



# Swiss Church News

Swiss Church in London  
Eglise Suisse de Londres  
Schweizerkirche in London  
Chiesa Svizzera a Londra  
Baselgia Svizra a Londra

Summer 2017

## Dear reader,

When I grew up in the predominantly Roman Catholic Canton of St.Gallen, all entertainment was strictly forbidden on Good Friday. Discos and bars had to close on Maundy Thursday at midnight sharp. No dancing or alcohol were allowed. The dancing ban has long been lifted in St.Gallen, but I still find it weird to be invited to parties on Good Friday. There is something about the solemn atmosphere of Good Friday that touches me profoundly. It became a bit of a tradition that Peter Yardley-Jones and I would attend the morning service at St Paul's, and I would sometimes also touch base with the Roman Catholic Church across the road from the vicarage in the afternoon.

Karfreitag, or Good Friday as it is called in English, is my favourite day of the church year. It is the day when we commemorate the brutal death of Jesus on the cross. The German word Karfreitag means 'Sorrowful Friday'. I could never quite fathom the English expression 'Good Friday'; would 'Bad Friday' not be more appropriate? One theory says that the term developed from the older name 'God's Friday', another assumption is that the suffering of Jesus, as terrible it was, marked the beginning of God's plan to save us.

What happened on Good Friday turns the perception of deity upside down in the most radical way. In human life only two things are for sure: that we are all born, and that we will all have to die one day. In between, anything can happen. Birth and death are at the very centre of Christmas and Easter. The bloody and often traumatic human experience of giving birth and being born, and our desperate and final experience of taking the last breath, not knowing what lies beyond is not something God, or the gods, were traditionally associated with. The Egyptian, Greek and Roman gods, as well as the God of the Hebrews, were above and beyond this most human of human experiences. They existed in a different sphere, glorious and untouchable. Their births and deaths, if they were part of their biographies at all, were different from the earthly human experience and happened in the world of the divine.

The crucifixion of Jesus therefore symbolises a radical u-turn in the relationship between humans and God. God was suddenly part of the raw reality of human existence. God was where life happened and especially where life was broken, unglamorous and lonely. God was born into the world, walked this earth, went through the emotional ups and downs of life and ultimately died a lonely and agonising death on the cross,

ridiculed and abandoned by many. Jesus' outcry "Father, why have you forsaken me!" is a deep emotion we can all relate to, particularly those in a distressing situation: people in prison, on the run, the persecuted and tortured, those who struggle with mental health issues or a terminal illness, rough sleepers, the elderly and widowed and more and more young people who find it difficult to build a solid social environment. Loneliness can have many faces, some visible, some invisible.

There are many things in life that are difficult to express with words. This is true in times of personal struggle, but also when fear and tension dominate the political climate. It is crucial to find ways to express our emotions. Music is a way to capture what we feel and to bring people together. It can transform tears into joy and desperation into hope. The focus of this issue is the queen of all instruments, the organ. We hope you enjoy the read and visit us soon for a service or an organ recital to enjoy our beautiful instrument!

I wish you all a wonderful summer!

Yours,

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# Latest news

## + New trustees



**Peter Stäuber**  
“I grew up in St.Gallen, Switzerland, and moved to London in 2010. I work as a freelance correspondent

and write about anything that might be of interest to German-speaking readers - which at the moment is Brexit.

I first heard about the Swiss Church through Carla, who

went to the same school as me - I'd never known such a beautiful building exists right in the centre of the city. I then learned more about the outreach work carried out by the church, especially to tackle homelessness, and was very impressed. As a journalist, I have seen how this issue has become ever more critical in recent years.

I became more involved with this work when the church launched its 'HomeLos'

project last year, which tries to establish a dialogue around homelessness between London and Zurich.

After being elected to the Consistoire in February 2017, I took on the job of coordinating the Swiss Church's social work. In this capacity, I hope to be making a contribution to the role of the church as an institution for the local community as well as for the Swiss migrant population.”

## First impressions, by Venue Manager Nat Breitenstein



When I first came to the Swiss Church in London I had no idea what I would find behind those immense green doors

and I am still amazed at all that happens in this light-filled haven. With the hard work, energy and enthusiasm of all involved the church is truly an open-minded community and cultural space as well as a venue available for hire for the wider population overall. Diversity and a warm welcome lie at the core and I am very proud to be a part of that.

I grew up on the move and lived on four different continents. I am happiest when with my family and friends at my lakeside childhood home in Finland. Before joining the Swiss Church as Venue Manager, I worked on film productions around the globe, but this became tricky after the birth of my two daughters. They are now both grown up and I love to discuss and giggle with them! With my partner Ivor and his son Arthur we form a modern family band.

As well as being a place of worship and community, the Swiss Church is an incredibly versatile venue and extends far beyond the traditional use of a church. The various activities seep into the fabric of the building and that is why I think we are such a popular space for our commercial clients which brings a myriad of other different events and people from all across London and beyond through our doors: brand and press launches, London Fashion Week shows, music recitals, high end dinners, team building events, meditation and dance classes.

If you are planning an event or for any further information about ongoing events, do not hesitate to contact me:  
venue@swisschurchlondon.org.uk or +44(0)7590 879201

## + Leaving trustees

**President, Johannes Reich, and Company Secretary: Andrea Vedolin,** will step down from their roles as trustees at the Annual General Meeting on 18 June. Johannes will move to Paris with his family and Andrea will move to Boston. Therefore, the role of President and the Company Secretary will become vacant.

As part of the leadership team, Johannes and Andrea have helped to set a stable foundation for the Consistoire to lead the church into the future. The Consistoire and the Swiss Church team would like to thank Johannes and Andrea for everything they have done and for their commitment and support.

## + Art at the Swiss Church

**The Swiss Church in London is pleased to announce its 2017/18 arts programme:**

Featuring: Leonor Serrano Rivas, Beatriz Olabarrieta, Edwin Pickstone, Louisa Fairclough & Richard Glover, Rebecca Birch, Romany Dear.

From May 2017 to May 2018, the Swiss Church in London will host its first one year-long curated programme of contemporary visual art. It aims to support artists to develop further the dialogue between art and faith established by the church's cultural programming over the past six years. The programme takes advantage of its context and history to address current debates surrounding immigration, public space, propaganda, mental health and community protest.

Being and Appearing is curated by Kirsty White and supported by Arts Council England and the Swiss Church in London.

Further details will be announced shortly. To keep updated please follow the programme on Facebook: [www.facebook.com/SwissChurchArt](https://www.facebook.com/SwissChurchArt)

# Greetings from Switzerland

## + Organist Daniel Glaus, Berner Münster



**In this section we want to give people who are associated with the Swiss Church a voice. Daniel Glaus has been the organist at the Bern Minster since 2007 and teaches composition at university. He is currently a regular guest at the Swiss Church having received a six months scholarship with Landis&Gyr for his achievements as composer. Here he shares his first overwhelming impressions of London, what music means to him and how the sound of the waves of the Thames inspires him to new compositions.**

“Anfang Februar bin ich losgezogen, gepackt mit grosser Neugierde auf eine mir bislang noch weitgehend unbekannte Stadt und Kultur, mit Orgelwerken, die ich schon lange mal studieren und üben wollte und mit leerem Notenpapier, das ich hoffentlich vollbeschrieben mit der Komposition eines szenischen Oratoriums zum «Himmlichen Hof» des Berner Münsters Ende Juli 2017 zurückbringen werde.

London ist in jeder Hinsicht überwältigend: Welten prallen aufeinander, bestehen nebeneinander, Geschichte und Moderne. Die schiere Überfülle an Eindrücken war anfanglich eine Überforderung,

wich aber langsam einem Vertrautwerden und Liebgewinnen von vielem Eigenartigen, Speziellen und Schönen auch in kleinsten Details, zum Beispiel die Gestaltung von Türklinken, Gärtchen oder Wasserabläufen.

Für mein gegenwärtiges Komponieren sind Wellen Inspirationsquellen: Wellengeräusche am Themenufer, Geräuschwellen der Besucher in der Tate Modern oder die Geräusche in der Tube... Am Ostersonntag habe ich einen Ausflug zu den Seven Sisters gemacht und der Meeresbrandung gelauscht.

Musik ist für mich Leben. Wenn ich behutsam die Taste berühre und sie sachte drücke, um dadurch ein Ventil zu öffnen, so dass Wind in die Pfeife strömen kann, dann fühle ich mich als Klangmagier und gleichsam als Mediziner; denn mit meiner Tastenberührung kann ich via schwingender Luftsäule in der Pfeife, mit ihrem Klingen und Schwingen, Ohren, Sinne und Herzen von Lauschenden berühren und diese auch in Bewegung bringen.

Ich danke der Swiss Church in London herzlich für die Möglichkeit, während meiner Zeit in London die Orgel zu bespielen.”

## + Nat's recipes

### Almond and Orange Florentines (Thanks to Ottolenghi!):



Preheat oven 150 C/Gas mark 2  
Line baking tray with baking parchment, brush lightly with vegetable oil so nothing sticks!

Add all ingredients in a mixing bowl and gently mix together, I find just mixing with my hands works best.

Dip your fingers in the bowl of water and make small mounds (about one heaped table spoon in size) on your greased parchment paper - space out well so that you have room to flatten the mounds with a fork, also dipped in water, so that the ingredients don't stick to it. Flatten out into even flat biscuits - they should only be

one to two layers of almonds in thickness and about the size of the bottom of a wine bottle in diameter (8cms).

Place the baking tray in the oven and bake for about 12 minutes until the biscuits are golden brown - take care not to burn! Slightly undercooked makes them chewy (which you might like!?) but over cooked can make them bitter. I tend to err on the side of undercooked...

Allow to cool, gently remove the biscuits from the baking sheet and then enjoy!

You can keep them fresh in a sealed jar for quite some time too.

#### Ingredients :

2 egg whites  
100g icing sugar  
260g flaked almonds  
Zest of 1 orange  
25dl cold water

#### Tools

Mixing bowl  
Heavy baking tray  
Baking parchment  
Vegetable oil  
for brushing

# Focus: The Organ

## ✚ Interview with Peter Yardley-Jones, by Carla Maurer

**Peter Yardley-Jones occupies a very special place during Sunday services. For six years he has been the man at the keys and stops of the Swiss Church organ. I wanted to learn more about the person who usually sits with his back to the congregation and regales us with the sounds of Bach, Buxtehude and Händel.**

Carla: Peter, you have been observing the Swiss congregation for six years now. What have you learnt about the descendants of William Tell?

Peter: When I applied for the job as organist six years ago, I learnt about an unwritten rule that almost prevented me from getting the position. An experienced Cathedral organist, I was not invited for an interview and so I called the then Minister to ask for the reasons. Apparently, it is custom in Switzerland to always send a cover letter with your application, which I had not done, as the application stated that I only needed to send my CV. Luckily the Minister reconsidered the decision and I was interviewed and then offered the job. Also, what I really like about the Swiss is that they speak their mind and tell you what they feel because that's what I [mostly] do as well! I consider myself more European than British in that respect. There is a cliché among musicians that organists are very opinionated. There is certainly some truth in this...! What makes the services at the Swiss Church so special for me is that some of the hymns are sung in their original languages. I studied German and French at school, so it's great to be able to use my skills alongside my music.

C: You do far more than just playing the organ. What do you do when you are not hitting the keys?

P: A job in advertising brought me to London seven years ago, which I still do for my day job. I had previously studied music in Glasgow and was working full time as Cathedral organist at St Mary's Episcopal Cathedral. Yet I always knew that I wanted to



move back to London to be closer to my parents with whom I have a close relationship. The position as organist at the Swiss Church is perfect for me as the services are only every other week. For the Swiss Church, I also organise the organ recitals series inviting fellow organists from around the globe. I help Nat with music related venue hirings and take care of the instruments. I also help Carla in the preparation of the services by drafting and printing the order of service and hymn sheets and choosing the hymns. I have even occasionally baked a cake for fundraising events.

C: How did you get to play the organ?

P: For Prep school, I went to traditional British boarding school (although I was a day

pupil) in Hemel Hempstead and there, we had a chapel service every morning. This was my first contact with the organ. I was learning to play the piano at the time and my teacher asked me if I wanted to go up to the organ loft one morning. I was impressed by

the complex nature of the instrument with all its different parts. Another thing I discovered whilst up there was that if you are playing the organ you do not have to sing. I hate singing... Other than in the shower, where no one can hear me! I was invited to play a hymn one morning, only keys at first though because at that age, my feet were not able to reach the pedals yet.

C: What is the most beautiful organ you have ever seen or played?

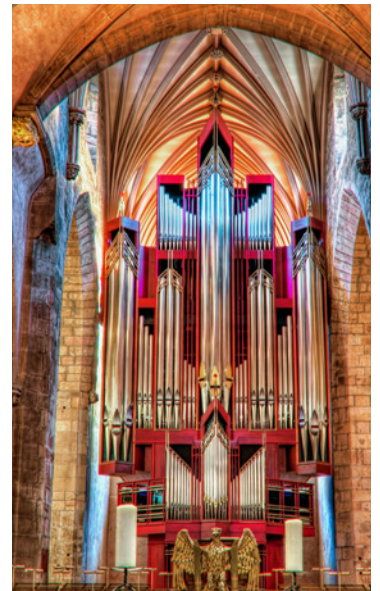
P: In terms of sound, the most beautiful instrument I have ever played is in Independence, Missouri

in the United States at the Community of Christ Temple. What makes an instrument special is the way the keys react, we call this the 'touch', and the tonal palate. An organ is composed of pipes, keyboards, pedals and stops, and every organ is unique in the way these elements are composed. Another element is the acoustic of the building it is in. Most organists say that the building is the most important stop on an organ. The acoustic of the Swiss Church is an amazing asset. It is a joy to play the organ because it is so well voiced. One of the most beautiful organs from an aesthetic point of view is at St Giles Cathedral in Edinburgh built by a German organ builder, Rieger, in the shape of a ship.

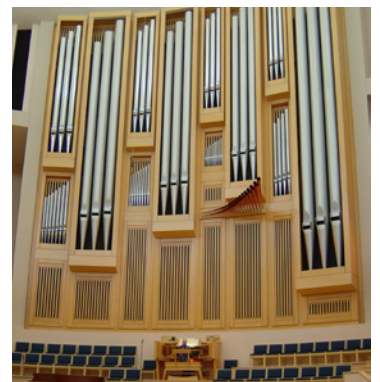
C: What does faith mean to you?

P: For me, it is a constant journey of getting to know the Holy Spirit and apply that to life's daily challenges. Since we are talking about music and how that applies to my faith, I think that one of my favourite composers, Johann Sebastian Bach, summarises my faith for me in his well-known phrase: "I play the notes as they are written, but it is God who makes the music."

C: Thank you very much for the interview.



St Gilles Church organ and altar



Community of Christ organ and altar in Missouri



## The King of Instruments

By Peter Yardley-Jones

The concept of the organ dates back to an instrument called the hydraulis, invented in Ancient Greece in the 3rd Century BCE. A hydraulis was a mechanical instrument in which the wind pressure is regulated by water pressure. By the 7th Century AD, bellows replaced water pressure to supply the organ with wind. The organ began making its way into churches in approximately 900 AD and before that was played at banquets, games and circuses. In saying that, the organ we see in churches and concert halls today was invented as early as the 1500s and were invented to be able to play a variety of different sounds (from the different pipes) controlled by 'stops'. Stops are a type of mechanism which allow separate divisions of pipes to be closed (or 'stopped') creating the varieties we hear from organs today. Prior to the industrial revolution, pipe organs were considered one of the most complex human-made mechanical creations (along with the clock). Organ music is notated on three staves. The

music for the manuals is located on the top two staves and the music for the pedals is on the third staff.

Organs range in size from a single short keyboard, to huge instruments with 10,000+ pipes. The keyboards on a modern organ are shorter (around 61 notes) than a piano (around 88 notes) and an organ also usually has a 32-note pedalboard. The largest pipe organ ever built, based on number of pipes, is located in the Boardwalk Hall Auditorium in Atlantic City, New Jersey. It was built between 1929 and 1932 and consists of 33,114 pipes and weighs roughly 150 tonnes. Sadly, this organ is no longer operational.

Wolfgang Amadeus Mozart called the organ "The King of Instruments" ("Die Orgel ist doch in meinen Augen und Ohren der König aller Instrumente"). Organ pipes are made from either wood or metal and produce sound when air under pressure is directed through their 'mouths'. As one pipe produces a single pitch, multiple pipes are required

to accommodate the musical scale. The greater the length of the pipe, the lower its resulting pitch will be. The longest pipes can reach 64 feet in length. The volume of the sound produced by a pipe depends on the volume of air delivered to the pipe and the manner in which it is constructed and voiced (performed by an organ builder) to produce the desired tone and volume.

The organ at the Swiss Church was completed in 2009 by Orgelbau Späth, a Swiss organ builder founded in 1909 in Rapperswil (and now based in Rüti ZH). The church's organ has 676 pipes with the shortest pipe measuring 1.8cm and the longest 2.4m.

Organs in churches can be attributed to Pope Vitalian in the 7th Century; as the organ had the ability to provide a musical foundation below the vocal register, support the vocal register and provide brightness above the vocal register. Therefore being ideally suited to accompany the human voice whether it was a full congregation, a choir or a soloist. Most services also include solo repertoire traditionally played before and after the service.

Organ recitals are also a big part of the role of the organ in today's society. In the early 20th century, symphonic organs were very popular in secular venues in the UK and USA, designed to replace symphony orchestras by playing transcriptions of orchestral pieces. The Orgelbewegung (organ reformation movement) then saw the demise of these instruments as organ builders looked to historical models for inspiration in constructing new instruments.

At the Swiss Church, we have about five organ recitals per year with the season starting in September and running to July. This recital series is designed to showcase players from around the world, performing many varieties of works and compositions. These are free to attend with a retiring collection which helps to support the series. We are also very fortunate to have live console projection for audience members to see the organist perform.



### THE ORGAN AT THE SWISS CHURCH

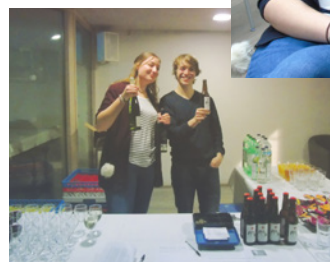
- |  |                                   |
|--|-----------------------------------|
| 1. Toccata Festival,                       | Fredrik Sixten (b. 1962)          |
| 2. Die goldne Sonne,                       | Gaël Liardon                      |
| 3. Er weckt mich alle Morgen,              | Jürg Brunner                      |
| 4. Nun komm, der heiden Heiland BWV589,    | J S Bach                          |
| 5. Psalm 77,                               | Jacques van Oortmerssen (b. 1950) |
| 6. Hymn,                                   | Fredrik Sixten                    |
| 7. Præludium in C BWV137,                  | D Buxtehude                       |
| 8. Festive Trumpet Tune,                   | David German (b. 1954)            |
| 9. Toccata in d minor (the Dorian) BWV538, | J S Bach (1685-1750)              |
| 10. Fuga in d minor (the Dorian) BWV538,   | J S Bach                          |

ORGAN BY PETER YARDLEY-JONES  
RECORDED, MIXED & MASTERED BY JULIAN SIMMONS  
[www.dinsound.com](http://www.dinsound.com)

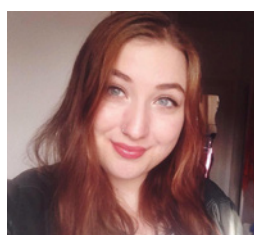


Peter Yardley-Jones

Buy our organ CD for £8 at the Swiss Church or get it sent to you.



## ✚ Farewell Lilian Jost



Dear Swiss Church,

I will miss you. In August I will leave London and spend the summer in Switzerland with my friends and family

before moving to Heidelberg to study Theology. I am excited for this change, for a new city (although, compared with London Heidelberg is but a little village), and I am looking forward to meeting lots of new people. It is also going to be nice to speak German again, to pay less rent for more square metres and to have decent bakeries on every corner. London, you are only almost perfect.

The topic of this issue of the Swiss Church News is "Music". I want to share some of my favourite music-related memories that I made here, at the Swiss Church.

### Metal Breakfast

Every Tuesday morning I arrive at the Swiss Church with heavy bags full of bread, yogurt, milk and eggs. I then set up tables, make coffee and boil the eggs. The routine continues: making toast, serving tea, wiping tables. One conversation has become part of this weekly routine. One of the homeless men who frequents breakfast every week without exception, will ask me what new music I have listened to the past week. I usually don't have much to

contribute, as I don't discover a lot new music every week, and if I do it isn't typically something that he himself would enjoy. He will then go on by telling me about this metal band or the other, listing his favourite bands ("Sisters of Mercy" is his most quoted one, their album "Floodland" being his favourite). Occasionally this ends in a whole table of people watching one of their music videos and discussing the song. If you are reading this: thank you for introducing me to new music. I always look forward to our weekly metal-chat.

### The Fondue Of Babylon

Earlier this year, the Swiss Church was London's cheese paradise. We had two big Fondue Nights here, one organised by the Swiss Church itself, the second one by the Swiss Embassy, with volunteers from the church. I was one of those volunteers and spent the evening and night in the kitchen stirring pots of melted cheese and having the occasional sip of beer. With me were four or five other Swiss Church volunteers, and let's just say, we had a good time in the kitchen. Once everyone upstairs was served, we decided it was time for us to have our own little fondue party. So we set up a table in the small storage room in the basement, decorated it nicely, sat down and dipped the leftover bread in the leftover cheese. We must have looked quite the party, sitting

in a cramped basement room with our Swiss aprons and red faces. But that's actually not the part I want to tell you about.

The entire night I had a song stuck in my head – a classic Ohrwurm. I hummed and whistled and sang it on repeat for hours, annoying everyone around me. We came to the conclusion that the only way to make me stop singing that particular song – that I now don't remember, so I guess it worked – was by singing a song together. The only song that all of us ("us" ranging in age between 21 and 85) knew how to sing was "By the Rivers of Babylon" by Boney M. So that's exactly what we did, whilst cutting up bread and carrying pots overflowing with liquid cheese. And it might be one of my favourite memories of my time here. If you were there, singing Boney M.'s classic with me: thank you. Let's do it again.

### Ice Cream Choir

I sing in a choir called the London International Choir. We are a group of thirty people with just as many different cultural backgrounds. We are Swiss and Ugandan, Chinese and Polish, Canadian and Lithuanian. There's even a chap from Birmingham. Our Christmas concert was held here, at the Swiss Church.

Choir rehearsals are always a lot of fun. We usually stay in the pub below the rehearsal room until the small hours, chatting, playing, eating,

drinking. But this particular rehearsal was one of my favourites.

It was the dress rehearsal, which is the last big one before the concert. You go through the whole concert once or twice, no breaks, full concentration. We were here, in the Swiss Church, for hours upon hours, singing our hearts out. Finally our musical director released us, sat down at the piano and played a nice little tune to help us relax. As I had the key to the Swiss Church, everyone could stay as long as I let them. And I had no intention of leaving.

From a previous event we had huge cans full of ice cream left. I brought them upstairs into the hall, and together we sat there until we almost fell asleep, eating ice cream out of the tub, singing, listening to the piano. It's those quiet choir nights in a dimmed church hall that makes life beautiful. Thank you to my choir friends for sharing that moment with me.

Well, that's a wrap! I hope to see as many of you as possible before heading home in August. It has been a pleasure working here. And now I am going to stop, or otherwise this is going to get soppy.

Thank you

Lili

# Events @ the Swiss Church

## Royal Opera House Lunchtime Recitals Monday 8/22 May 5/19 June, 1pm

Jette Parker Young Artists Programme  
Entrance free – retiring collection

## Exploring Christian faith – an evening course “I (don’t) believe in God, but...”

Monday 15 May, 26 June,  
17 July, 25 September, 23  
October, 7-9pm, Swiss  
Church

With Rev Carla Maurer, Renate Rothwell  
and Symeon Kyriakopoulos  
Today we live in an increasingly secular  
and diverse society and many find it hard to  
believe in God. We struggle with the biblical  
message that often seems to contradict  
scientific knowledge. Here is an opportunity  
to gain some basic biblical knowledge and to  
form opinions. It is an opportunity to learn,  
discuss and find words for our own faith.  
£32 for all classes –  
includes a simple shared meal  
Please sign up: [carla.maurer@swisschurchlondon.org.uk](mailto:carla.maurer@swisschurchlondon.org.uk)

## ANDREW FORBES Organ Recital Saturday, 3 June 2017, 5pm

Andrew Forbes is a young British organist,  
harpichordist and conductor. Andrew  
performs throughout Europe as a soloist  
and accompanist, for services, recitals and  
concerts.

Andrew is the Director of Music at Glasgow  
Cathedral, and winner of the 2014 Northern  
Ireland International Organ Competition.  
Entrance free – retiring collection

## Reformation on London’s Doorsteps

Sunday 7 May 2017, 3pm

The Dutch Church  
7 Austin Friars, EC2N2HA  
“A Cantata By J.S. Bach”

Saturday, 10 June 2017, 8pm

The French Protestant Church,  
8-9 Soho Square, W1D 3QD  
“The French Protestants  
from dark times... to Soho!”

Sunday, 2 July 2017, 4pm

St Katharine’s Danish Church,  
4 St Katharine’s Precinct, NW1 4HH  
“Listen to the Clouds”

## Annual General Meeting Sunday, 18 June 2017, 12:15pm

The Swiss Church Annual General Meeting  
will follow the service on 18 June. Members  
of the Swiss Church will receive a separate  
invitation with all relevant documents via  
post or email. The AGM will be followed  
by a drinks reception to welcome the new  
trustees and members and say farewell to  
those leaving.

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Church News on our website.

# Announcements



## Baptism

Levin Noah Wiesmann (born 5 September 2001), Sophie Stuker (born 31 January 2002) and Lia Luna Federico (12 January 2002) were baptised at the Swiss Church on Palm Sunday by Reverend Christian Walti from the Friedenskirche in Bern and in the presence of their confirmation class and the Swiss Church congregation.

*“Therefore, as God’s chosen people, holy and dearly loved, clothe yourselves with compassion, kindness, humility, gentleness and patience. Bear with each other and forgive one another. Forgive as the Lord forgave you.” (Colossians 3:12-14)*

## Visit

We were delighted to welcome the youth group from Rapperswil-Jona on Easter Sunday with Reverend Cyril Schmitt and Celina Brändle. It was great to meet you all. Come soon again!

## Corrigendum

We want to apologise for an error on the last Swiss Church News announcements page. Lisa Herde, who was baptised on 22 January 2017, was born on 23 May 2002.



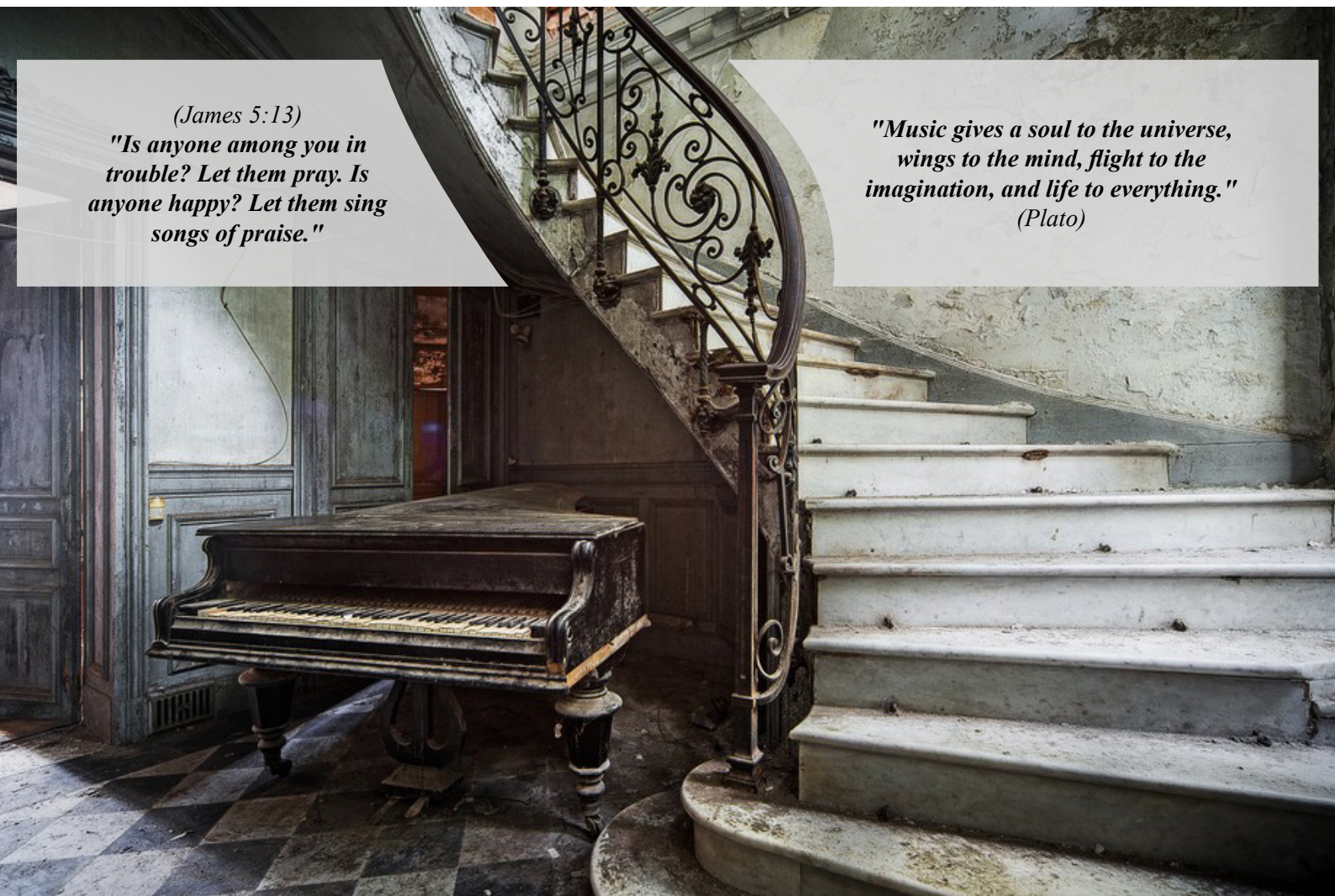


Swiss Church in London  
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Baselgia Svizra a Londra

*(James 5:13)*

*"Is anyone among you in trouble? Let them pray. Is anyone happy? Let them sing songs of praise."*

*"Music gives a soul to the universe, wings to the mind, flight to the imagination, and life to everything."*  
*(Plato)*



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