well - to my great delight, as Durham was the only place I ever wanted to go to.

Honest to God was not particularly original, but basically a summary of the thought of several other thinkers. In it I was introduced to the ideas of Paul Tillich, a German theologian who like many others fled from Nazi Germany in the 1930s and settled in N America. On that night in January, I did not know that two years later I would find myself being taught by one of his ex-students and so came to understand more than was in Robinson's book. But along with those of Dietrich Bonhoeffer (who remained in Nazi Germany, only to be executed for his opposition to the state), paperbacks by Tillich were popular among students in the 1960s. One bore the title *On the Boundary* and increasingly I have felt this has described the pathways I that I have found myself following, including that of a Reader.

A boundary tells us that life has different aspects to it. Boundaries are something we all experience. Sometimes we feel on one side of a boundary, sometimes another, or we may move across boundaries. Examples might be moving between social classes, or from one part of the country to another, between regions, or perhaps between countries where one may literally cross a geographical or political boundary so encountering different cultures. I have certainly experienced all of these. Boundaries show us that different areas of life and thought rub up against each other, sometimes in a smooth way, sometimes in a way that highlights tension, but paradoxically it is in that tension that the greatest insights can be found. I can remember for instance when I was at school joining what was known as the Cosmology Club. We looked at issues in astronomy, especially through the eyes of the then well-known scientist Fred Hoyle. These were the days before the 'big bang' theory had gained the ascendant and it was the 'steady state' theory that held sway. Hoyle and his colleagues saw matter in the universe as being continuously created. When I told my physics master I was going to study theology at university his reaction was to suggest that might I feel the need to leave the Cosmology Club? Nothing was further from my mind as I saw the interplay of science and religion as exciting and important. It was a boundary that was worth exploring.

On the Boundary . . . continued

After Durham, I spent a postgraduate year in a 'Religion' as opposed to a 'Theology' Department in Canada. The two different titles symbolised a tension between different ways of studying, and I have spent much of my time since then exploring this boundary and straddling the two. I found myself then as the youngest member of what might be seen to have been a motley crew of students from different religions and different parts of the world and the interaction between us led to never a dull moment. Among the Christians were a Welsh ex-Congregationalist minister, and four ex-Roman Catholic priests together with three Hindus, a Jewish rabbi and several exploring the path of Buddhism. Such was our 'boundary' living.

What has all this to do with being a Reader? I would suggest that the essence of being a Reader is to live on the boundary. It is essentially a lay ministry, which means that one may have one foot symbolically 'within' the church and the other firmly 'in the world'. There have been times, since I became a Reader, that some have wanted to change the nature of the role and to effectively let all Readers become deacons, the first level of ordination in the Church. I have never understood this as surely anyone who felt called to ordination would offer themselves for that path and not that of a Reader. Some have treated Readers as mini-clergy, but this is to lose the distinctiveness of the role. For this reason, when asked what my title was, I usually said 'Lay Reader' to make this clear. That indeed was the official title when I was originally admitted to the office in the Diocese of Norwich in 1984, but the word Lay was dropped some years later – I think because some saw it as suggesting one was relatively unqualified. However, many find the simple title 'Reader' confusing, as the role is more than simply reading a lesson from the Bible.

One aspect I did not appreciate when I originally offered myself for the office of Lay Reader, however, is that the way one is expected to fulfil the role varies from diocese to diocese and indeed within one diocese from bishop to bishop, and, correspondingly, the training required. When for instance I was training in Norwich, it was firmly impressed upon me that teaching, preaching and pastoral work were different sides of the same coin, each dependent upon the other. I was very surprised therefore when I moved to Leicester and in 1989 offered myself to St. James, to be firmly told that in this diocese Readers did not do pastoral work, but their role was limited to preaching and teaching. A few years later, under another bishop, the role of Pastoral Assistant was introduced, so both aspects could then be carried out by lay people, but were nevertheless seen as distinct. Considerable water has gone under the bridge since then and four bishops on from when I came to Leicester there is now a fully integrated approach. To emphasise this the term Reader is no longer used but the umbrella term Lay Minister implies that what I was originally taught in Norwich on the relationship between different aspects of ministry is the way things are now clearly seen. With the move to Minster Communities there is the intention to rely more heavily on lay ministers. Whereas I have often thought in the past that the church did not take its lay ministers seriously enough and their voice was not listened too, I do now wonder if the pendulum is swinging too much the other way.

But to return to when I began at St James. The fact that I was not expected to do any pastoral ministry meant I had the time to do other work outside the church as befitted a 'boundary' approach. As far as paid work went, I continued the teaching role that I had always carried out since graduating, including teaching Religious Studies to adults and eventually clocking up 44 years with the Open University. But the move to Leicester enabled me to return to the area of inter-faith relations that I had experienced in Canada 20 years earlier.

On the Boundary . . . continued

I spent several years doing voluntary work in this area, including in the 1990s acting as Secretary for Leicester Council of Faiths, and later some ten years as co-Chair, with a Jewish colleague, of the Leicester branch of the Council of Christians and Jews. With the rise of anti-Semitism there is sadly greater need for the work of the Council to facilitate meeting of Jews and Christians together. I also spent thirteen years as Assistant Secretary to the national Churches Commission for Inter Faith Relations. In the 1990s this was a newly formed ecumenical group which reflected the fact that the churches were beginning to realise that they had to take seriously demographical changes and offer means of supporting their members in relating to people of other faiths.

Later in 2006, one such means of support was opened in Leicester as the St. Philip's Centre and I found myself teaching there, including five years leading an MA programme. That was the only time I ever did any paid work for the Church, which I found took some getting used to, but I felt was worthwhile. Over the years I have found it rewarding to see a number of my ex-students, whether from the OU or the St. Philip's Centre put their studies to practical use, not only in the City of Leicester but further afield. They too have had a 'boundary' ministry.

So, no longer a 17-year-old but an 80-year-old, it seems time to step back and let others walk the pathway. Over the years I have observed a number of individuals try to hang onto their positions too long and I have decided to do my best not to let this happen to me.

As in the past I have relinquished various roles I have learned the importance of letting go and passing the baton on to others. I feel we are blessed in St. James by those who are working in their respective ministries. In a time, however, when all organisations are finding it difficult to get volunteers, I would encourage those who are readers (with a small 'r') of this magazine to think how you might offer your time as a volunteer, and also I say a big "thank you" to those who already volunteer. Such volunteering may be for tasks within the church, but if you have followed what I have been saying you will realise that tasks outside the church are equally important. Over to you.

Angela Jagger (ex-Reader)

Pope Leo XIV Quote



"There exists a martyrdom of those who offer their lives in a single moment, and the more hidden martyrdom of those who give their lives day after day.

This is exactly what all Christians are called to do: to give our lives with love, every day.

Our age needs men and women who have the courage to do good even when it comes at a cost. Draw close to those who are alone, support those who are weary, and seek out those who have drifted away. Have the courage to forgive, to begin again and to engage in dialogue.

Doing good does not always receive recognition and often requires effort, but this is the daily courage of charity. Friendship with Jesus Christ gives us the strength to live this way."

From :Fr. James Martin, SJ, on Facebook.

And then there was one
by David Kibert and William Woolley

Advent Sunday 1963: Six young men were admitted as Servers.

Advent Sunday 2025: Despite sojourns elsewhere, two of them served.

October 2026, another announced his retirement. In his own words:

Goodbye to all that

In the still watches of the night I have reflected recently that I should call it a day as Eucharistic Assistant and Server. Back and forth to St. James the Greater in winter months will not become easier, and I think to resign now is best.

Glynn Richerby trained me as an EA in 2010, so I have had a fair stretch. As a Server, I was appointed by Laurence Jackson in 1963, which I have been (with gaps) ever since.

I have always enjoyed being a lector, and I was long enough in the role to rise to the higher pitch of shared readings with Gill Bickerstaffe at Advent Carols in 2010, and pairing with Julia Warner to read at the Induction of Rev. Andrew Quigley in 2018.



In October 2023, I received the Bishop's letter of commendation for sixty years of service.

Relieved now of my duties, I will be able to enjoy a more leisurely life in assorted congregations.

Several years ago, after Evensong, the late David Brunning said to me, “All things come to an end.”

That sums up for me my time at St. James the Greater, which has been so memorable, but must now close.

David Kibert

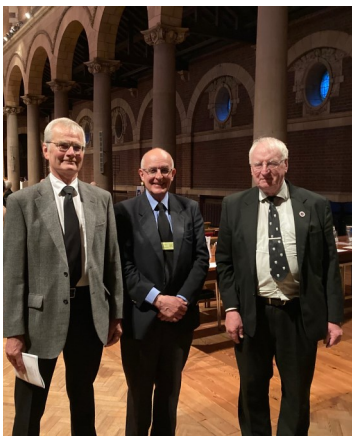
I persuaded David to return to serving post-Covid and whenever he has been on duty I was confident that things would be set up promptly and cleared away efficiently. A dependable colleague and good friend, who will be missed. We wish him well.

William Woolley

Last of the class of 1963.



Robed and ready



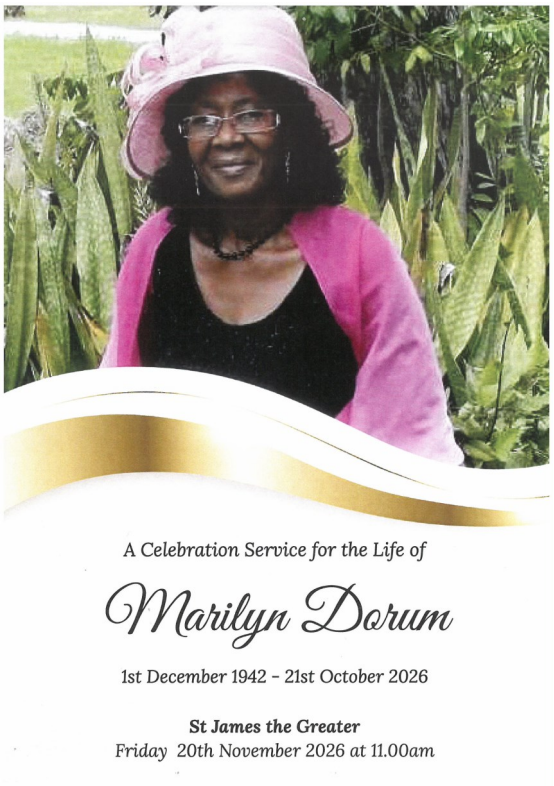
With Paul Armitage, also of 1963 class



David relaxing with a pint

Marilyn Dorum (1.12.1942 - 21.10.2026)

Tribute given at her funeral on 20.11.2026



Marilyn's life began in All Saints, Antigua.
She grew up with her siblings, Walton, Silvia, Evelyn, Emmett, Vernon, and Mirelle. Although she left at only 16 years old, Antigua remained a special place for her, and she was always delighted to go back.

When she arrived here her initial job was pressing – ironing – in the garment industry, but she soon took up her vocation as an auxiliary nurse, working at the General hospital, particularly with the elderly.

This was arduous and challenging work, and an injury sustained in the course of it eventually led to her retirement.

Here she met and married Sylvester, and together they raised a family, their daughters Sharon and Pauline. The loss of Pauline several years ago was a terrible blow for her. Although Sharon remembers quite a strict mother, I gather the experience of the granddaughters, Selina and Nicola, was slightly different, as she absolutely doted on them.

Marilyn was principled or stubborn, depending on your point of view, but she was always willing to try new things – cookery classes, line dancing, flower arranging. She particularly enjoyed going on a cruise for the first time in her 70s. She was unflinchingly generous, and would give you her last penny.

She was also an active and devoted member of this church, in worship and service, for which she is gratefully remembered.

Age and illness diminished her last years, but she passed at the age of 83, a beloved sister, mother, and grandmother. Her working life was founded on care for others, and her worship in this place shows her devotion to her heavenly father, in whose care she now rests, reunited with her husband, daughter, and those siblings who have gone before her.

The Goddards & Six Generations of Architects
by Paul Jenkins, Vicky Roe and La La Vul

In the nineteenth century, England experienced a vast growth in the economy and population. This was primarily due to the industrial revolution, urbanization of the population and falling mortality rates. People moved from farming to well paid jobs in the urban centers. Fast growing cities needed houses, factories, churches, chapels, schools, banks, shops and public buildings. A vast demand for construction created properties ranging from purely functional houses to buildings where public and private money was lavished to express the optimism of the age. The best of these structures, bear comparison with the architectural masterpieces of any age.

This building boom was made possible by the close cooperation between craftsmen and architects to meet the inexorable demand. The family of the Goddards have been architects in Leicestershire and London for six generations. The firm was started by Henry Goddard who trained as a carpenter. His first architectural work was in 1817 when he designed houses for his father, Joseph. Examples of Henry's work can still be seen today. The cottage at the entrance to Knighton Hall (1838), Lamport Hall (1842) and Medbourne Rectory (1845).

The Goddard and Sons practice established itself as one of the leading architectural firms in Leicestershire. In 1868, the company designed the clock tower in the centre of Leicester and in 1872 the Leicestershire Banking Co. HQ, later the Midland Bank, on Granby Street.

One of the fundamental ideas of the company was for the leading family members to travel to Europe to absorb ideas from Italian, French and German architecture. This influence is clear in several churches designed by the Goddards. Two of the finest examples are Melbourne Hall and St .John the Baptist, Clarendon Park Road.

In the late 1890s, Bishop Mandell Creighton advised Henry Langton Goddard to go to northern Italy to study church architecture. Bishop Creighton wanted to see a church on London Road Leicester "as should arrest the attention of the passer-by which would be a fit symbol of the greatness of the town in which it was to stand."



Inspired by the Basilica of Santa Maria Assunta on the island of Torcello in the Venetian lagoon, H. L. Goddard set to work on designing the new church and in 1899 work began on the construction of St .James the Greater Church, London Road. After several financial problems along the way, the work was completed in 1914.



The murals behind the altar of the main church and Lady Chapel were painted by Diana Goddard, the daughter of Henry Langton Goddard. She was known as an eccentric who smoked a pipe and drove a lorry. To complete the paintings in the main apse, she would often work late into the night.

In the church magazine for March 1938, the Vicar wrote that lights in the church at 2 am had caused the local police to alert him and the Verger, fearing some felony afoot, but on entering the church they found, "our fair artist gracefully balanced on her trapeze-like scaffolding, brush in hand, happily depicting the fearsome figure of Herod's slave."

The Goddards & Six Generations of Architects

… continued

In the twentieth century, Henry Langton Goddard volunteered for the Leicestershire Regiment and saw active service in France. His son, Henry Gordon, had a passion for flying and he became a pilot in the 2nd World War. He was decorated for highly distinguished service during the Battle of Britain. Both father and son studied at Wadham College, Oxford.



Anthony Goddard in the dining room at his home in Newton Harcourt

Anthony Goddard was born in 1941 and carried on the architectural practice until his retirement. Anthony studied architecture at the Leicester College of Art and Technology, now De Montfort University. He was chosen by the Royal Institute of British Architecture as the best student of 1965 and he was given a Fullbright Scholarship to study for a Masters degree at the University of Illinois, USA. After a year as assistant professor in Illinois, Anthony returned to London where he started his own practice in addition to continuing the firm's Leicester office.

In 1970, he bought a redundant warehouse near London Bridge. He converted the building into flats and took the penthouse at the top for his home.

His neighbour was a lady called Jo Jo Johnes, who at that time was the manager of the Beatles! Anthony developed a friendship with George Harrison of the Beatles. During his work on the redevelopment of the dockland area of London, Anthony came into contact with many famous people including Dennis Thatcher, who was planning to find a home for when his wife Margaret Thatcher retired!

In the picture above there is a painting of a spitfire and a very familiar country house.
The grand parents of Anthony Gordon were Henry Langton and Gertrude Phillips Gordon. Gertrude had expensive taste in housing and she became the owner of Bentley Priory in Stanmore, Middlesex. The building is a Grade II listed country house, which played a vital role in the Second World War, when it was the headquarters of Fighter Command during the Battle of Britain. The house is now a museum which explores the importance of *The One* - Air Chief Marshal Sir Hugh Dowding, *The Few* - who defended our skies and *The Many* - without whose tireless work on the ground victory would not have been possible. Visitors can discover how technology, leadership and courage forged victory, allowing Britain's darkest hour to also be her Finest Hour. Scenes from the movie 'Battle of Britain' were filmed at Bentley Priory.

The story of Goddard and Sons Architecture practice takes us from the dawn of the Industrial Revolution to the redevelopment of London's docklands with the design and construction of our beloved St. James the Greater completed along the way.

From the Director of Music

Emma Trounson



New Youth Choir

I am pleased to say that earlier this term we established a new Youth Choir group. I am grateful to Daniel MacDonald our young Junior and Youth choir accompanist for playing the piano and Edmund Santos-Merx, our Choral Scholar for acting as a chaperone and providing singing support! We have welcomed three new choristers this term. At the last Friday rehearsal we had five in the youth choir session singing lots of Stanford and learning how to read psalm chants! They are Year 6 and above and meet on Fridays 5.15pm-6.30pm. Meanwhile, our Junior Choir sessions (4.30pm-5.30pm with 15 minutes overlap with the Youth Choir) are focussing on learning foundational music reading skills such as reading rhythms – they now know their crotchets from their minims and are working out how long to hold their long notes!

Three of our Youth Choir members represented our choir performing in the Leicester Philharmonic Choir concert singing the 'Ragazzi' part in Orff's Carmina Burana and a work by Jonathan Dove alongside Leicester Youth Chorus.

Sunday Club

We have had some great Sunday Club sessions so far this term and are enjoying learning Bible stories and acting them out with Patricia. The children often make crafts to take away with them to help them remember the stories and their meaning. Our next Sunday Club is on Sunday 6th December.

Small Sounds

These sessions are still going strong and we have had a consistently good turnout each week. The families love the sessions, the children like making the frogs jump up and down in the pond and hiding underneath for a 'peekaboo' song!
They are enjoying exploring the percussion instruments and last session we played musical statues with my violin!
I am grateful for Emma Smith's support on Monday mornings, welcoming on the door. If anyone would like to visit a session, you would be more than welcome, or if you know any young families locally who might benefit, please let them know to turn up on a Monday morning at 10.30am. If you would like to get involved, even on an occasional basis, helping with welcoming, refreshments, setting up/packing up, please let me know.
Emma Trounson: dom@sjg.org.uk



On Monday 14th December, we will be welcoming BabyGigs to our session to perform their Christmas Show: 'A BabyGigs Christmas Carol'. Regular attendees of Small Sounds will be able to attend for free, but others will need to purchase tickets from https://www.tickettailor.com/events/babygigs or on the door.

Family Music Day

We welcomed a few youngsters to our Family Music Day in September. They made some fantastic junk instruments! They then played their creations in our Junk Orchestra Jam!
Thanks to everyone who donated bits and bobs, enabling the young people to be so creative.

From the Director of Music

Emma Trounson . . . continued





I am grateful to all the volunteers who came and helped with setting up, crafting, refreshments, singing and clearing up!

I led a harmony singing workshop. This was followed by a demonstration of the organ by Mike Rule and a chance for the children to have a go, which was, of course, a huge hit. The young people loved dashing around to find where the sound was coming from and making some loud and varied sounds on the organ!

Joint Evensong Services



This term, we have had two joint services of Choral Evensong. On Sunday 20th September, the Senior Choir visited St. Mary Magdalen Church, Newark, to sing a service of Choral Evensong with their choir. We have exchanged with the St. Mary's choir a few times now, so it was lovely to catch up with our friends and meet new ones. The combined choirs made an excellent sound! I conducted the service and their Director of Music, Stephen Bullamore, played the organ. The photo shows all who attended from St. James with a few of the St. Mary's choir members. We also had a chance to admire their recent renovations; they have had a lovely kitchen and some toilets put in, with a café style area with tables and chairs.

The next joint service of Choral Evensong was on Sunday 15th November with our Junior, Youth and Senior Choristers who were joined by the Leicester Cathedral Choir, accompanied by one of our organists, Nicholas Friedesdorff. We enjoyed welcoming them along with Bishop Saju to celebrate 100 years of the Diocese of Leicester.

All Souls

The Senior Choir sang the Duruflé Requiem as part of the service this year. It is more challenging and less well known than the Fauré Requiem, which they normally sing at the All Souls service. We last sang it in 2023, with the Cathedral Choir whilst their building was closed, so it felt like an achievement to go it alone this time!

We were masterfully accompanied by Nicholas Friedersdorff on the organ with the addition, for the Pie Jesu, of Edie Bott who is a local cellist, now studying at the Royal Northern College of Music in Manchester. Nikki and Edie did a double Duruflé Requiem as they both played for the service in the morning at St. Andrew's, Jarrom Street.

In fact, it would have been possible to hear the same requiem three times on one day in Leicester, as the Cathedral Choir also sang it in the afternoon, although I am not aware of anyone who 'did the triple'!!!

This programming was by no means deliberate - great minds think alike?

From the Director of Music

Emma Trounson . . . continued





Recitals at St James

We welcomed Castle Baroque led by Sebastian Carrington to perform for us again a mix of instrumental and vocal items including some wonderful duets and they are always a great delight to listen to.

The Ricardus Consort, led by Simon Mold, came in September to perform a selection of beautiful choral and organ music.



In October, we enjoyed a flute and piano recital with a great variety of music – the flute sounds particularly wonderful in our acoustic.

The Juliet Consort, a vocal quintet featuring Emma and Mark Trounson performed in November, accompanied by lute.

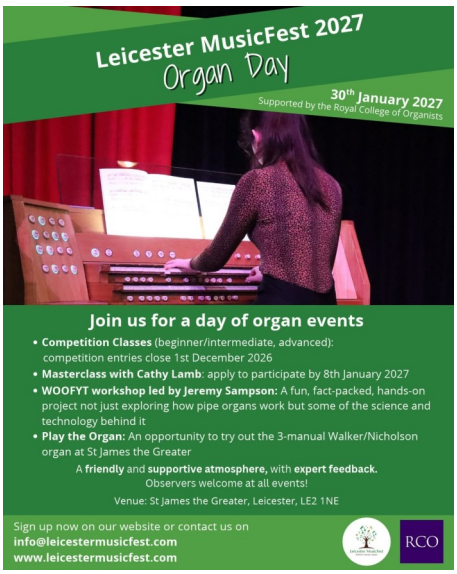
The series will continue into the new year after a hiatus in December (as it would fall on the same day as 'A Winter's Tale' and clash with setting up and rehearsals for this). Please make a note of the next recital: 10 January at 3.00pm when we are excited to hear from local pianist Mariko Terashi.



Christmas and New Year events to note







See the Calendar of Services and Events list on pages ?-? for details of everything happening at St. James until the end of February.

Bible Society Tyndale Quiz

1. Which of these is not a place where Tyndale had his works printed?
   a) Frankfurt b) Antwerp c) Cologne d) Worms

2. Which of the following words is not first found in print in one of Tyndale's works?
   a) Passover b) Scapegoat c) Rapture d) Jehovah

3. In which of the following places in England did William Tyndale never live?
   a) Gloucestershire b) London c) Boston d) Swindon

4. Which of the following languages did William Tyndale not speak?
   a) English b) German c) Portuguese d) Latin

5. Which of the following books of the Bible did Tyndale not translate?
   a) Genesis b) Jonah c) Psalms d) Matthew

6. Which of the following phrases is not first found in print in one of Tyndale's works?
   a) Coat of many colours b) In the nick of time
   c) Eat, drink and be merry d) The powers that be

7. Which of the following Bible versions is not an updated modernised version of Tyndale's New Testament? a) King James Version b) Good News Bible
   c) New Revised Standard Version d) English Standard Version

8. Why did William Tyndale go to Europe to complete and print his Bible translation?
   a) He preferred the climate
   b) He did not get permission to translate the Bible in England
   c) He had a girlfriend in Hamburg
   d) There were no printing presses in London

9. In William Tyndale's time, in which language were church services conducted in England?
   a) Norman-French b) English c) Welsh d) Latin

10. Where did William Tyndale go to University?
    a) Durham b) Roehampton c) Oxford d) London School of Theology

11. According to Tyndale, which type of tree did Zacchaeus climb in Jericho?
    a) Palm tree b) Sycamore tree c) Wild fig tree d) Cedar tree

12. Which of the following was not included in his 1526 New Testament?
    a) Chapter numbers b) Verse numbers c) Contents page d) Errata page

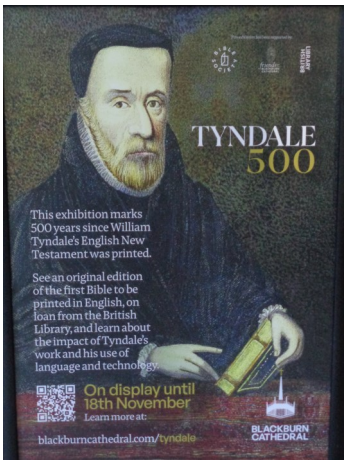
13. As which type of priest was William Tyndale ordained in 1515?
    a) Catholic b) Anglican c) Lutheran d) Orthodox

14. Which of these is not a place that owns an original copy of William Tyndale's 1526 New Testament?
    a) St. Paul's Cathedral b) The British Library c) State Library, Stuttgart
    d) Museum of the Bible, Washington DC

Answers on page 19.

Tyndale 500 and Blackburn Cathedral
by Vicky Roe,

Tyndale 500



There have been many events this year to mark the 500th anniversary of William Tyndale's 1526 English Translation of the New Testament. Among them, Blackburn Cathedral hosted an exhibition in the North Transept featuring a rare 1535 printing of Tyndale's 1534 revision of his 1526 New Testament, which was on loan from the British Library from 3rd September to 18th November 2026. This well-presented exhibition was generously supported by the Bible Society, the British Library and the Friends of Blackburn Cathedral. I went to it on 14th October 2026, completing my visits to every English Anglican Cathedral, which had been done over many decades.

Among the special events organised around the 'Tyndale 500' exhibition, were a 'Cover to Cover' continuous Bible Reading from 4th-7th October and a 'The Bible Changes Lives' evening on 14th October with music from the youth choir, testimonies from four individuals and a talk given by Bishop Graham Tomlin of the Church of England Centre for Cultural Witness, who emphasised the Bible's importance, because it could be translated into other languages, it had revolutionary effects on individuals and society, it shaped our hearts and it helped us to understand our times in the light of God's reality. He was the keynote speaker at a Conference on 15th October for school teachers and youth workers, reflecting on how to engage young people with scripture. There was also a programme of school visits to the Cathedral.

The 'Tyndale 500' exhibition was formed of large, printed display boards positioned around three sides of the North Transept, a small display case containing the 1535 New Testament, a larger display with later versions of the Bible and an interactive screen showing a facsimile of Tyndale's 1525 Matthew Cologne fragment.

The first information board, 'Scholar and Translator', explained about Tyndale's life and times, his studies and his motivation as a translator to put the Bible into the hands of ordinary people.



The next board, 'Exile and Martyr', described his move abroad to work on his translations, his use of printing to produce multiple copies that were smuggled into England despite the attempts of the church authorities to destroy them, his betrayal, trial and execution. One board was filled with the image of Tyndale's execution in 1536 from Foxe's 'Book of Martyrs' with his final prayer, "Lord ope the king of Englands eies." Another board showed the first page of the Gospel of Mark from Tyndale's New Testament.



Above the case containing the 1535 Tyndale New Testament, which was open at the first chapter of the Gospel of John, were these words:

"Small enough to rest in the palm of your hand, this Bible powerfully stirred the soul, enlightened the mind, and ultimately transformed the English-speaking world."

Tyndale 500 and Blackburn Cathedral

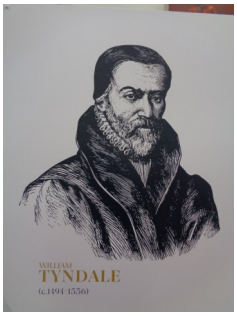
. . . continued

The board, 'His legacy lives on', showed how Tyndale's dying prayer was answered when in 1539, Henry VIII authorised an English Bible to be placed in every parish church in the land. Tyndale's translation of the Bible was taken almost unaltered and largely unacknowledged into later versions of the English Bible, including the 1611 King James Version, helping to shape the faith and speech of English speakers ever since..

> "The Bible that was heard at church, at weddings and at funerals for the next 350 years was, in large part, Tyndale's translation. Tyndale kept his promise to the ploughboy. He translated for the ear and for ordinary readers, short words, plain speech and phrases that stuck."

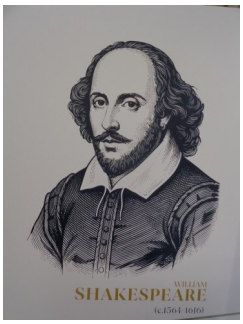
As a result of Tyndale's translation,

> "English speakers came to take it for granted that anyone could hear God speak in their own language. That idea survived any attempt to silence it. It shaped English worship and the English language itself, and it carried the Bible around the world."



Then, 'A Tale of the Two Williams' showed how through scripture and story, William Tyndale and William Shakespeare "injected hundreds of vivid, enduring phrases into our daily vocabulary, shaping the rhythm of our language for ever."

Examples were given of phrases that are still used in conversation today:

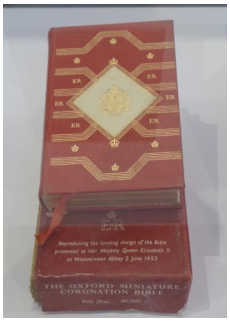


Tyndale	Shakespeare
'Salt of the earth' (Matthew 5:13) 'My brother's keeper' (Genesis 4:9) 'Fight the good fight' (1 Timothy 6:12) 'The powers that be' (Romans 13:1) 'Eat, drink and be merry' (Ecclesiastes. 8:15) 'A law unto themselves' (Romans 2:14)	'Break the ice' 'Wild goose chase' 'Green-eyed monster' 'Wear your heart on your sleeve' 'A laughing stock' 'Vanish into thin air' 'A heart of gold'

The next part of the exhibition, 'Translation through time', gave a time-line of Bibles from Tyndale's 1526 New Testament up to the present day, with some shown in the display case below. These included the 1560 Geneva Bible, the 1611 King James Version, the 1881 Revised Version, the 1966 Jerusalem Bible, the 1976 Good News Bible, the 1989 New Revised Standard Version and the 2002 'The Message' version.



The display case also had examples of the Gospel books given to sailors and soldiers in the First World War and the 1953 Coronation Bible given to school children to mark the coronation of Queen Elizabeth 11.



Tyndale 500 and Blackburn Cathedral

. . . continued

The final display examined the 'Impact of Translation and Technology' from Tyndale's use of the printing press and its use by later generations to make the Bible available to everyone, through to modern digital technology enabling people to read the Bible on computers and various smartphone 'apps'.

> "The Bible was one of the first smartphone apps. YouVersion was launched during the opening weeks of the AppStore in 2008. It has since been downloaded more than one billion times."
>
> "The book once smuggled into England in bales of cloth now crosses the world in a second. While technology keeps changing, the aim of translators does not - that anyone, anywhere can read the Bible in words they understand."

The Anglican Church commemorates William Tyndale on the anniversary of his death on October 6th and the collect for that day is very appropriate:

> "Give to your people, O God,
> grace to hear and keep your word
> that, after the example of your servant William Tyndale,
> we may not only profess your gospel
> but also be ready to suffer and die for it,
> to the honour of your name,
> through Jesus Christ our Lord. Amen."

Blackburn Cathedral

Like Leicester Cathedral, Blackburn's is an upgraded parish church celebrating its centenary this year, although there is a documented account of Christian worship on the site from 596 AD. A church dedicated to St. Mary the Virgin was there in 1042 and recorded in the Domesday Book in 1086. This church was rebuilt in14th Century during the reign of King Edward III, but fell into such a state of disrepair that it was demolished in 1818 and a new church built on the site, designed by architect John Palmer in the Gothic Revival style and dedicated in 1826.

The Bishop of Manchester, William Temple, established the Diocese of Blackburn in 1926 and St. Mary's became the Cathedral. Funds were raised in the 1930s to extend the building.

William Forsyth was appointed architect and work began in 1938, but was delayed by World War II. In 1950, the south transept, the north transept and central crossing were completed. Laurence King was appointed architect in 1961 after William Forsyth's death.



By 1964 a concrete Lantern Tower topped with a slender aluminium spire had replaced the central tower, with the sanctuary placed below it containing John Hayward's corona and angel Pendentives suspended above the high altar. In 1965, the nave was hallowed in the presence of HRH Princess Margaret. The Walker & Sons organ was dedicated in 1969 and the first recital given on it. The Cathedral was consecrated in 1977 in the presence of HRH Princess Alexandra of Kent.



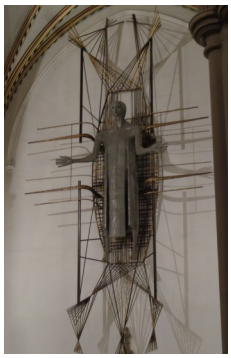
Tyndale 500 and Blackburn Cathedral

. . . continued

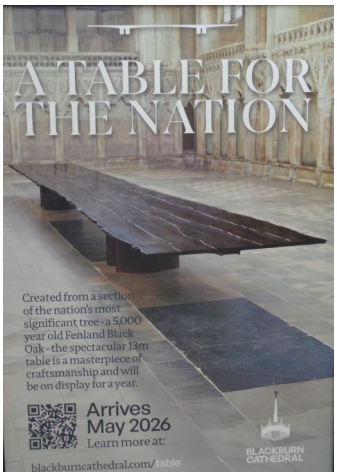


By 1990s, the concrete in the Lantern Tower had deteriorated, so in 1998-99 it was rebuilt in stone and fitted with stained glass windows designed by Linda Walton.

The most recent additions were in 2016, with an extension on the south side comprising cathedral offices, a conference centre, accommodation, a cloister garth garden and 'Checks and Greys' Café, named after the weaving patterns of Blackburn cloth.



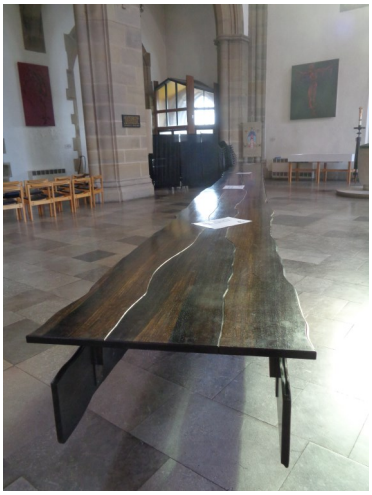
Blackburn Cathedral has a collection of modern art and sculpture by John Hayward,, including 'Christ the Worker' over the west door, in which Jesus is depicted wearing a medieval labourer's tunic with the boat-like shape behind him having the pattern of a weaver's loom evoking Lancashire's textile industry, the 'Crown of Thorns' corona over the high altar in the sanctuary and the icon in the Jesus Chapel at the east end of the Cathedral, which is so named because the whole Cathedral is dedicated to the Blessed Virgin Mary.



In addition to the 'Tyndale 500' exhibition, Blackburn Cathedral was also hosting the 'Table for the Nation' displayed in the south transept.

It is 13m long and was constructed from a section of a huge black oak tree that fell 5,000 years ago. It had lain undisturbed and preserved in the peat of Wissington Fen near Norfolk in East Anglia until discovered in 2012 and was named the 'Jubilee Oak', since that was the year of the Diamond Jubilee of Queen Elizabeth II.

Black Oak is the nation's rarest and most precious hardwood. A mobile sawmill was loaned by a Canadian company and set up in the field where the tree section was found. The planks required 18 people to move each one. The wood had to be dried artificially and very slowly, stacked in a specially constructed de-humidifying kiln. Over nine months, 1,795 litres of water were extracted from the planks, which shrank to half their thickness, a quarter of their width and 15 centimetres in length. The drying process reduced the weight of the planks by 1.8 metric tons.



A multi-disciplinary team designed and constructed the table, allowing the planks to be kept at their full length and display the beauty of the wood. The under-structure of the table was made from patinated phosphor bronze, allowing the table to be dismantled and rebuilt as it moved between locations. The outer planks fold down, reducing the width of the table to 90 cm and exposing the beauty of the specially designed 'river joints'.

You can read about it on 'The Fenland Black Oak Project' website at https://www.thefenlandblackoakproject.co.uk/

The table will be on display at Blackburn Cathedral until May 2027.



Dine in Style at Karke
by Trevor Langley

Sandiacre town is situated within the borough of Erewash, approx. seven miles west from Nottingham. One of the churches in Sandiacre, Saint Giles, dates from the 10th century and the historic parish Lock-up and Pound (Grade 11 listed), located on Church Street, Sandiacre – close to St Giles church - remains. The railway station closed in 1967. Today, Long Eaton (approx 3 miles) has the closest train station. Very frequent buses, to/from Sandiacre, serve Nottingham, Derby, Ilkeston and the surrounding areas. The Erewash Canal flows through Sandiacre and provides a popular recreation for boating enthusiasts, cyclists, ramblers, plus wildlife followers.



I located Karke restaurant in Sandiacre. This firmly-established Lebanese dining venue quickly became known to residents, locals and people from further away.

Karke restaurant specialises in authentic, high-standard Lebanese cuisine, offering brunches, grills, wraps, light meals and full-on dining. Hot and Cold Mezze, Salads and Main options include Stuffed Vine Leaves, Meats, Mixed Grills, Fish and more.

To start, I chose Pumpkin Kebbe. This impressed, with my taste buds being activated.

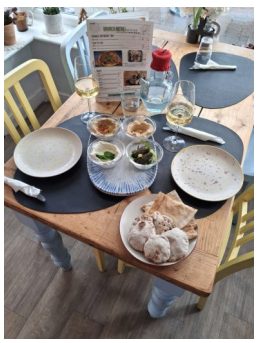
For main, I selected Chicken Shish Taouk (48 hours marinated chicken breast, grilled, home-made garlic dip, skin on fries), from an excellent menu list (side of grilled vegetables).

Presented very well indeed, the complementing flavours of ingredients made this part of the meal (truly) memorable. Proprietor and Head Chef is Habib Bassil. Habib, plus Chef Jayden and the team are delighted to hear comments from diners about complementing flavours - and presentations - of the cuisine.

For dessert, I favoured Muhalabieh (Orange blossom & rose water milk pudding). This proved to be an excellent (towards) ending of meal delectations.

Wines/drinks include Lebanese beer and Lebanese wines of excellent quality, plus handcrafted cocktails and artisanal coffees. Collections/deliveries are favoured too and gift vouchers can surprise someone special. Outside catering is a popular option, often being requested and arranged. Lebanese Catering Services offers modern food, including vegetarian and vegan choices, with culinary skills to a high-standard, for events, occasions and receptions.

Thank you to Habib and Jayden for advice and exemplary service, throughout.
Highly recommended.



Karke, 48 Station Road,
Sandiacre, Nottingham NG10 5AS.
Tel: 07444 559080.
E-mail: bassil@karke.co.uk
Web: www.karke.co.uk



Book Review by William Woolley

A few years ago a question appeared on Facebook, “Which celebrity would you take under the mistletoe this Christmas?”

Although I have not been under the mistletoe with anyone for decades, I mentally produced a list of famous ladies who would need to form and orderly queue. High on this list was the name Alice Roberts.

Best known as a presenter of historical and archaeological television programmes, her actual title is ‘Professor of Public Engagement with Science’ at the University of Birmingham. She has also written several books and one entitled ‘Domination’ caught my eye as possible Lenten reading.

Starting in South Wales, Roberts takes us on a journey through Europe, showing how education and experienced Church official filled gaps left by departing Romans.

She then turns her attention to the business model and the marketing of Christianity among the upper classes. Conversion of influential people was obviously an important factor. She points out several times that ‘The Church’ is not an object, but a collection of people, with different opinions, abilities and needs, a view often expounded from our pulpit.

It turned out to be more than a Lenten project – I eventually finished it at the end of June – and as a pure scientist, I found it heavy going in places. An interesting read, so, if I ever meet her around Christmas ….

Alice Roberts, ‘Domination’.
Published by Simon and Schuster, UK.
ISBN 978-1-3984-1011-1

Bible Society Tyndale Quiz Answers

1. a) Frankfurt
2. c) Rapture
3. d) Swindon
4. c) Portuguese
5. c) Psalms
6. b) in the nick of time
7. b) Good News Bible
8. b) not given permission
9. d) Latin
10. c) Oxford
11. b) Sycamore tree
12. b) Verse numbers
13. a) Catholic
14. d) Museum of the Bible



A bronze life-size statue of Tyndale in Millennium Square, Bristol. Created by the sculptor Lawrence Holofcener

Forthcoming concerts and events

Saturday 5th December at 7.30 pm

Leicester Pro Arte Singers Concert

'Carols by Candlelight'

A Festive Feast of Choral Favourites

Tickets include mulled wine and mince pies.

Tickets £15 (£10 Concessions, under-19s free)

Booking:: www.leicestermusicfest.com/tickets



Monday 7th December at 7 pm

Ex Cathedra

Christmas Music by Candlelight



Tickets £22-£39 -booking through Curve box office

https://www.curveonline.co.uk/whats-on/shows/christmas-music-by-candlelight-2026/

Saturday 12th December at 7 pm

Leicester Bach Choir

Handel's "Messiah" Concert

Soloists: Katie Trethewey, Cathy Bell,
Archie Inns and John Stainsby

Bach Camerata led by Barbara O'Reilly

Conductor – Richard Laing.

Tickets: In advance: £23. On the door: £26

Online booking via: https://www.trybooking.com/uk/FEAF



Sunday 13th December at 7 pm

'A Winter's Tale

Leicester Community Carol Service

Featuring Choirs, Organ, Brass Band, Handbells,

Soloists and Celebrity Readers

Retiring collection in aid of LOROS and
St. James the Greater Church



Free tickets from https://www.trybooking.com/uk/event/123757

or via the church office on 0116 2542111

Forthcoming concerts and events

Thursday 17th December at 7.30 pm

Leicester Philharmonic Choir Carol Concert

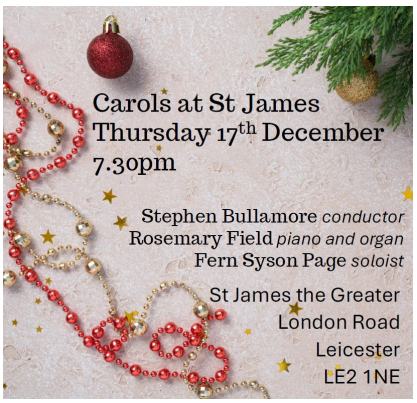
Tickets: Nave £17.50 - Early Bird until 10th Dec (£15)

Aisles £12, Under 25s £5

Conductor - Stephen Bullamore

Organist - Rosemary Field

Soloist - Fern Syson Page



Tickets from www.ticketor.com/thephil/tickets/carols-at-st-james-2026-369499?v=8_0

Friday 18th December at 7.30 pm

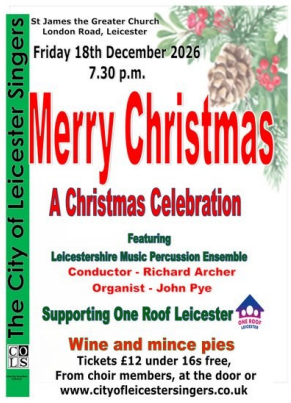
City of Leicester Singers and
Leicestershire Music Percussion Ensemble

Merry Christmas

Organist: John Pye. Conductor: Richard Archer

Tickets £12. Under 16s free.

Tickets available from Choir members, at the door or from www.cityofleicestersingers.co.uk



Saturday 19th December at 7.30 pm

Ratby Co-operative Brass Band and Fosse Singers

Christmas Brass and Voices

Tickets £12. Under 12s free.

Conductors: Steve Plant and Emma Trounson



Monday 21st December at 7.30 pm

Gesualdo Six

Veni Emmanuel

Ticket Prices

Front Rows (£34.28)
Unreserved (£26.40)
18-35 (£15.90)
U18 free

Tickets available from :

www.trybooking.com/uk/event/123800



Forthcoming concerts and events

Sunday 24th January at 3 pm

Knighton Chamber Orchestra

A Concert of music by Mozart and Rheinberger

Mozart - Symphony No. 41 'Jupiter'
Mozart - Exultate Jubilate
Rheinberger - Organ Concerto No. 2

Emma Trounson - Soprano
Heinz-Peter Kortmann - Organ

Paul Jenkins - Conductor

Tickets £12 on the door

Cash and card payments



Recitals at St James

Second Sundays at 3.00pm

Pay as you feel (suggested donation £10) - Refreshments

St James the Greater Church, London Rd, Leicester, LE2 1NE.

8th November 26 - The Juliet Consort
Soprano: Emma Trounson, Anna Jane Davies; Countertenor: Mark Trounson; Tenor: Jeremy Goldsmith; Bass & Violoncello: David Bean; Lute: Chris Susans





No recital in December due to carol services

10th January 27 - Mariko Terashi - Piano

14th February 27 - James Addison-Gutteridge - Organ

14th March 27 - Jude Richardson - Piano



11th April 27 - Castle Baroque Players
Chamber ensemble led by Seb Carrington

9th May 27 - Samuel Beddard & Jo Foote - Saxophone & Piano

13th June 27 - Phil Johnson - Organ

Calendar of Services and Events

See inside front cover for regular services pattern. Officiants given in the weekly sheet.

DECEMBER		
3 Thursday	**HOLY COMMUNION AT 12.30 PM**	
5 Saturday	**PRO ARTE SINGERS**	7.30 pm Carols by Candlelight
6 Sunday	**ADVENT 2**	8.30 am BCP Holy Communion
7 Monday	**EX CATHEDRA CONCERT**	7 pm Christmas Music by Candlelight
10 Thursday	**HOLY COMMUNION AT 12.30 PM**	
12 Saturday	**LEICESTER BACH CHOIR**	7 pm Handel's "Messiah" concert
13 Sunday	**ADVENT 3**	
	'A WINTER'S TALE'	7 pm Community Carol Service
17 Thursday	**HOLY COMMUNION AT 12.30 PM**	
	LEICESTESTER PHILHARMONIC	7.30 pm Choir Carol Concert
18 Friday	**CITY OF LEICESTER SINGERS**	7.30 pm Christmas concert
19 Saturday	**RATBY BAND AND FOSSE SINGERS**	7.30 pm Christmas Brass and Voices
20 Sunday	**ADVENT 4**	6.30 pm Nine Lessons & Carols
21 Monday	**GESUALDO SIX CONCERT**	7.30 pm Veni Emmanuel
24 Thursday	**CHRISTMAS EVE**	12.30 Holy Communion
		3.00 pm Children's Carol Service
		11.30 pm Midnight Mass
25 Friday	**CHRISTMAS DAY**	8.30 Holy Communion
		10.30 am Family Service followed by Holy Communion
27 Sunday	**CHRISTMAS 1**	
31 Thursday	**NO SERVICE**	
JANUARY		
3 Sunday	**EPIPHANY**	8.30 am BCP Holy Communion
		6.30 pm Taizè New Year Service
7 Thursday	**HOLY COMMUNION AT 12.30 PM**	
10 Sunday	**BAPTISM OF CHRIST**	3 pm Mariko Terashi - Piano Recital
	EPIPHANY 1	6.30 pm Epiphany Carol Service
14 Thursday	**HOLY COMMUNION AT 12.30 PM**	
17 Sunday	**EPIPHANY 2**	

Calendar of Services and Events

See inside front cover for regular services pattern. Officiants given in the weekly sheet.

JANUARY

21 Thursday	**HOLY COMMUNION AT 12.30 PM**	
24 Sunday	**EPIPHANY 3**	
	KNIGHTON CHAMBER ORCHESTRA	3 pm Concert: Mozart & Rheinberger
28 Thursday	**HOLY COMMUNION AT 12.30 PM**	
30 Saturday	**LEICESTER MUSICFEST ORGAN DAY**	
31 Sunday	**EPIPHANY 4**	
	CANDLEMAS	

FEBRUARY

1 Sunday		8.30 am BCP Holy Communion 6.30 pm Candlemas Service
4 Thursday	**HOLY COMMUNION AT 12.30 PM**	
7 Sunday	**SUNDAY BEFORE LENT**	8.30 am BCP Holy Communion 6.30 pm Candlemas Service
10 Wednesday	**ASH WEDNESDAY**	7.30 pm Eucharist & Ashing
11 Thursday	**HOLY COMMUNION AT 12.30 PM**	
14 Sunday	**LENT 1**	10.30 am Mattins 3 pm Organ Recital by James Addison-Gutteridge 6.30 pm BCP Sung Eucharist
17 Wednesday	**COMPLINE - SUNG BY THE CHOIR**	7.00 pm in church
18 Thursday	**HOLY COMMUNION AT 12.30 PM**	
21 Sunday	**LENT 2**	
24 Wednesday	**COMPLINE - SUNG BY THE CHOIR**	7.00 pm in church
26 Thursday	**HOLY COMMUNION AT 12.30 PM**	
27 Saturday	**CHORAL CONCERT**	St. James, UoL and DMU choirs
28 Sunday	**LENT 3**	



St. James the Greater
Sponsored Flowers
Winter 2026-27

DECEMBER
Advent & Christmas

10 January
Caroline Beardsmore in memory of her parents John & Pat Beardsmore

17 January
Margo Woolhouse in memory of Rex & their parents Mary & Arthur Birley and George & Ada Woolhouse

24 January
Lin Mawer in memory of her husband David

31 January
Jeremy & Christine Josephs in memory of Sarah

7 February
Amarjit Kaur

LENT

What's on …

Sundays	Coffee after Eucharist Organiser: April Rule	11.30	Church
Mondays	Small Sounds- Music for 0-5s Organiser: Emma Trounson	10.30	Large Hall
Thursdays	St James's Singers Director: Michael Rule	19.30 Monthly on Thursdays	Ashman Music Room
Fridays	Junior Choir Practice Youth Choir Practice Full Choir Practice Director: Emma Trounson	16.30 - 17.45 18.00 - 19.15 19.00 - 20.45	Ashman Music Room

Who's who …

Churchwardens	April Rule Serge Mozota	
Deputy Warden	Paul Jenkins	
PCC Minutes Secretary	Patricia Thistlewood	pcc.secretary@sjg.org.uk
Church Administrator	James Addison-Gutteridge	office@sjg.org.uk
Acting Treasurers	April Rule Serge Mozota	treasurer@sjg.org.uk
Director of Music	Emma Trounson	dom@sjg.org.uk
Organist and Director of St. James Singers	Michael Rule	
Organist	Phil Johnson	
Flower Guild Coordinator	Julia Walker	juliabentom350@outlook.com
Head Server	William Woolley	servers@sjg.org.uk
Building Services Co-ordinator	Tony Chizema	chizematee@yahoo.com
Parish Safeguarding Officer	Vicky Roe	pastoral.assistant@sjg.org.uk 0116 255 2108
***The Shell* Editor**	Paul Jenkins	editor@sjg.org.uk