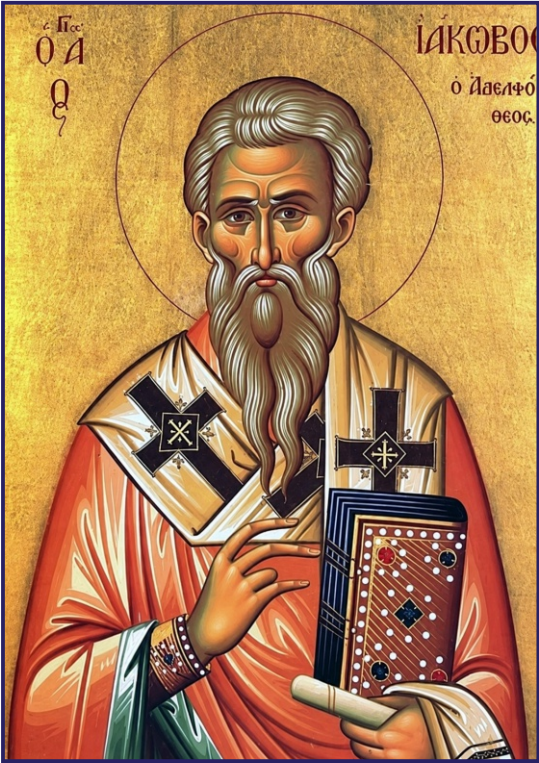
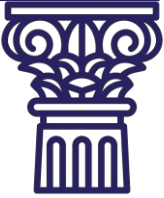


SAINT GEORGE'S CHURCH



PARISH MAGAZINE

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a place for prayer and peace

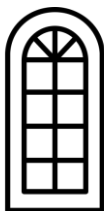


Icon of St James, the Brother of our Lord.



OCTOBER 2026





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NOTE FROM THE EDITOR

St George's Church Parish Magazine is published on the Sunday nearest the first day of the next month. Views expressed by contributors do not represent the views of the parish. Please send contributions (1000 words maximum) to the Editor, Martin Taggart, wmartintaggart@gmail.com.

THANKS & ACKNOWLEDGMENTS

Selby Nesbitt, for music, calendar and additional content.

Tony Merrick, for folding and binding.

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LETTER FROM THE RECTOR

The Reverend Brian Stewart

Dear Friends in Christ

It's been truly wonderful to have the choirs back in church and singing such fabulous music to assist in our Sunday liturgies. One former Bishop of Connor once described good church music to me as 'the vehicle which carries the liturgy'. We are very grateful to have such a vehicle in Saint George's.

The Sunday club for our younger parishioners has also recommenced. Currently, we have about ten children and young people involved. I'm very pleased that Harriet and Simon Fleming have agreed to run the Sunday Club for another year. They have done this important role for several years now and Harriet is very imaginative and creative in devising lessons and fun activities for the children. All children from about four years of age and upwards are very welcome. Sunday Club begins at 11.00AM when the youngsters process into church, receive their Children of the World Cross and carry it into the Sunday Club room. Activities conclude at about 11.45AM when the children return to church for a blessing at the end of Holy Communion.

This year our Harvest Thanksgiving will be on Sunday 11th October. Any gifts for the decoration of the church should be brought to St George's on the morning of Saturday 10th October, from 10.00AM onwards.

Our annual All Souls' Tide Requiem Eucharist will be celebrated on Thursday 5th November at 7.30PM with music, hymns and an address. If you have someone that you wish to be remembered and prayed for then please add their name to the list which will be on the narthex table during October. Those who were included last year will remain on the list and do not need to be added again.

The parish library has now been relocated to the parish hall with four additional bookcases in the office corridor. These books may be borrowed by parishioners under certain conditions: 1) You

write your name and title of the book borrowed together with the date on which they were taken in the notebook which is on the table at the end of the hall next to the bookcases, 2) You agree to return all books borrowed within three months of borrowing them, and 3) You read the book borrowed! Please do not borrow any books without writing the details in the notebook.

On Sunday 20th September we dedicated and blessed four new vestments, new linen amices for the clergy and servers and a new hassock. I'm very grateful to the donors who paid for these items: Chris Jenkins, Estella and David Parkhill, Breda Johnston, William Odling-Smee, Keith Suckling, Tony Merrick, Anne Atkins, Wendy Roy and also to Jack McCormick who reworked some coloured apparels we already had.

If anyone needs a pastoral visit from the clergy or would like Holy Communion at home or in hospital, then please let me know on 07902792080.

Yours Sincerely in Christ,

Brian Stewart

SUPPORT ST. GEORGE'S BY QR CODE

You can now donate to church funds using the QR code printed here. Simply open the camera on your mobile phone and point it at the QR code. A link will appear on your screen — tap this to open the secure donation page. You may choose a suggested amount or enter your own donation, and decide whether to make a one-off gift or set up a regular monthly contribution.



WESLEY McCANN FUNERAL ADDRESS

The Reverend Brian Stewart

This morning we have come together to mark Wesley's life, all that he meant to his family and his friends, and so to commend him to God in faith and love.

Our first task is to assure Judith and Roger, Jake and Ben, Glenn, his sister Daphne and his brother Maurice of our sympathy and pray that they might find solace and strength in this service and in the days to come.

Wesley was a Stranmillis man, born there and educated there at primary and secondary school. He excelled at rowing whilst at Methody, and had a lifelong love of cricket and rugby. After leaving Methody he went to Trinity College Dublin to study Hebrew and Semitic Studies in which he graduated with first class honors - no mean feat in a very difficult and challenging subject and a testimony to his intellectual abilities and hard work.

Wesley also loved music, something which he passed on to Roger. He joined St Bartholomew's Church in Stranmillis where he sang in the choir under the direction of the redoubtable Ronnie Lee.

It was in St Bart's that he met Anne and it was there that they were married in 1970. His chosen career as a librarian took him to Durham, back to Belfast where Judith was born then to Jamaica for a year where Roger was born and finally back to Belfast to take up the post of Chief Librarian at Stranmillis College where he worked until his retirement. He served in the RUC Reserve for a number of years at Lisburn Road. He had a wide range of interests including history, research, publishing, book collecting, lecturing, writing, classical music, concert-going, sport and cycling. He was devoted to Anne, his two children and two grandchildren. He cared for Anne during her final illness, which led to her death in 2020. In his last years he enjoyed a close companionship with Kay that brought him much happiness.

Wesley's love of music, Anglican liturgy and his faith eventually brought him to St George's where Roger became a chorister. He was deeply involved here as a member of the Select Vestry, choir parent, Churchwarden and as a Parochial Nominator. Wesley was the last surviving member of the four Parochial

Nominators who were involved in appointing me as Rector in 1994.

A few years ago, on the 30th anniversary of my appointment, I asked him if he had any regrets about his nomination of me. His reply was: "None – so far!" Wesley's faith was very deep and real. His background in Methodism gave him a great love of hymns and singing and an appreciation of the power of music to inspire devotion and support faith. He had a strong interest in, and knowledge of, the writings and sermons of John Henry Newman.

When Anne was ill and more recently during his own final illness he was always very grateful for the ministry of St George's clergy. In fact he made a point of phoning me just a few weeks ago to thank me for a pastoral visit I had made even though he was so ill and had difficulty speaking. "It's so important and means so much" he said.

In so many ways Wesley epitomized the three great virtues set out by St Paul in the second lesson this morning – faith, hope and love. He was a man of deep faith, he enjoyed a goodly hope, because of that faith in the risen Christ and the love that he shared is clearly evident by the love that his family had for him and is, I may say, the love we in St Georges had for this wonderful Christian gentleman.

In our Gospel, Jesus was assuring his disciples and closest friends as he faced his own death. He was comforting them even though he knew what lay ahead of him at Calvary. He was thinking of them and the distress and confusion they would face after the Crucifixion. He was going ahead of them to prepare a place where they could be with him. He was the Way, the Truth and the Life and they would become followers of that 'Way' that would lead them and us to eternal life. That is the Christian hope in the death and Resurrection of Christ, the hope that Wesley lived in and in which we now commend him to God. The souls of the righteous are indeed in the hands of God, as it says in Wisdom 3.

Pam Tilson has placed three Polo Mints in Wesley's pew today. Wesley would comment afterwards as to whether it was a two or three Polo Mint sermon. Wesley, it was a four Polo Mint sermon and I didn't try to pronounce any Hebrew words because you weren't there to advise me! No doubt you can speak it now! May he rest in peace and rise in glory.



MUSIC & WORSHIP

SUNDAY 4TH OCTOBER, TRINITY 18

11:00am Choral Eucharist, Parish Choir

Processional Hymn	204
Setting	Stanford in C and F
Psalm	19
Gradual Hymn	366
Offertory Hymn	457
Hymn communion	272
Anthem	Greater love - Ireland
Recessional Hymn	368

5:00pm Choral Evensong, Parish Choir

Installation of Choristers

Hymn	340
Responses	Rose
Canticles	Collegium Regale - Howells
Psalm	136: 1-9
Anthem	Blessed City - Bairstow
Hymn	336

SUNDAY 11TH OCTOBER, HARVEST THANKSGIVING, TRINITY 19

11:00am Choral Eucharist, Parish Choir

Processional Hymn	443
Setting	Sumsion in F
Psalm	65
Gradual Hymn	200
Offertory Hymn	263
Communion	933
Motet	Locus Iste - Bruckner
Recessional Hymn	361

5:00pm Choral Evensong, Choral Scholars

Hymn	265
Responses	Ayleward
Canticles	Stanford in Bb

Psalm	67
Anthem	And I saw a new heaven - Bainton
Hymn	401

SUNDAY 18TH OCTOBER, TRINITY 20

11:00am Choral Eucharist, Parish Choir

Processional Hymn	146
Setting	Darke in F
Psalm	147: 1-7
Gradual Hymn	341
Offertory Hymn	377
Communion	308
Anthem	Let all the world - RVW
Recessional Hymn	439

5:00pm Choral Evensong, Chamber Choir

Hymn	258
Responses	Statham
Canticles	Brewer in D
Psalm	103: 1-13
Anthem	Rejoice in the Lord - Purcell
Hymn	443

SUNDAY 25TH OCTOBER, TRINITY 21

11:00am Choral Eucharist, Men's Voices

Processional Hymn	372
Setting	Martin Shaw
Psalm	90: 1-6, 13-17
Gradual Hymn	360
Offertory Hymn	417
Communion	308
Anthem	Thou O God - MacPherson
Recessional Hymn	486

5:00pm Choral Eucharist (BCP), Men's Voices

Setting	Merbecke
Hymns	377, 296, 417

OCTOBER CALENDAR

Thur Oct 1st
Fri Oct 2nd

10:00am
1:00pm

Matins
Eucharist: The Rector

REMIGIUS, BISHOP OF RHEIMS

Sun Oct 4th

9:30am
11:00am

Eucharist: The Rector
Choral Eucharist: The Rector
Preacher: The Rector
Readings: Exodus 20: 1-4, 7-9, 12-20; Philippians 3: 4b-14;
Matthew 21: 33-46
Reader: The Wardens
Intercessor: Pam Tilson
Servers: Tony Merrick, Banji Akinyele, Janet Sandikli
Tea and Coffee: Linda McConnell, Dot Lutton, Betty Flynn
Choral Evensong: Fr Terence Dunlop
Readings: Proverbs 2: 1-11; 1 John 2: 1-17 (Paddy Sloan)

14TH SUNDAY AFTER TRINITY

5:00 pm

Tues Oct 6th

10:00am
1:00pm

Matins
Eucharist: The Rector

WILLIAM TYNDALE, REFORMATION MARTYR

Wed Oct 7th

10:00am
10:30am

Matins
Eucharist: The Rector

Thur Oct 8th
Fri Oct 9th

10:00am
1:00pm

Matins
Eucharist: The Rector

DENYS, BISHOP OF PARIS

Sun Oct 11th

9.30 am
11:00 am

Eucharist: The Rector
Choral Eucharist: The Rector
Preacher: The Rector
Readings: Deuteronomy 8: 7-18; 2 Corinthians 9: 6-15; Luke 17: 11-19
Reader: Karen Brett
Intercessor: Canon Tom Layden
Servers: Tony Merrick, Jonny Calder, Mark Claney
Tea and Coffee: Steven McQuitty, Richard Oldfield
Choral Evensong: The Rector
Lessons: Joel 12: 21-27; John 6: 25-35 (Canon Ton Layden SJ)

HARVEST THANKSGIVING 15TH SUNDAY AFTER TRINITY

5:00 pm

Tues Oct 13th

10:00am
1:00pm

Matins
Eucharist: The Rector

EDWARD THE CONFESSOR

Wed Oct 14th

10:00am
10:30am

Matins
Eucharist: The Rector

Thur Oct 15th
Fri Oct 16th

10:00am
1:00pm

Matins
Eucharist: The Rector

TERESA OF AVILA
NICHOLAS RIDLEY, BISHOP OF LONDON

Sun Oct 18th

9.30 am

11.00am

Eucharist: The Rector**Choral Eucharist:** The Rector

Preacher: The Rector

Readings: Isaiah 35: 3-6; 2 Timothy 4: 5-17; Luke 10: 1-9

Reader: Mark Claney

Intercessor: Janet Sandiki

Servers: Omolewa Akinyele, Steven McQuitty, Janet Sandikli

Tea and Coffee: Valeria Roberts, Helen Crowe, Holly Ferres

5:00 pm

Choral Evensong: The Rector

Lessons: Isaiah 61: 1-6; Colossians 4: 7-18 (Janet Sandikli)

ST LUKE**Tues Oct 20th**

10:00am

1:00pm

Matins**Eucharist:** The Rector**Wed Oct 21st**

10:00am

10:30am

Matins**Eucharist:** The Rector**Thur Oct 22nd****ST JAMES, THE BROTHER OF OUR LORD****Fri Oct 23rd**

10:00am

1:00pm

Matins**Eucharist:** The Rector**Sun Oct 25th**

9:30 am

11:00 am

Eucharist: The Rector**Choral Eucharist:** The Rector

Preacher: The Rector

Readings: Deuteronomy 34: 1-12; 1 Thessalonians 2: 1-8;

Matthew 22: 34-46

Reader: Anne McBride

Intercessor: Fr Odling-Smee

Servers: Banji Akinyele, Mark Claney, Jonny Calder

Tea and Coffee: Mina Kelly, Richard Oldfield

5:00 pm

Choral Eucharist: The Rector

Lessons: Ecclesiastes 11 & 12; 2 Timothy 2: 1-7 (Geoffrey May)

17TH SUNDAY AFTER TRINITY**Tues Oct 27th**

10:00am

1:00pm

Matins**Eucharist:** The Rector**Wed Oct 28th**

10:00am

10:30am

Matins**Eucharist:** The Rector**ST SIMON AND ST JUDE****Thur Oct 29th**

10:00am

1:00pm

Matins**Eucharist:** The Rector - The Walsingham Group meets at this

Eucharist - all welcome

JAMES HANNINGTON, BISHOP**Fri Oct 30th**

10:00am

1:00pm

Matins**Eucharist:** The Rector



NEWS & NOTICES

~ HARVEST THANKSGIVING, CALL FOR GIFTS ~

Harvest Thanksgiving will be on Sunday 11th October. Any gifts for the decoration of the church should be brought to St George's on the morning of Saturday 10th October, from 10.00AM onwards.

~ CHURCHYARD TIDY-UP, 10TH OCTOBER ~

On Saturday 10th October from 10.00AM onwards, volunteers are required for tying up the Church Lane side of the churchyard. Please bring gardening gloves and suitable implements. Thank you.

~ ALL SOULS' TIDE REQUIEM EUCHARIST, 5TH NOVEMBER ~

Our annual All Souls' Tide Requiem Eucharist will be celebrated on Thursday 5th November at 7.30PM with music, hymns and an address. If you have someone that you wish to be remembered and prayed for then please add their name to the list which will be on the narthex table during October. Those who were included last year will remain on the list and do not need to be added again.

~ CHOIR NEWS ~

The new term is well underway and the choir is greatly looking forward to Evensong, 4th October, during which the new choristers, Penelope Burden, Margaret Burden and Daisy Weir, will receive their surplices and join the full time ranks of the choristers.

We also welcome two new Organ Scholars: Thomas Loughrey, who has been both a treble and a tenor in the choir, and Conor Rocks, a student at St Malachy's. Both scholars are in lower sixth and under the masterful tutelage of Mark McGrath. We look forward to hearing them play over the coming months.



Thomas



Conor

Joining Ben, Billy and Edward as choral scholars are Charlie Friel, Nathan Ho, Thomas Loughrey and David Miscampbell. These scholars receive weekly lessons from Maeve and we look forward to hearing them sing over the coming year.

We say a farewell to Oliver Quinn, now studying at Queen's University, Belfast, and wish him all the best with his actuarial studies. Thank you for all your singing Oliver, as well as your fabulous trombone playing at Odd Crocs.

Thank you to Noah Burke, for his dedication and hard work as a treble. Noah moves from Cantoris Headboy to Cantoris Counter Tenor.

~ David



THE HATCHET FIELD

by Paul McLaughlin

Our front bedroom looked out through a fine picture window that captured perfectly the strangely-named "Hatchet Field" that dominated the slopes of Belfast's Black Mountain.

The axe-shaped field was as plain as day when I was a lad in the 1960's, its blade and handle the boundaries of lush grassland and a sycamore copse that stood out green and verdant against an earthy-toned background of scrubland. A treasure of nature and a pleasure to the eye.

I was fascinated by it and drawn to it as I lay in my bunk bed each morning taking in the mysterious vista. All the more so as my father, the fount of all knowledge as far as I was concerned, knew nothing whatever about it.

"It's always been there", he said, "Just like the mountain itself". Determined to take a closer look, I joined with the lads from our street for a secret Saturday hike to the mountain's summit and the gateway to the field itself. Secret because our mothers had banned any such excursion to the mountain. "It's a dangerous place where 'bad men' meet up", said my mother, "And no place for young boys".

Excitement at the thought of it ratcheted up to exhilaration at the ban and our gang took to the mountain loney with jam sandwiches and empty milk bottles at the ready. The twenty minute walk to the end of the steep, stoney loney was rewarded by our first sight of Robin's Well. The spring gushed invitingly from the mountain's rocky base and we soaked our heads in its fast-flowing glassy water to counter the hot August sun. The bottles were filled with the sweet, freezing cold water and we drank them like mad things on the demanding hike to the higher ground.

We stood within the field and surveyed all we could see. The view was breath-taking, a picture of the entire city laid out before us, but the shape of the hatchet was lost in our closeness. We spent more time trying to pick out our individual homes in the housing estate below that commanded its foothills.

I shivered a little as I stood near the tumbled-in cottage that stood in the corner of the 'blade'. Like the Famine eviction painting I had seen in a library book about the Great Hunger, it told of sadness

and loss and a darkness that challenged the sunlight.

One of the lads said that a hanging had taken place among the sycamores and that was why no-one lived here anymore. I couldn't imagine anyone wanting to live here in the first place, but kept that to myself as we headed down a treacherous slope that led to the loney.

Over the years I have come across little snippets of information about the 'hatchet field'. A newspaper report says that ...'On February 13th 1753, a cattle drover, William Cole, his daughter Elizabeth and a woman named Mary Maguire, a visitor at the cottage, were brutally murdered by an axeman".

Another speculates that 'Below the Hatchet Field, in the white lime cliffs, are two caves in which the famous highwayman Neesy O'Haughan is said to have hidden from the redcoats during his time on the run, before he was captured and hanged. Legend has it that much of Neesy's stolen treasure was never retrieved and is hidden there somewhere on the Black Mountain'.

Time and neglect have taken their toll on the hatchet field. The strong grove of sycamores that stood for centuries split and had to be cut down, the lushness of grass is now peppered with scrub and its palette of greens and browns and the geometrical shape that caught the eye right across the Lagan valley has been distorted out of all recognition.

Only the memory of its distinctive hatchet outline remains and as I stand in my front garden and turn my head to the left, the great mountain rears up proudly to bring those treasures to life once again.

Loney is an Ulster-Scots word for a lane.



BEETHOVEN'S PIANO SONATA "APPASSIONATA" OP. 57: A SPIRITUAL DRAMA IN SOUND by Francis FitzGibbon

In one of his celebrated Cambridge Darwin lectures, the late pianist Alfred Brendel once remarked on how the four elements (earth, air, fire and water) can apply to a piano sonata. There are the earthy ones, ones which float, some are fluid, whilst others are fiery. He also pointed out that some are mixtures as in music it is also possible for these elements to be combined in mixtures impossible to be found in nature. Beethoven's piano sonata op.57 in F minor being a prime exemplar. Wilhelm Kempff suggested that this sonata depicts the ceaseless struggle of the earthly powers to which mankind is subjected.

The piano sonata in F minor, Op.57 later nicknamed the *Appassionata* was born in a period of turbulence. Composed around 1804–05 during the Napoleonic wars, it emerged from a moment of personal defiance. Beethoven spent some time at Grätz castle, near Troppau in Silesia, the residence of Prince Lichnowsky. It was there that an incident occurred when French officers arrived and demanded that Beethoven play for them. Beethoven refused outright. He fled the castle with the manuscript in his portmanteau, only for a sudden storm to soak the pages. The autograph score survived, scarred by the elements that seem to inhabit the music itself. Beethoven later dedicated the sonata to Count Franz von Brunswick, one of the few aristocrats he trusted.

Among Beethoven's piano works, Op.57 stands apart. Before composing the *Hammerklavier sonata*, Beethoven considered it his finest sonata a drama of elemental, moral, and spiritual struggle. Pianists Edwin Fischer, Wilhelm Kempff, Paul Badura-Skoda, and Alfred Brendel all spoke of its almost metaphysical power. Brendel's remark that music can embody the four elements earth, air, fire, and water—captures the sonata's strange landscape, "*a landscape where earth burns, water floats, and fire flies.*" This elemental world resonates with the imaginative universes of Dante, Shakespeare, and Wordsworth, whose moral insights illuminate Beethoven's own.

The sonata opens with a whisper: a low F-minor triad trembling in the piano's depths. A simple F minor triad murmuring in the piano's lower register. Brendel observed that the entire movement (Allegro assai) is "based upon a trill," this is not an

ornament but as structural heartbeat. Paul Badura-Skoda called it “a voice from the depths,” and Wilhelm Kempff described it as “the earth speaking before creation.” This rising gesture born from almost nothing recalls Wordsworth’s line in The Prelude: “The true visionary is the man who builds greatest things from least suggestions.” Beethoven does precisely this.

From a trembling trill, he constructs an immense emotional architecture. The ascent mirrors the cry of Psalm 130: “Out of the depths have I cried unto thee, O Lord. Lord, hear my voice: let thine ears be attentive to the voice of my supplications” The music strains upward, fragile yet urgent, a metaphysical climb from shadow toward light. Here I wish to draw a powerful parallel with Dante’s *Inferno*, the Francesca da Rimini episode Canto V: “Nessun maggior dolore che ricordarsi del tempo felice nella miseria.” (“There is no greater sorrow than to recall happy times while in misery.”)

The movement’s emotional DNA memory, longing, torment matches Dante’s whirlwind of souls, lifted into view only to be swept away again. Brendel’s image of “a subterranean fire seeking release” fits perfectly: earth and fire collide, the music rooted in the underworld yet constantly ignited. Shakespeare’s *Tempest* also casts its shadow. The opening storm in Act I, Scene I violent waves lifting the ship upward—echoes Beethoven’s rising turbulence. Yet unlike the earlier D-minor “Storm” Sonata (Op. 31 No. 2), where unrest leads to calm, the *Appassionata*’s ascent leads to confrontation. Where Op. 31 No. 2 rises toward light, Op. 57 rises towards fire.” Wilhelm Kempff’s comparison of the principal theme to Minos in *Inferno* a demon rising from the depths captures the movement’s uncanny power. Even the lyrical second theme is drawn into turmoil, just as Francesca da Rimini’s tenderness is swept into tragic forces beyond control. And the theme’s catastrophic plunge through four octaves mirrors Lucifer’s fall in *Inferno* XXXIV. This is music of moral struggle, elemental upheaval, and spiritual confrontation.

After the infernal tumult, Beethoven offers a vision of clarity: the second movement *Andante con moto*, a chorale-like theme with variations in D-flat major. Edwin Fischer heard in it “a prayer,” and Wilhelm Kempff called it “a moment of grace.” it as a seraphic hymn unfolding through a series of variations that rise across three octaves.” This movement is the sonata’s *Purgatorio*. Paul Badura Skoda suggests the solemn, majestic harmonies of the theme awaken a mood similar to what Matthias Claudius intended in his poem *Der Tod und das Mädchen*: ‘Give me your hand, you lovely and delicate maiden; I am your friend and come not to punish you. Be of good cheer, I

am not wild. You shall sleep softly in my arms. Deep trombone sonorities form a chorale-like hymn which, while it is being varied, rises gradually through three octaves. Its ordered ascent, repetition, and purification recall Dante's early cantos of *Purgatorio*, where souls begin their disciplined climb toward light. Each variation is a step upward, much like the sacred processions of Cantos XXIX-XXXI, preparing Dante for transformation. Shakespeare's *Tempest* again provides powerful imagery: Miranda's gentle purity and Ariel's airy grace. The movement breathes, as Brendel remarked, air and water fused into serenity. Yet this peace is fragile. Unlike the true repose of the Op.31 No.2 Adagio, the Appassionata's calm is temporary, overshadowed by what follows. This movement which began so seraphically does not end harmoniously it comes to a false close. Before the final cadence can settle, the finale erupts attacca, like a storm breaking through a chapel window.

The sonata Finale is marked *Allegro ma non troppo*, - Presto is pure elemental fire. Alfred Brendel called it "fire made fluid." Paul Badura-Skoda heard "the dance of fate." Edwin Fischer called it "a judgment." Cries and sighs there are in plenty, but they can scarcely be heard in the sea of sound. The running figures which sweep up and down are like a stream of lava which destroys everything in its path. It is perpetual motion, incandescent harmony, and ultimately catastrophe. Shakespeare's Caliban stands behind this movement: raw, untamed, volcanic.

Unlike Prospero's controlled storm, Beethoven's storm obeys no master. It grows, accelerates, and consumes everything. In contrast to the earlier "Storm" Sonata, op 31 no.2, where the tempest resolves into calm, the Appassionata's storm intensifies until the final bars. There is no dissipation, no peace. Here I wish to draw another Dante parallel: the sonata's final bars become a passage into that same realm Dante reveals, where Lucifer lies immobilized in the frozen pit of Hell. The coda's furious descent echoes the gate of *Inferno* Canto III: "*Lasciate ogne speranza, voi ch'intrate.*" ("Abandon all hope, ye who enter.") This is not triumph but awe a confrontation with forces beyond human control. Amid the thunder of sudden sforzati the edifice of the world collapses. Lucifer, once the bearer of light, is cast down from heaven into eternal darkness.

It is important also to note that this sonata also represents a significant milestone both in terms of piano composition and piano development. By the time Beethoven composed the sonata, he had moved far beyond the lighter Viennese pianos of Walter and Schantz and was experimenting with Érard, Streicher, Broadwood, and Graf

instruments. Their expanded dynamic range and darker resonance shaped the sonata's volcanic sonority. "The Appassionata sonata is thus a storm sonata: not meteorological, but elemental and spiritual. From a murmuring F-minor triad and a trembling trill, Beethoven creates a vast spiritual drama: a rising from the depths of the human heart, a moment of grace, and a final confrontation with the infinite. As Wilhelm Kempff remarked during a masterclass at Positano *"Beethoven teaches us to struggle, to hope, and to stand before the infinite."* The Appassionata sonata is one such lesson, a sermon in absolute sound.

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~ SEPTEMBER DRAGON'S CHALLENGE SOLUTIONS ~

Across

1 ARCHDIOCESE, 6 MOSES, 8 ENT, 9 MUM, 10 UNCAP, 11 SWEAT,
12 ION, 13 OAT, 14 MAYOR, 15 EX POST FACTO

Down

2 CAMEMBERT, 3 OBSCURITY, 4 ECTOPLASM, 5 MILESTONE,
7 SOMETIMES, 8 ECCENTRIC



WHISTLE DOWN THE WIND

by Paul McLoughlin

If I could break the chain of long goodbyes
That shackles still my old, imprisoned heart
I'd staunch the well of tears within my eyes
That see no place to live if we should part.

Sometimes I wander aimless like a child
And often lose my helpless, hopeless way
With every turn and twist I am beguiled
By love's uncanny knack of holding sway.

But your eternal presence shall not pass
Nor leave a memory condemned to fade
No words will sing the sadness of alas
When time has told the tale of our parade.

So long as I remember how I've sinned
I'll let our love go whistle down the wind.



THE STARRE

by George Herbert

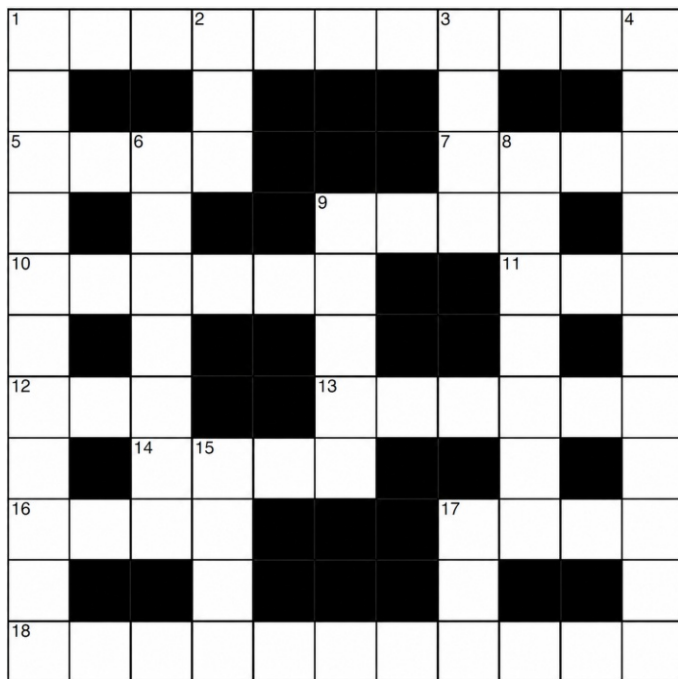
Bright spark, shot from a brighter place,
Where beams surround my Saviour's face,
Canst thou be any where
So well as there?
Yet, if thou wilt from thence depart,
Take a bad lodging in my heart;
For thou canst make a debter,
And make it better.
First with thy fire-work burn to dust
Folly, and worse than folly, lust:
Then with thy light refine,
And make it shine.
So disengag'd from sinne and sicknesse,
Touch it with thy celestiall quicknesse
That it may hang and move
After thy love.
Then with our trinitie of light,
Motion, and heat, let's take our flight
Unto the place where thou
Before didst bow.
Get me a standing there, and place
Among the beams, which crown the face
Of him, who dy'd to part
Sinne and my heart:
That so among the rest I may
Glitter, and curle, and winde as they:
That winding is their fashion
Of adoration.
Sure thou wilt joy, by gaining me
To flie home like a laden bee
Unto that hive of beams
And garland-streams.

Poem submitted by Geoffrey May



THE DRAGON'S CHALLENGE

set by Martagon



ACROSS

- 1 Crowded (11)
- 5 Remove from office (4)
- 7 Japanese puffer fish (4)
- 9 Red root vegetable (4)
- 10 Custodian (6)
- 11 Writing fluid (3)
- 12 Industrious insect (3)
- 13 Knight's apprentice (6)
- 14 Furry Star Wars critter (4)
- 16 Hebrides island (4)
- 17 Art ____ (4)
- 18 Diminutive lawn figurine (6,5)

DOWN

- 1 Horological craft (11)
- 2 House pet (3)
- 3 Hang on for dear ____ (4)
- 4 It's in your hand (11)
- 6 Add sugar to (7)
- 8 Put to good purpose (7)
- 9 Sharp and stimulating (5)
- 15 Hospital section (4)
- 17 An Oxford academic (3)

Solutions in next month's issue.

