Reaching the half-way point of the 100th year

Centenary Festival looks back in history, but ahead to November

Keeping in Touch • July 2019
Saturday 14th September 2019

The Sixteen
HARRY CHRISTOPHERS

An Immortal Legacy • 7:30pm

Music by Tallis, Morley, Gibbons, Byrd, Sheppard, Tippett, James MacMillan and Britten

Bradford Cathedral Stott Hill, Bradford, BD1 4EH
Tickets: £30 / £25 / £18 (+BF)
Concessions: £15 / £12.50 / £9 (+BF)
(Under 18, registered disabled + carer, student, jobseeker)

Tickets: bradford-cathedral.ticketslive.co.uk or call 0161 832 11 11
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news, by signing up to ChurchSuite. Login at
login.churchsuite.com/ or e-mail
info@bradfordcathedral.org
Canon Paul: The Sunday “shop-window”

Our weekly worship at 10.15am on a Sunday is our regular focus and our "shop-window". This is where the representative Cathedral Christian Community gathers before God to offer itself in humble service and receives God's gift of Grace and encouragement and direction for our discipleship. This is the time when we come together in unity and celebrate our diversity. Our liturgy is designed to enable that to happen effectively, engendering hope and joy. As is said elsewhere I am always asking for your comments to shape this important time together on a Sunday morning.

For the five weeks in September I am planning that we experiment with using the altar in the nave and having the choir, not in the choir stalls, but sitting in the nave, alongside the clergy and the congregation. This will be for the season of Creation.

There are a number of reasons for this experiment.

Firstly, after the pews were removed and the chairs installed in the 1980s, there was, until about 7 years ago, a plinth at the foot of the chancel steps where the nave altar could be placed on occasions. The plan for September would be to revisit that layout, but without the plinth, and use the nave altar for five consecutive weeks.
Secondly, the choir struggle to be heard well by the congregation in the nave because they are singing in a separate auditory space from the congregation. This experiment would bring the choir and congregation into the same space which could be better for both the congregation and the choir.

Thirdly, the choir, in their stalls, struggle with the loudness of the organ and therefore are not able to sing at their best. This is because the organ needs to be loud so that it can be heard at an appropriate volume in the nave. By having both the choir and congregation in the nave together it is anticipated that this might be better for both the choir and the congregation.

Fourthly, the clergy and lay ministers are, when at the 'high' altar, at a great distance from the majority of people and anyone sitting in the side aisles cannot see. This means that the gathering of clergy and congregation, around the one communion table, is compromised. Using the altar in the nave would consciously bring clergy and people together much more.

This experimental period of five weeks enables us all to share a different experience on which we will all be asked to reflect upon and comment upon.

I hope that we will all enter into the Creation season with creativity and an openness to what we might receive from it.

Canon Paul
Worship at the Cathedral

The Cathedral provides a variety of opportunities for people to gather together for worship each week.

These times of worship are always evolving and, over time, changing to best meet the needs of those attending.

Please speak to me if you have any comments or suggestions as it is precisely your comments and suggestions which inform the choices that are made in developing our shared worshipping life together.

Please speak to me or telephone or email me. Thank you.

Canon Paul

Our Purpose

To serve Jesus Christ as a vibrant community of worship and mission enriching the City, the Diocese and further afield.

Our Values

- Hospitality
- Faithfulness
- Wholeness

Useful Links

Diocese of Leeds - leeds.anglican.org/
A Church Near You - achurchnearyou.com/church/5746/
Cathedral Services

Sundays
8am - Holy Communion
(Lady Chapel)
10.15am - Choral Eucharist (Nave)
inc. Children’s Space. Prayer Ministry takes place on the 3rd Sunday of the month.
4pm - Choral Evensong (Nave)

Mondays
8.30am - Morning Prayer
(Lady Chapel)
5.45pm - Choral Evensong (Chancel)

Tuesdays
8.30am - Morning Prayer
(Lady Chapel)
5.45pm - Choral Evensong (Chancel)

Wednesdays
7.30am - Holy Communion
(St Aidan's Chapel)
8.30am - Morning Prayer
(Lady Chapel)
10.15am - Holy Communion
(St Aidan's Chapel)
5.30pm - Evening Prayer
(Lady Chapel)

Thursdays
8.30am - Morning Prayer
(Lady Chapel)
5.45pm - Choral Evensong (Chancel)

Fridays
8.30am - Morning Prayer
(Lady Chapel)
5.30pm - Evening Prayer
(Lady Chapel)

Saturdays
8.30am - Morning Prayer
(Lady Chapel)
5.30pm - Evening Prayer
(Lady Chapel)

Choral Evensong takes place during term-time, and may be cancelled if other events are occurring at the Cathedral. Other services are subject to change.
Centenary Prayer

Eternally present and ever faithful God,
by whose grace a people have gathered here for over a thousand years to praise your name, and learn your ways.

We bless you for this witness and now we give you thanks for one hundred years of worship and ministry as a Cathedral.
Grant to us, whose lives are like the flowers of the field, the spirit of joyful gratitude for the past, generous welcome and witness in the present, and the longing for your creation to be made whole in this City and Diocese.

May your future come, through the power of the Spirit of the Risen Christ.

Amen
Over 250 people were welcomed to the Cathedral for our Centenary Festival for a day packed with activities, talks and services to highlight many of the amazing things it does, from its worship and music to its arts and events. The Parish Church of St. Peter was granted Cathedral status on the 25th November 1919, and this festival was one of many events held throughout 2019 to mark this 100 year anniversary.

The 11-hour long event began with a welcome from the Very Revd Jerry Lepine, Dean of Bradford, and a reading of the poem ‘I Come From’ by Centenary poet in residence Diane Pacitti, a piece inspired by the poetry highlighted at the BBC’s ‘We Are Bradford’ campaign earlier in the year.

The festival was then formally opened by the Rt Revd Dr Toby Howarth, Bishop of Bradford, and Leader of the Council Councillor Susan Hinchcliffe,
before the day’s programme began, a programme which included children’s activities, give-it-a-go stitching, and a free afternoon tea, which served over 120 people. There were also talks throughout the day, including conversation pieces with Syima Aslam, Director of the Bradford Literature Festival, and Deputy Lieutenant Wahida Shaffi. There was also the opening of the Prayer Labyrinth in the grounds of the Cathedral which is available to use now for prayer and reflection until at least the end of August.

As the festival ran into the evening there was an exciting talk all about the Battle of the Steeple, and how the Cathedral protected itself with wool-sacks – with several example ones hung specially from the tower – and pop-up Shakespeare performances from ACT, who will be performing ‘Romeo and Juliet’ at the Cathedral later this month.

Throughout the day visitors had also been enjoying the ‘Bradford Cathedral: A Visual History’ exhibition, looking at the photos as well as adding their own memories to the timeline. Following this, Graham Relton of the Yorkshire Film Archive formally introduced the trailer of archive footage ahead of October’s ‘Bradford on Film’ event, a trailer which followed a short series of memories from some of the Cathedral congregation.

Shortly afterwards the Parish Room was packed out for a special ‘Come and Sing… Pick a Hymn’ session, just one of the many music-themed sessions throughout the day which also included a special organ recital and choral matins.

The evening concluded with a fifty-person strong indoor street party, accompanied by live 1920s-1940s music from Upright Vintage before the Salvation Army band led the festival peacefully into a night prayer, which saw the congregation move around the Cathedral in prayer.
The street party, which began at 19:19, to reflect the anniversary, saw staff, volunteers, the congregation, members of Places of Welcome, and visitors enjoying a selection of great food.

With over £150 raised in donations through the day to help the Cathedral to do good work in the community and any unused food being made available to support the vulnerable and disadvantaged who come to the Cathedral, it was also an event that would continue to help in the days after.

Bradford Cathedral hopes to run another festival next year and if you have any ideas and feedback to make next year even bigger and better, or would like to get involved, you can e-mail the events team on events@bradfordcathedral.org.
You’re invited to come and walk our new Prayer Labyrinth!

We would like to invite you to walk the Prayer Labyrinth which has been cut into the grass in the gardens surrounding the Cathedral. The Labyrinth, which follows a one-way route in and out to the centre, represents the journey of life and offers a journey into your heart to meet with God.

The Labyrinth is an ancient aid to prayer and allows you to take time to pause, reflect and pray as you make the journey through it. It will be available for prayer at the Cathedral until at least the end of August.

Canon Paul Maybury:
“The Labyrinth is a tool to deepen and broaden your experience of prayer. It’s within the grounds of the Cathedral, which is designated as a place of peace and reflection. We invite and encourage you to take five- or ten-minutes out of your day to slow down, reflect and encounter God in new ways.

“There is a short leaflet, available from just inside the Cathedral, which gives a simple outline of how you might use the labyrinth.”

As well as being available for individual use, the Labyrinth is also offered for group sessions and for use by local churches, with Canon Paul available to support the prayer sessions.
New venture to help communities is launched

Wellsprings Together - a joint venture between the Church Urban Fund and the Anglican Diocese of Leeds to help communities tackle a range of social issues has been officially launched. This independent charity aims to encourage and support churches, community groups and other faith groups working together to enable flourishing neighbourhoods.

For more visit leeds.anglican.org/news/new-venture-help-communities-launched-across-diocese

Investment in mission and ministry announced

Up to £155 million of additional investment is proposed over the next three years by the Church of England to fund an increase in number of people coming forward to train for the priesthood and support cathedrals and disadvantaged areas, under plans announced. Read more at churchofengland.org/more/media-centre/news/church-england-announces-ps155m-investment-mission-and-ministry-over-next

Get Involved

There are lots of exciting things coming up at Bradford Cathedral and we’d love for you to get involved! If any of the below opportunities sounds like fun, then e-mail us at commsandevents@bradfordcathedral.org!

World Emoji Day

Yes… we’re not making this up. It’s on 17th July.

Yorkshire Day

Whether you were born here or are an adopted Tyke, how will you be celebrating being a member of ‘God’s Own Country’?

National Vinyl Record Day

Happening on the 12th August. What was the first vinyl record you remember buying? Send your musical confessions to us!
A Conversation Between Faiths Looks at How Christianity and Islam can contribute to a healthy society

The Cathedral will be hosting ‘A Conversation Between Faiths’ on Monday 15th July, where Qari Asim MBE, the Rt. Revd. Toby Howarth; and Professor Michael Barnes SJ will discuss the role of faith in Bradford and how this is relevant across the United Kingdom. Qari Asim MBE, the Head Imam at Makkah Mosque in Leeds, and Bishop Toby will discuss the way Christianity and Islam contribute to a healthy society in Bradford and West Yorkshire, and how this learning can be seen in the UK as a whole, with Professor Barnes taking a wider view of what faith can offer into the public square of thinking. These individual elements will then be brought together in a conversation style between the three speakers, chaired by the Very Revd. Jerry Lepine, Dean of Bradford, who will also be introducing the event, before the floor will be opened to Q&A from the audience.

The conversations will wrap up with each of the speakers looking at their hopes for the future; their visions for their respective cities; and how the different faiths can contribute to each other, and explore any issues around that.

‘A Conversation Between Faiths’ takes place from 7pm on Monday 15th July 2019. Entry is free.
A Conversation Between Faiths

Qari Asim MBE and Bishop Toby will discuss the way Christianity and Islam contribute to a healthy society in Bradford and West Yorkshire, and how this learning can be seen in the UK as a whole, with Professor Barnes taking a wider view of what faith can offer into the public square of thinking. This will be followed by a conversation between the speakers and a Q&A session.

Imam Qari Asim, the Head Imam at Makkah Mosque in Leeds. Deputy chair of the Government’s Anti-Muslim Hatred Working Group and has been a member of the Government’s Sharia Review Panel. Currently he is chair of the Mosques and Imams National Advisory Board, an umbrella organisation of Sunnis and Shias, consisting of mosques and Muslim institutions. He is also a senior editor of ImamsOnline, an online platform developed to promote mainstream Islamic voices globally.

Rt Revd Dr Toby Howarth, Bishop of Bradford. After ordination training for the Church of England in Oxford, Birmingham and Uganda, combining Christian theology with an MA in Islamic Studies at the University of Birmingham, he served in an inner city parish in Derby. Subsequent to this he moved to India with his family where they lived for five years, during which he researched Islamic preaching for a PhD from the Free University of Amsterdam.

Professor Michael Barnes SJ. Michael has been actively involved in both the theological and practical side of inter-faith relations. He was the Director of Westminster Interfaith, an agency of the Diocese of Westminster dedicated to developing good relations between communities of faith in the London area. He was for some years a lecturer in Catholic Christianity at the Muslim College in Ealing. Between 2007 and 2009 he was engaged in developing Faiths Together, an innovative educational project which brought persons from different faith communities into direct contact with each other so that they could learn with and from each other.

Reserve your place at bradfordcathedral.eventbrite.com or turn up on the day
Passing on the shared heritage: Lapage Primary School and Bradford Cathedral celebrate community and heritage project success

Over thirty children from Lapage Primary School in Bradford gathered together to celebrate their achievements as we invited staff, school children and members of the congregation to celebrate the first anniversary of the re-dedication and refurbishment of the Cathedral bells. Also present was Richard Ballantine, executive Head of the Nurture Academies Trust.

The event also saw the current group of Community Heritage Volunteers receiving certificates to mark their achievements. The celebration was a culmination of two years of work between the Cathedral and Lapage Primary School, which saw many of the children working as guides and welcomers at the Cathedral, and they used this knowledge to introduce different elements of the historic building to their parents and other visitors to the event.

The baton was handed over from one year group to the next back in January, with the next handover due in October as the project continues into its third year.

The special event was introduced by the Very Revd Jerry Lepine, Dean of Bradford, who praised the pupils for their achievements and hard work and spoke about how Bradford Cathedral is a building that offers a shared heritage, and that the history of Bradford is wrapped up in its walls. “It’s the history of this City, and it’s your history.”

The World War I Memorial Bells Project, now the Cathedral’s Community Heritage Volunteer Project, was led by Heritage Education Officer Diane Hadwen,
inspired by the ‘Active Citizenship Project’ run at the school that involves year five children:

“Each school year does something different and Lapage were keen to work with the Cathedral, and at the same time we were at the beginning of the Heritage Bells project, and it just seemed such a great idea to work together in partnership.

“The children helped with research and then with the delivery of the project at the Cathedral.”

The project has seen the confidence of the primary school pupils flourish.

“One of the things that is really obvious is how confident the children are and how comfortable they are in a place of worship that might not be their own. Although it’s a Christian place of worship, most of these children are not from a Christian background, but we all share the heritage of the building; it’s the heritage of Bradford. It’s exciting seeing such different people getting involved with us here.”

The partnership is all set to continue:

“This school is one of six schools in a primary academy trust that goes
across the whole of Bradford, so these children have welcomed pupils from other schools across Bradford into the Cathedral, and will continue next year. These children will pass onto another group of year five children and then the project will continue again.”

Teachers Mariya Mobeen and Nadia Obeidi were representing Lapage Primary School, the Active Citizenship leads for the project last year and this year respectively, and they worked alongside Diane and Bradford Cathedral to put this project together with Nadia bringing the pupils to the Cathedral in 2019 for the Community Heritage Volunteer project.

Nadia:
“It’s been a really good experience. They’ve learnt social skills and presentation skills, and confidence. And we’ve also worked with other schools and got them involved in it, and they’re hopefully going to take part next year too, as a wider project.”

Mariya:
“Throughout the year, we can see the children grow. The handover from year six to year five has become part of our curriculum, and each year we see a new group of children fresh and eager to learn. This form of peer mentoring is so effective, with children teaching one another. It’s helping them appreciate this shared heritage and that there is a wider community out there, especially as our school is just down the road. Some parents who have come today have walked down, yet it was their first time coming to the Cathedral.

“Projects like this make me really proud to be a Bradfordian. We can hear lots of negative things in the news [about Bradford] but our voices need to be louder. This project is such a great opportunity for our community and this experience has been invaluable; the children will never forget that they were part of this project.”
In the Media

(Below) This photo of some our team preparing for the festival appeared in the Telegraph and Argus in June.


If you would like a full-colour electronic copy of the Cathedral news visit our Issuu page at issuu.com/bfdcathedral or e-mail commsandevents@bradfordcathedral.org for a PDF copy.
Everyone welcome to join the next Alpha course when it returns to the Cathedral this September

The new dates for the next Alpha course at Bradford Cathedral have just been confirmed. The weekly 90-minute session, which will be a relaxed and informative way to explore the Christian Faith, will run from 5:30pm every Wednesday from the 11th September 2019 throughout the autumn.

Everyone is welcome to join the sessions, and each week begins with a meal.

To book your place please contact us at info@bradfordcathedral.org, remembering to tell us of any dietary requirements.

What is Alpha?

Alpha is a series of sessions exploring the Christian faith. Each talk looks at a different question around faith and is designed to create conversation. Alpha is run all around the globe, and everyone's welcome. It runs in cafés, churches, universities, homes—you name it. No two Alphas look the same, but generally they have three key things in common: food, a talk and good conversation.

To find out more about Alpha please visit alpha.org or the Bradford Cathedral website.
Alpha runs here.

Alpha at Bradford Cathedral starts on Wednesday 11th September 2019 from 5.30pm - 7pm and includes a meal
For further details please e-mail info@bradfordcathedral.org
At the end of May the Bradford Cathedral Choir headed to Germany for a very special mix of concerts, services and cultural visits. We caught up with Director of Music Alex Berry to find out what they did over the tour.

So, tell us a little about the tour!
It was a whirlwind. We travelled about 1700 miles in eight days. We travelled through five different countries. We did eight concerts or services in eight days. We started our trip in London at St Michaels Church, Cornhill, opposite the Bank of England, where we were greeted very warmly by the church. We then got the ferry over from Dover to Calais, stayed in Belgium overnight, and arrived in Cologne that evening.

In Cologne the Choristers saw the Chocolate Museum – which was exciting for them and for me! – and the chocolate fountain was amazing, with everyone going back for seconds, thirds and fourths!

We visited the Cathedral and stayed overnight in a hostel. The next day, on the Sunday, we had our first big
Keeping in Touch

singing engagement. We started in the morning in Hennef, which is the twin-town of Banbury where I grew up, and we sang in a full Catholic Mass. The church had such beautiful acoustics and the choir sang very well.

There were sandwiches and beer after church, before we got the coach to the National Socialist Documentation Centre in Cologne, which is the former headquarters of the Gestapo, and the Choir saw an exhibition on how the secret police worked and saw the cells where the prisoners were kept. It was all very interesting educationally.

In the evening we went to the Sankt Pantaleon, which is a beautiful Romanesque church with the most phenomenal acoustics and there we sang to a very full audience. It was such a beautiful concert.

The next morning it was an early rise to drive the five miles from Cologne to the centre of Germany, across the former Iron Curtain, to arrive at Erfort. There we enjoyed a lunch and some free time, as well as singing in the Reglerkirche, which is a Protestant church but there they had
an Augustine monk celebrating a Catholic mass. It was a very beautiful service, but what was particularly interesting about it was that the Catholic monk and the Protestant pastor of the church co-celebrated the mass, which I’d not seen before but it shows the liberal nature of theology in Germany. Erfurt is a place where Catholicism and Protestants sit side-by-side.

The next day was a visit to Eisenach, birthplace of Bach, and there we had the most amazing tour of the Bach museum, which started with an amazing twenty-minute concert. The Music Director there did five pieces of music on five different historical instruments, so the children could hear the harpsichord and the clavichord properly for the first time. There were also some little organs as well, which were beautiful, alongside other historic instruments. You could listen to other pieces by Bach using pods hanging from the ceiling; you could use to immerse yourself in the music. It was an amazing museum, and we also visited the place where Bach was baptised, as well as an Alpine slide later which was a little wet!

Later we performed at the Arnstadt church where Bach was organist and performed at a hospital to the patients, and the next day in Erfurt
saw the Choir getting a tour of the Grammar school and the town by the school pupils, who were doing it all in English. We also did an amazing concert that evening in the Predigerkirche, which was where the great theologian Meister Eckhart was the priest for some time.

The Thursday was Ascension Day and we started with an open-air Eucharist in the middle of the Cloister, which was lovely. After that we returned to Cologne where we climbed the Cathedral tower and then performed Evensong back in the Lutheran church in the centre, which they let us run in the traditional English style. The hospitality was amazing throughout the tour. We had a really good time; the children saw so many different things and really appreciated it. It was such a fantastic experience for everyone.

What do you think the Choir got out of the tour?
There were three things really. From a musical side they’re now much more cohesive. They’ve been able to build a sound over the course of the week and it’s been very nice for them to work with the same people, rather than having a changing choir, and I think they have got to know some
pieces really well, and get under the skin of the music. Culturally they’ve been able to experience German culture properly through the food, visiting the amazing churches, and seeing the different museums. Meeting the other choirs, staying with German families, and meeting students at the grammar school have all been incredible experiences for them. And whilst some of the Choristers may have been abroad before they’ve been to the resort-type holidays, so to go to a normal place not set up for tourists and to discover another culture has been incredible, and they’ve remarked on how much they’ve enjoyed that.

The third thing would be that they’ve really gelled as a group of people, and the social things learnt have been really important: the skills of how to react around other people and learning to live with each other, and to organise themselves and to read an itinerary, and be in the right place at the right time. And, for some of our children, not to lose their mobile phones and keys!

I think the social dynamic of it can’t be understated.

Was there anything about the tour that surprised you?
I was surprised by just how good it was musically. I don’t think we’ve
ever reached that level of music-making before, and I think they set the bar very high for themselves from that very first concert. It felt like the music was an absolute joy to me. I thought musically it might be harder work, but it was easy!

**If you could pick two highlights from the tour what would they be?**

Musically it was the children singing a piece by Moses Hogan called ‘Give Me Jesus’ in the church in Cologne. The way that it just soared; and the high notes were beautiful, and it sent shivers down my spine. Culturally it was the Bachhaus. It was one of the best curated museums I’ve been to, and if I hadn’t been spending my time looking after children I’d have loved to have spent my entire day there listening to different things.

**We spoke to the choir who also had great things to say about the tour:**

“My favourite place to visit was the Bach Museum.”

“I enjoyed climbing Cologne Cathedral. It was tiring but fun!”

“I got a little scared as the balcony in the church was quite high up!”

“I’d love to visit the Cathedrals again.”

“I enjoyed meeting the children at the school.”

“I liked all the singing the most.”

“I liked the sculptures of the chocolate at the Chocolate Museum and the chocolate fountain was really nice!”
Can Bradford become a Healthy City?

The next talk in the ‘Flourishing City’ series of events at Bradford Cathedral will focus on the subject of ‘Healthy City’.

Presented by Professor Neil Small, Professor of Health Research at the Faculty of Health Studies at the University of Bradford, it will look at the impact of austerity, diet and the environment on those living and growing up in the city and will consider how we can work together to improve health.

Ahead of the talk, which takes place at the Cathedral on Monday 8th July at 7pm, we spoke to Professor Small about his background, his research in Bradford, and what you can expect from the talk.

Could you tell us a little about your background?

I’m a sociologist by background. My interest is in health inequalities: why some people are healthy, and some people get sick. I’m particularly interested in how we shape our health service to address healthy inequalities. So, I have a twin interest: one is understanding them, and the other is how we can do things to address them, which is the gist of what I’ll be talking about at the ‘Flourishing City’ talk.

My research is on the ‘Born in Bradford’ study, which has been going for about twelve years, and is following about 13,500 families in Bradford as their children grow. The children are all in school now, some getting ready for moving to secondary school. We’re looking, through ‘Born in Bradford’, at the things that are keeping them healthy and what may impact their healthy adversely. I want to take the lessons of ‘Born in Bradford’ to understand what is going on in this city and to give us pointers on how to do things better.

The sort of lessons we learn in Bradford are the sort of lessons that can be transferred to cities across the country and across the world who are facing the same sorts of
challenges of inequality, austerity, and the impact of the environment on health.

This is timely for ‘Born in Bradford’ as we’re beginning a new programme in the autumn called ‘Act Early’ which will be looking at the sort of things we might do in a city like Bradford before things get too bad. Can we do things about the environment where people grow up, about the pollution that they’re exposed too? Can we improve healthy choices around eating? Can we facilitate exercise and open and green spaces that they feel safe to access? Can we plan our health services in such a way that they promote health, rather than having health services that respond to ill health when it presents itself?

We’re going to be working with the health service and local government and with Bradford Cathedral and a range of voluntary and faith-based organisations, and with commercial concerns in the city, and with colleagues in other cities, like London, about whether the lessons learnt in Bradford can be transferred to the situations that are rather similar in the capital, particularly in Tower Hamlets, in East London.

The ‘Act Early’ programme will begin in the autumn and it’s going to last about five years and it will be a really exciting opportunity to think about health in this city. What we know about health promotion and health improvement is that it works better when we can get everyone involved, when people can participate, and particularly when people can share what works for them and what they think will work for their communities. This is an opportunity to encourage people, both to hear about what we’ve got going on, but also to share what they think the
main problems are and what the solutions might be.

**Does Bradford’s elements of poverty make it a good case study to take to other locations, like Tower Hamlets?**

Yes, it does. Many cities have big inequalities, and they’re growing in the UK, and are greater in the UK than many comparable countries. We come very low on league tables in terms of measuring inequalities. Someone on the radio this morning compared it to Eurovision, that we’re very far down it!

Cities are places with considerable differences between the wealthiest and the poorest. Bradford has big differences; it has a very mixed ethnicity, as many cities do. That makes it a good place to study. It’s like all modern cities: a mixed Ethnic picture with lots of migrants coming in. Pretty much all cities across Europe are like that. The other thing about Bradford that, over many years, it has recognised the challenges it has got with health, and there’s been a real mobilisation of people across the city, to appreciate that working together is the best way to address these things.

It’s an exciting place to be a health researcher. On the one hand it has all these challenges, but on the other it has all these resources and all the recognition of the importance of working together, and we want to take these good stories of Bradford, alongside the challenges that Bradford has, and say that we can take out a message of what we’re doing here to the world.

‘Born in Bradford’ has made a fantastic contribution, both to the city and to our understanding of child health across the country, and through our collaborations across the world.

**Do you see the sort of lifestyles playing out in the City across the smaller area of the campus?**

The University of Bradford campus is an interesting place, in the sense that it’s a green space in the heart of the city. Most of our students come from Bradford and West Yorkshire. They often stay in the local area, so are both the former children and the
future workers of this city. If we can get them to think about their own lives and their own potential contribution to a healthier Bradford, we can make a real difference. The University is a resource for doing things in the city. We do need to do things about diet in the University. It’s a bit disheartening when you see the arrival of fast-food outlets [delivering to] the University, and the sort of things that aren’t good for people’s health, but we can see the positive things from mobilising students.

We’ve been good at this University in terms of engaging with the local community, for example around the sorts of challenges of racism in the city. Working for a peaceful city is something the University has done for many years. We can also work for a healthier city too.

**With the changing political landscape, will this topic be of importance for the foreseeable future?**

Health and the wellbeing of our children is central to all political agendas, as it is to people’s personal concerns. We have been living for a long time in conditions of austerity, and austerity impacts adversely on the health service’s ability to address inequalities. In times of austerity inequalities increase. We need to recognise the great advantages of planning across all the things that impact on people’s health, so we can combat the effects of austerity, and we need to argue for the kind of health service that will meet the needs of all the population; one that will not just promote health and sustain health but will reduce health inequalities as well.

Looking at the European dimensions, we’ve learnt so much from collaborating with colleagues across Europe, particularly through ‘Born in Bradford’ where we’ve looked at the sort of things that are going on in children’s development in cities across Europe, and we’ve been a leader in that. I hope that in the years to come we can continue to collaborate with colleagues in Europe and learn from what they are doing.

**Continues on page 34 >**
(1) The Rt Revd Nick Baines speaking at his Pentecost talk ‘Freedom is Coming’
(2) Photographer Tim Smith with his retrospective exhibition ‘Burma, Bangladesh and Bradford: A Celebration of Integration, displayed at the Cathedral for Refugee Week (3+4) Members of various choirs gathering together for the RSCM Choral Festival at which the Revd Canon Peter Moger preached (5) Getting crafty at Messy Pentecost
(6) The special hanging and flame-filled font for Pentecost (7) The Steeton Male Voice Choir at the recent Cathedral performance (photo by Ivan Topping) (8) The NECN Estates Conference held this month at the Cathedral (9) An unseasonable rainbow captured by Canon Paul
There has been some fantastic work on addressing inequalities and mobilising people, in cities in Holland for example, with lessons we can learn, but also to take what we learn from Bradford and cities across the UK and share them with our colleagues across Europe. I hope our future will retain a culture of collaboration across Europe as it has been in the past, and we can overcome some of the barriers that we might come across when we’re no longer so integrated with the institutions of the European Union.

What do you hope people will get from the talk, and take away from it?

This is under a series of talks called ‘Flourishing City’ and we need to look at what a Flourishing City involves. It’s axiomatic that a Flourishing City needs healthy children as they are the future of the city. Lots of people stay in Bradford; the city doesn’t have a huge amount of movement outside of the city. These are the children growing up now who’ll be the future Bradfordians, shaping the city. The better start in life that they get the more we can carry that good experience into the future, but health is the product of all the things that go on in somebody’s life. It’s not just about the medical care that they get. It’s about the environment that they grow up in. What we need to do is bring everyone together and ask what is impacting on health and what is producing ill health in the children of the city, and what we can do to address that. What I want to do is to contribute to a debate that’s going on across the city about how we can work together in a way that promotes the future wellbeing of the city, in this case through the health of its children.

What I want to do is share thoughts about what we’ve done; share thoughts about what’s working elsewhere; and to encourage people to share their thoughts about what the most urgent health issues are and about the ways that we might work together to address those issues.
FLOURISHING CITY
Healthy City with Professor Neil Small

How can we work together to improve the health and wellbeing of children in Bradford?
Book your place: bradfordcathedral.eventbrite.com or turn up

Monday 8th July 2019 • 7pm
Bradford Cathedral • 1 Stott Hill, Bradford, BD1 4EH

Keep up-to-date with all our events: bradfordcathedral.org/whats-on/mailing-list
ACT are returning to Bradford Cathedral for their tenth play at the venue, presenting ‘Romeo and Juliet’ in the Cathedral grounds at the end of July. We caught up with the director Alison Rooks to find out more about the company, their approach to the play and the challenges of performing outside.

Could you tell us a little about ACT?

ACT – or Actor’s Community Theatre – started out in the Bradford Playhouse as their in-house theatre company, though at that time it wasn’t feasible to continue, so the company split-away quite a few years ago. Several of the members who are performing in ‘Romeo and Juliet’ were in ACT at the start. We started performing Shakespeare at Bradford Cathedral around 2008 and have performed here every year apart from when there was work being down outside to the Cathedral. This will be our tenth play at the Cathedral, and we’ve also done some at the Bradford Playhouse including ‘Twelfth Night’, ‘All’s Well That End’s Well’ and ‘Macbeth’.

As a company we are a little stateless and don’t have a home, as such, and that’s been quite difficult for us. With the Shakespeare plays we have built up a strong following through the partnership with the Cathedral and that’s worked really well. And the fact that even if it’s raining we can come inside; people in the audience know they’re going to get a show no matter what happens!

We did, one year, move it inside within half-an-hour so it works really well!

Aside from your Shakespeare plays, do you do any other performances?

Less now than we used to do, and that’s again due to us not having a base. We do have a plan to do a play called ‘Suffragettes’ later in the year,
around November. That was scheduled for last year but was hit by illness, so we had to postpone. That will hopefully be in Bradford City Hall.

We used to do three or four a year – sometimes it would be a script-in-hand play – but we’re looking at new areas. The cast we have for ‘Romeo and Juliet’ is super; they’re so enthusiastic and committed.

‘Romeo and Juliet’, arguably Shakespeare’s most famous play. What inspired you to pick that for this year?

About three years we did ‘Much Ado About Nothing’ and we had some really good young lads in that, and I wanted to direct one of them as Romeo. He’s no longer a member of ACT but we do have an excellent new Romeo. I knew that when I stop work and I’ve got more time I’d like to direct ‘Romeo and Juliet’. I love the language and I like the tragedies the best anyway. We do tend to do the comedies when we come to Bradford Cathedral as they perhaps arguably work better outdoors. Some of the tragedies would be hard for us to cast. What we look for are the plays that we can cast, but for me it was always going to be ‘Romeo and Juliet’ or nothing!
Would you class yourself as a Montague or a Capulet?

I haven’t actually thought about that! Of course Mercutio is the most fun part. I have read somewhere that argued that Shakespeare killed him off when he did as he was going to be a more interesting character than Romeo! I don’t know. I’m going to go away and think about that!

How have rehearsals been going?

They’ve been going great! The cast have been fabulous since the workshops at the beginning. It’s going to be a really good cast: they are working so well together. We are very much an ensemble company; we don’t have divas or leading lights. Everyone is working together and they’re very committed. Already some of them are on scripts-down, even though they don’t need to be until July. No matter how stressful the planning is when I go to rehearsals their performances lift me back up!

We imagine learning Shakespeare must be a challenge?

Yes, particularly Juliet, who is in every act. There are five acts and what we’ve done at the start of rehearsals is do an act each night and go through it twice. That’s more for
getting the meaning of the text, which we did for the first two weeks. Then we started looking at the moves, with entrances and exits, because this Cathedral has its own layout, which those of us who’ve been here a few years are used to, but the new members aren’t. Plus we have to work on two sets of entrances and exits in case we have to come inside! But we have a very adaptable cast.

The role of Juliet seems to be coming so naturally to the actor. I think different people have different skills in studying the part. Actually, we don’t learn lines, we study the part. If you learn them by rote it’s very easy to forget them. But if you learn the picture of the scene, then you’ll learn where you are and carry on. Of course it’s not the most every-day language to learn, but sometimes the iambic pentameter helps. If you work on the rhythm and think about how that goes then that helps, but everyone has their own way of doing it.

What would you say to entice someone along that has never seen Shakespeare before?

You’ll love it! It’s not just – spoiler alert! – every one ends up dead! The language is just lovely. The thing about Shakespeare’s plays is that they have a lot of language that people don’t understand now. It was relevant at the time, but not as relevant now. We’ve cut out all that – it’s gone! The play is normally at least three hours, but we’re doing it in two. All the difficult material that people won’t understand is gone. We don’t let actors speak works that they don’t understand because if an actor doesn’t understand what they’re saying, then the audience won’t understand what they’re saying. If it’s done properly and it’s done well then you’ll certainly understand it! It’s got beautiful language, a great plot and a fabulous cast. And an amazing director of course!

I would say to definitely come: it’s a great first Shakespeare play to see as people have an idea of the story anyway. It’s not an obscure one, so it’s a good starter.
So you’re being respectful to the text, but making it suitable for a modern audience?

It’s the original Shakespeare but we’ve changed it slightly. Some of the jokes just don’t make sense as they’re relevant to the 16th century, but not relevant now. Some of the references wouldn’t make sense to anyone so they’ve gone! Some of the poetry has gone, which I’m quite sad about, to fit it into two hours, but there’s much of it left. I’ve said it in my director’s note for the programme: why say ‘the Sun’s rising’ when you can say ‘Night’s candles are burnt out, and jocund day / Stands tiptoe on the misty mountain tops.’ I love that line! Come along – it’s fab!

Do you have a favourite scene or moment in the play?

I do like the scene where Romeo and Juliet have just woken up after their first night together as that has a lot of lovely poetry in it. And don’t be put off by me saying poetry: it’s just poetic language; the way they talk about things in such a beautiful way. I do like that scene very much.

Can you give us any sneak previews of your plans for next year’s play?

It’s not been confirmed yet as what we need first is the director, as it’s director-led. I think this year a suggestion was ‘Two Gentlemen of Verona’. It will depend on someone coming forward.

Performing outside must be a unique experience?

Yes, and especially around here, as you might get the odd helicopter or quad bike, but the actors know to stop, wait and carry it on. It never phases us! There was a year when they were building the Broadway centre and on the Saturday matinee we had all the building work going on followed by a parade! It was a challenge but we rose to it and everybody could hear what was being said.

For someone who has never acted outside before, you’ve got to learn to project your voice, and the audience has to be able to hear everything that is said, especially when we do the balcony scene via the song-room!
ACT
Actors Community Theatre presents

Romeo & Juliet
Can love survive against all odds?

Shakespeare's classic love story in the beautiful grounds of Bradford Cathedral
25th - 27th July 2019 • 7.15pm plus 27th July • 2:30pm

Sponsored by Schofield Sweeney

Tickets from bradfordcathedral.eventbrite.com
£10 (full) • £7 (concessions) + Booking Fee,
by calling Eve on 0113 393 0929, or on the door
Production will take place inside in bad weather
Head Verger David Worsley will be presenting his work in our next Artspace exhibition called ‘Turn of the Wheel’ from Friday 19th July, which will include a chance to meet him to talk about how it all came about. We spoke to David ahead of the exhibition to find out more about his work as a potter.

David, what is your background when it comes to pots?

My time as a potter comes after about thirty years of being an artist and organising arts events. I went to art college – I did an MA in sculpture – and felt that that was a very engaging way of looking at the world, thinking about the world, and asking questions about the world. That kind of creative approach to how we go about things was how I engage with life.

But I was never wholly satisfied that it was the way that I actually wanted to engage creatively. It seemed to be that Fine Art is quite intellectual you can’t take something home with you: you go to a gallery and you stand back from whatever it is you’re looking at. You engage intellectually and with the eyes, and then you go home.

I had only ever really spent time with people who had done art. But then I came up to Yorkshire and started to volunteer with the Saltaire Festival. Around ten to twelve years ago I moved into the area and I offered my services as a volunteer to Helen Kemp, who used to run a shop that’s now a pay-as-you-go café in Saltaire. I literally offered to put leaflets through the door and that led to me to organising all of the arts activities at the festival, which was rather unexpected!

Because the amount of art was quite limited – it was really a music festival – I felt that there was an opportunity to expand what was on offer and out of that came the Saltaire Arts Trail.
which we opened up in the first year. We used houses as art galleries, and put on exhibitions and various other activities within them. In the second year we expanded and so on and it grew and grew, and then we decided because the Saltaire Festival was big, and the Arts Trail was getting bigger, that it needed its own time, so we moved the Saltaire Arts Trail into May. So that was my art engagement at this point.

I really liked the community aspect of living in Saltaire; you could knock on people’s doors to meet them. You could get the people there involved with the local community and do it through the medium of art. I was beginning to meet people who made crafts, who I hadn’t really met before. I wanted to turn the Saltaire Arts Trail into a textile festival, which seemed wholly appropriate for the area, with Saltaire and Salts Mill, but no one else wanted to do the same thing. I always give myself very steep learning curves. I’d never organised a festival before. It’s fine having the energy and enthusiasm to start something, but it’s very different keeping it going. After four or five years there wasn’t any money for me and I couldn’t find a way to make it sustainable so I stopped doing that and passed on the Arts Trail to other people, but I was left in a hiatus period.

Three months later I was walking across Roberts Park and I had a light-bulb moment where I thought: ‘I’m going to do pottery!’ I knew nothing about clay, I’d never touched it before, didn’t know how it
I worked, didn’t know what a potter was. But for some reason I thought I’d make pots. It was very random! But I think the reason for making pottery after art was because I wanted to bring a beautiful object together with a functional object. That functional aspect was missing in the art. You can bring that aesthetically pleasing object into your home and eat your porridge out of it, or drink your mug of tea, or something like that!

I could have been a furniture maker or a tailor, but for some reason I chose pottery. And it’s very difficult to learn how to do! I had no studio space and I was living on Dove Street in Saltaire.

Prior to this I’d done an adult education course in what were the Kirkgate Studios in Shipley, spending a couple of hours a week doing pottery. I was making slab bowls where you roll out the clay and make it into a shape. Rather than making fine art pottery and ceramics, I wanted to make tableware. I wanted people to use what I made: there’s the sense of my hands being very much present in the making of the object, and then transferring that to the user, so it’s like touching hands through an object. I realised that I wanted to make tableware on a wheel, and I got a Christmas gift to Swarthmore in Leeds to do a weekend on the wheel. I then realised I needed to buy a wheel but the only place to put it was the cellar inside my house, so I cleared out the cellar for it. I didn’t have a kiln so I couldn’t fire anything I made, or keep it, so for three or four months I just made things and destroyed them.

I was learning how to throw. I’d make it, cut it in half, learn how it worked, and then start again, repeating this process over and over again. I later hired a kiln, which was very small and didn’t work very well, but it was the next stage. I was self-taught so it was all in stages. After three or four months I was online and researching into events and I discovered the ‘British Craft Trade Fair’. I didn’t know anything about the pottery
world at this time but put my name down on the mailing list. Two hours later they rang me back and said they had a space free, and they asked whether I’d like a table at the fair for £500, for the show in six weeks’ time. At this point I’d been making pots for six months and now there was this opportunity to take part in a trade fair but it was going to cost me £500. My intention was to make a business out of it, and with this opportunity arising, I knew I had to take it. I knew now that I needed some studio space, so moved out of my house. I didn’t know what to call my business, but because of where I had been living, on Dove Street, I called it ‘Dove Street Pottery’. I moved into a workshop and started taking part in shows.

That was quite a turnaround? I had only a few things in the show. I got one order that covered the cost of the stand, so that was good. It was all very weird! There was a trade fair in London called ‘Origin’, which is a top event that had been going for a long time, with all the best makers from the country, and international, at it. It had taken place in Chelsea Town Hall but had stopped for some reason, but someone had been wanting to create a show to replace it and he’d left his card on my stand, and asked me to apply. This was in April and what turned out to be a show called ‘Made London’ was to be in October. I applied to the show and had been accepted. By this point I’d only been doing pottery for a year. I was entirely self-taught and my range was about five objects, the biggest and most expensive of which was a cereal bowl which cost about £15. The show cost £900 to take part in, which is a lot of £15 cereal bowls to cover your risk! But, again, the opportunity is there, and I had to take it. It was then all about taking the photographs: it doesn’t matter what the object looks like – a photograph can cover a multitude of sins! I began to meet other craft people to get advice. Once you’ve been to one show you make contacts and there’s a circuit that you get on. I was in that show for about three years and it led onto other
shows. People from other shops come to the fair and you can pick up orders. My workshop was full for a year ahead, and I found it difficult to manage. I had no experience of the business side of things, with order books, pricing and invoicing.

In 2014 / 15, I went to the ‘Made London’ show in October and was completely booked for over a year, including a bespoke collection for Take Britain! They had a Barbara Hepworth retrospective and they wanted some Hepworth-inspired pottery in the shop, so I had to come up with some designs that the Barbara Hepworth Estate had to agree on.

I always felt out of my comfort zone, and ahead of where I should have been in terms of my skills and experience, and I was always being pushed. The thing with pottery is that when you have a creative life you realise that change comes out of failure. Nothing can ever happen without you ever failing at something, and something going wrong. When you’re self-taught, everything goes wrong all the time, so it’s this constant battle with failure and trying to make yourself better and better. That was an interesting place to be, and quite a dynamic place to be, and it means you’re constantly thinking about ways to make things better, and that becomes part of who you are.

**Is pottery something you still do?**

It isn’t, as I don’t have the time or somewhere to keep the wheel. It’s not in my hands any more. I don’t want to make something and think ‘that’s not right’ but then not have the opportunity to change it and then become frustrated. I also think pottery is seven years out of a thirty year creative life. I’m not a potter – that’s not my identity – so I don’t miss being a potter. I also think I’m quite a 3D kind of person so I see the Cathedral as a sculptural place, so my creativity has been funnelled into a new area.
Keeping in Touch

**How many pieces will appear in the exhibition?**
There will be around thirty pieces. At the end of the pottery business I moved away from the tableware into more sculptural things. I was beginning to make more vases and things that were objects in themselves. I was just beginning to do that when I stopped, so it will be predominantly vase-shaped forms. I won’t have tableware. Maybe some jugs and large bowls, but not mugs and plates.

**Do you still use anything you made?**
I do still use them at home. I used to not worry about any of them breaking as I knew I could replace them but not now. It’s the way I look at life. I was a frustrated potter. I was never happy. When you look in a mirror you always see the things that you’d like to improve on, so I was constantly thinking of the ways in which the pots could be better, and I was never happy with how they were. Other people would say how lovely or beautiful they were, but I would be self-critical. I do have ones at home but I look at them critically. But now I don’t do it there’s a greater opportunity to have a wider range of pottery in the house, rather than just mine.
Do you still have the passion for pottery, even if you don’t make them yourself anymore?
I have a passion for craft that I didn’t have before I started making pottery. I definitely have a passion for things that people have made; the things that are about nurture, and sustaining life: food, warmth, nourishment, so textiles, pottery, that sort of thing. It’s the sense of the investment of the human hand. I didn’t have that before I started making pots. I think it’s a very human activity.

Did you set out to create the pottery decoration in a particular way?
The design was what I naturally gravitated towards. The decoration literally came out of the process of making. The framework was created by me, but what happened within those parameters was completely about the process. Each pot is individual and created by chance. There are certain processes which are involved in making the pots, natural processes that you go through. I just left the evidence of those processes on the pots. It’s like architectural buildings that show their function on the outside, or the utility of them.

When you make the bowl, the wheel turns, so it’s always about motion whatever you make in pottery. In my pots the motion is left in the piece; there’s a dynamism evident in the pot. That fluidness of the beginning gets permanently fixed in the end result. It’s a dichotomy: the end pot is a very permanent thing but displays this look of fluidity. You have to make the inside of the bowl, but it comes out of a lump of clay, and the rough base is left, which you need to get rid of into a more bowl-shape, so you have to take the bowl off the wheel and turn it upside down, put it back on the wheel, and then carve the outside shape, to create the profile of the bowl. This second part is very sculptural, so as the wheel is turning the marks of the tool you’re using are left on the side of the bowl, and it’s these marks that leave ridges on the side, so when you glaze it these ridges create different surface heights and
levels for the glaze to sit in and on, which creates different patterns. And because the lines are different, the glaze is different. Each object is similar, but different at the same time.

I always struggled in the past, as my template was manufactured pottery. In my house when I was growing up, we just ate off tableware made in factory like most people, so that’s what my hands knew, with no imperfections. It was getting my head around this. When you make something it’s your personality that comes out in what you make. Some people can make pots that have rough edges that are out of shape, which I really like but I can’t do, as it looks wrong! It’s a reflection on me to always be critical of myself, so when I see my pottery I always see the things that aren’t right or aren’t working. To have that humanity still evident in the pot was a struggle that I fought with, because even though pottery is all about humanity there was always a battle for me to get my own humanity into the pottery that I made.

What can people expect from your ‘Meet the Artist’ session?
I will talk a little about my pottery and how I came to make pots and why I left pots to become the Head Verger.

What do you hope people will take away from the exhibition?
Some pots!

A good answer!
The pots will be displayed around the building rather than the exhibition space, so I hope that by looking at the pots people will engage with the building differently as well as looking at the pottery.

You can meet the artist from 7pm on Friday 19th July to learn more about ‘Turn of the Wheel’, with refreshments available from 6:30pm. The exhibition will run from that Friday through to Sunday 1st September. The pots showcased in ‘Turn of the Wheel’ will be available to purchase from the Cathedral.
SUNDAY 30th JUNE
0800 Holy Communion (BCP)
1015 Choral Eucharist

PETER / PATRONAL FESTIVAL
Bradtford Gloria Busickiewicz
Little Organ Mass J. Haydn
Tu es Petrus Durufè
O sing joyfully Batten
Organ: Sinfonia from Cantata no. 29
"Wir danken dir, Gott, wir danken dir" J. S. Bach

1600 Choral Evensong
Tu es Petrus Durufè
Edwards in C sharp minor
All wisdom cometh from the Lord Moore
Radcliffe Responses

Monday 1st July
0830 Morning Prayer
1745 Choral Evensong
Edwards in C sharp minor
O sing joyfully Batten
Radcliffe Responses

Tuesday 2nd July
0830 Morning Prayer
1745 Choral Evensong
Dyson in F
The Heavens are telling Haydn
Rose Responses

Wednesday 3rd July
0730 Holy Communion
0830 Morning Prayer
1015 Holy Communion
1300 Wednesday@One
Organ Recital: Henry Fairs (Birmingham)
Free admission, £4 buffet lunch served from 1230
1730 Evening Prayer

Thursday 4th July
0830 Morning Prayer
1745 Choral Evensong
attended by teachers from our choristers' schools
Dyson in C minor
Give me Jesus arr. Hogan
Sarum responses

Friday 5th July
0830 Morning Prayer
1730 Evening Prayer

Saturday 6th July
0830 Morning Prayer
1730 Evening Prayer

SUNDAY 7TH JULY
0800 Holy Communion (BCP)
1015 Choral Eucharist

TRINITY 3
Missa brevis Dove
Give me Jesus arr. Hogan
The Lord is my Shepherd Goodall
The Lord bless you and keep you Rutter
Organ: Grand chœur dialogue Gigout
Kelly in C
Lighten our darkness Jones
Give unto the Lord Elgar
Rose responses

In residence: Canon Mandy

In residence: Dean Jerry

In residence: Canon Mandy

In residence: Canon Paul

Hymns
SP117 236 (ii)
SP212 211 SP157
Hymns 213 217 (Love unknown)
Psalm 124
Psalm 5 6
Psalm 7
Psalm 9
Psalm 139
Psalm 11 12 13
Psalm 14
Psalm 18
Psalm 19
Psalm 20 21
Hymns 490 (i) SP187
SP219 105 437 (Woodlands)
Hymns 606 494
Psalm 23 24

Dean
The Very Revd Jerry Lepine

Canon for Mission & Pastoral Development
The Revd Canon Mandy Coulls

Canon Precentor
The Revd Canon Paul Maybury
Organist & Director of Music
Mr Alexander Berry
Until 14th July
Bradford Cathedral: A Visual History

Sunday 30th June
Patronal Festival, 10:15am

Saturday 6th July
Bradford Faith Trail, 10am
BLF (See right)

Sunday 7th July
Bell Ringing Taster, 11:30am
BLF (See right)

Monday 8th July
Monday Fellowship: The Very Revd Jerry Lepine, Dean of Bradford, 2pm
Flourishing City: Healthy City, 7pm

Monday 15th July
A Conversation Between Faiths, 7pm

Friday 19th July
David Worsley, Turn of the Wheel (until 1st September)

Sunday 21st July
Bring and Share Lunch, 12noon

Tuesday 23rd July
Family Activities, 10am

Events details subject to change. Always check our website and social media for the latest.

Reflecting A Century: 100 Years of Bradford Cathedral
Saturday, 6th July 2019
11:00 am - 12:15 pm

Origins of the Outsiders: The New Goths
Saturday, 6th July 2019
12:30 pm - 1:45 pm

Sacred Poetry
Sunday, 7th July 2019
7:00 pm - 9:00 pm

Tickets available from bradfordlitfest.co.uk or 01274 238525
Events details subject to change. Always check our website and social media for the latest.

**Wednesday 24th July**
Silence Clinic, 7:30pm

**Thursday 25th July**
Family Activities, 10am
ACT: Romeo & Juliet, 7:15pm

**Friday 26th July**
ACT: Romeo & Juliet, 7:15pm

**Saturday 27th July**
ACT: Romeo & Juliet, 2:30pm
ACT: Romeo & Juliet, 7:15pm

**Monday 12th August**
Monday Fellowship: Strawberry Tea in the Deanery, 2pm

**Saturday 17th / Sunday 18th August**
Shuttle Shuffle Festival, Times TBC

**Sunday 18th August**
Bring and Share Lunch, 12noon

**Wednesday 4th September**
By the Hand of... Icons, traditional and Contemporary (until 20th October)

**Saturday 7th September**
Bradford Faith Trail, 10am

**Monday 9th September**
Monday Fellowship, 2pm

**Tuesday 10th September**
Coffee Concert: with Ida Pellicciolo (Piano), 11am

**Wednesday 11th September**
Meet the Artist: Chris Czainski: By the Hand of... Icons, traditional and Contemporary, 7pm

**Saturday 14th September**
The Sixteen: An Immortal Legacy, 7:30pm

**Sunday 15th September**
National Heritage Open Day: “People Power”, 12noon - 3pm

**Saturday 21st September**
Reconciliation Training Day, 9am

**Wednesday 25th September**
Silence Clinic, 7:30pm

**Sunday 29th September**
Harvest Service, 10:15am
Messy Harvest, 12noon

**Friday 4th October**
Bradford on Film Screening, 7:30pm
Keeping in Touch

What’s On Oct - Nov

Saturday 5th October
Bradford Faith Trail, 10am
Yorkshire Choirs’ Festival, 10am

Tuesday 8th October
Coffee Concert: František Brikcius - Cello, 11am

Saturday 12th October
City of London Sinfonia - The Fruit of Silence, 7pm

Sunday 13th October
Augustiner Kantoei of Erfurt sing the Eucharist, 10:15

Sunday 13th October
Hope on the Edge, 6:30pm

Monday 14th October
Monday Fellowship: Canon Myra Shackley, 2pm

Wednesday 16th October
Special Organ Recital: Augustiner-Kantorei of Erfurt, 1pm
de Lacy Lecture: Ben Quash, 7pm

Saturday 19th October
Eco Extravaganza, 10am - 3pm

Sunday 20th October
Bring and Share Lunch, 12noon

Wednesday 23rd October:
Common Threads: Alive With Change (until 27th November)
Meet the Artist at 7pm

Sunday 27th October
Saying Goodbye Service, 4pm

Tuesday 29th October
Family Activities, 10am - 2pm

Thursday 31st October
Family Activities, 10am - 2pm

Friday 1st November
The Oxford & Cambridge Singing School Music and Magic: A Day of Spooky Singing and Mysterious Music, 9am
Guru Nanak’s 550th Anniversary, 6:30pm

Saturday 2nd November
Commemoration of the Faithful Departed Fauré’s Requiem with Bradford Cathedral Choir and instrumentalists, 7:30pm

Events details subject to change. Always check our website and social media for the latest.
Events details subject to change. Always check our website and social media for the latest.

**Sunday 3rd November**  
Festival of Remembrance, 5pm

**Wednesday 6th November**  
Bishop Nick Lecture: 30 years since the fall of the Berlin Wall, 7pm

**Saturday 9th November**  
Business and the Kingdom - The Big Picture, 11am

**Monday 11th November**  
Monday Fellowship, 2pm

**Tuesday 12th November**  
Coffee Concert: with Robert Sudall (Jazz Piano), 11am

**Sunday 17th November**  
Bring and Share Lunch, 12noon

**Sunday 24th November**  
Centenary Sunday Eucharist with the blessing of the altar frontals, 10:15  
Centenary Service, 4pm

**Monday 25th November**  
Official Centenary

**Wednesday 27th November**  
Silence Clinic, 7:30pm

**Friday 29th November**  
Steeleye Span 50th Anniversary Tour

**Saturday 30th November**  
Messy Advent, 10:30am

**Sunday 1st December**  
Advent Procession, 6pm

**Monday 9th December**  
Monday Fellowship: Christmas, 2pm

**Tuesday 10th December**  
Coffee Concert with Helen Goldsmith (Clarinet), 11am

**Friday 13th December**  
Craig Halliday & Friends - A Festive Musical Feast, 7:30pm

**Saturday 14th December**  
Christingle, 4pm

**Sunday 15th December**  
Bring and Share Lunch, 12noon

**Monday 16th December**  
The City Carol Service, 6pm

**Sunday 22nd December**  
Nine Lessons and Carols, 6pm

**Monday 24th December**  
Christmas Eve Carol Service, 1pm  
Messy Crib, 4pm  
First Communion of Christmas, 11:30pm
Discover more about the faith communities along Leeds Road

BRADFORD

FAITH TRAIL

Join us to visit five places of worship within walking distance of the city centre. Learn more about the traditions and cultures from those who practise them, and experience a warm welcome!

“It’s a tremendous offering to Bradford to have this trail; to appreciate all the cultures and religions here.”

“I found it very informative.”

“You see what the buildings are like inside; you see the way they are used; you get to know the people; and hopefully make some new friends!”

First Saturday of the month • March - October • 10:15am
Meet at St Peter’s Roman Catholic Church, Leeds Road
Includes a vegetarian langar lunch. Finishes at Bradford Cathedral around 3:30pm
Book your place: education@bradfordcathedral.org

/ StPeterBradford  @BfdCathedral  bradfordcathedral.org
Keeping in Touch

Upcoming Dates for your Diary

Friends' Annual Lunch, Oakwood Hall
20th October, 12:30 for 13:00.

Visit to St. Paul's, Shipley
15th September, afternoon

What's On

The Friends of Bradford Cathedral is exactly what it says it is: a group of people who have joined together to promote the work of the Cathedral.

Stitching the Cathedral Dates for 2019

We are approaching completion of the original project to stitch kneelers for the main altar. Our next project is to make new kneelers for St Aidan's Chapel. We are inviting everyone from far and wide to come along and take part in this exciting activity. No experience or long term commitment is needed, just turn up on the day.

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<tr>
<th>Tuesday</th>
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<td>Nov 12, 26</td>
<td>Dec 10</td>
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If you would like more information about the stitching project please contact the Cathedral Office: Tel 01274 777720 or email Jill Wright: jill@woodchipcomputers.co.uk
Other Regular Events

**Children’s Space**
Every Sunday, 10:15am (term-time only)

**Monday Fellowship**
8th July, 2pm

**Places of Welcome**
Every Wednesday, 2:30pm

**Stitching the Cathedral**
11th, 25th June @ 1pm

**Toddler Group**
Every Friday (term-time only)

**Every Wednesday:**
Wednesday@One: 12:30 - 12:55.
Buffet Lunch (£4) / Organ recital at
1pm (Free entry)

Don't forget to pick up a copy of the
Organ Recitals and Coffee Concerts
guide!
Bradford Cathedral
Wednesday@One
Organ Recitals

July 3  Henry Fairs (Birmingham)
10  Alex Berry (Bradford)
17  Choir of Worcester College
    Oxford Recital

Free admission. Retiring collection.
Lunch, £4 per head, available from 12.30pm to 12.55pm

www.bradfordcathedral.org/music
 choir@bradfordcathedral.org
 Bradford Cathedral Choir  BfdCathedral
Advent and Christmas services and events

Here is an early look at some of the services and events coming up, which may be subject to change.

Advent Sunday (1st December)
08:00 Holy Communion (Said)
10:15 Choral Eucharist
16:00 Advent Procession

Monday 2nd December
19:00 Marie Curie Carol Concert

Wednesday 4th December
19:00 Martin House Carol Concert

Thursday 5th December
18:00 The Courts Carol Service

Sunday 8th December
08:00 Holy Communion (Said)
10:15 Choral Eucharist
16:00 Advent Choral Evensong

Monday 9th December
14:00 Monday Fellowship
19:00 Bradford Grammar School Carols

Tuesday 10th December
11:00 Coffee Concert
19:00 Music & Arts Christmas Festival

Wednesday 11th December
19:00 Rotary Carol Service

Thursday 12th December
19:00 NHS Carol Service

Friday 13th December
19:30 Craig Halliday & Friends - A Festive Musical Feast,

Saturday 14th December
16:00 Christingle

Sunday 15th December
08:00 Holy Communion (Said)
10:15 Choral Eucharist
12:00 Bring and Share Lunch
16:00 Advent Choral Evensong

Monday 16th December
18:00 The City Carol Service

Tuesday 17th December
19:00 HFT Coming of Christmas

Sunday 22nd December
08:00 Holy Communion (Said)
10:15 Choral Eucharist
12:00 Bring and Share Lunch
18:00 Nine Lessons and Carols

Christmas Eve (Tuesday 24th December)
13:00 Carol Service
16:00 Messy Crib*
23:30 Midnight Choral Eucharist

Christmas Day (Wednesday 25th December)
10:15 Choral Eucharist

All Cathedral services are free and open to everyone - please join us. Some events may be chargeable, please see the website for further information.

*suitable for families
Join our series of fundraising workshops, bookable individually or together, to take your fundraising to the next level. Numbers are strictly limited to make sure that you get the help and advice you need, specific to your particular circumstance.

Workshops are 2 ½ hours long and led by Cath Longley who has over twenty years of experience working with charities of all sizes and type to help them reach their fundraising potential, from multi-million pound capital campaigns, to small scale community campaigns sustaining local charities.

**Workshops**

**Developing your Fundraising Plan – 26th September 2019**

**Creating a Compelling Case for Support – 10th October 2019**

**Writing Grant Applications for Success – 24th October 2019**

Cost: £60 per person per workshop, or all three for £150

Book now to guarantee your place –

Call: 07974703182
or
e-mail: catherinelongley@btinternet.com

**Location:** RCM Business Centre, Dewsbury Road Ossett, WF5 9ND, just off Junction 40 of the M1
Who’s Who

The Dean: The Very Revd Jerry Lepine
The Canon Precentor: Revd Canon Paul Maybury
The Canon for Mission and Pastoral Dev.: Revd Canon Mandy Coutts
Chief Operations Officer: Sarah Field-Blesic

Music
Director of Music: Alex Berry
Sub Organist and Assistant Director of Music: Graham Thorpe (Sep)
Associate Organist (Part Time): Dr Ed Jones (until July)
Choir Administrator (Part Time): Ann Foster

Education & Heritage
Director of Education and Visitors (Part Time): Maggie Myers
Education and Visitor Admin Assistant (Part Time): Diane Hadwen

Finance
Director of Finance (Part Time): Simon Dennis
Fundraising Officer: Andy McCarthy
Gift Aid Officer (Volunteer, Part Time): Canon Chris Wontner-Smith

Vergers
Head Verger: David Worsley
Verger: John Paley
Verger and Handyman (Part Time): Dave Robinson
Verger (Part-Time): Ian Price

Administrators
Cathedral Secretary: Julie Bowyer
PA to the Dean (Part Time): Sandra Heaton
Communications, Events and Marketing Officer: Philip Lickley
Safeguarding
Safeguarding Officer / Designated Adult    Canon Mandy Coutts
Safeguarding Officer (Volunteer, Part Time)   Ian Price

Church Wardens    Canon Alex McLelland
                  Monica Slocombe

Electoral Roll Officer    Alex McLelland (Interim)
Honorary Chaplains    The Revd Canon Rod Anderson
                       The Revd Paul Booth
                       The Revd Canon Bruce Grainger
                       The Revd Helen Lealman
                       The Revd Canon Prof Myra Shackley
                       The Revd Dr. Barbara Glasson (Methodist)

Community Committee
Chair    The Reverend Canon Mandy Coutts
Dean    The Very Revd Jerry Lepine
Precentor    The Reverend Canon Paul Maybury

Lay Members
Isla Skinner (Disability Rep)    Malcolm Carr (Deanery Synod)
Susan Ibnou Zaki    Jane Thompson (Secretary)
Alex McLelland (Churchwarden & Chapter)    Joe Tarver
John Wright (Deanery Synod Lay Chair)    Nora Whitham, MBE
Monica Slocombe (Churchwarden & Chapter)    Jenny Price

Chapter
Chair    The Very Revd Jerry Lepine
Residentiary Canons    The Revd Canon Mandy Coutts
                       The Revd Canon Paul Maybury
Churchwardens    Canon Alex McLelland
                       Monica Slocombe
Bishop’s Representative    Canon Sharron Arnold (Finance)
                       Vacant
Community Committee Rep    Malcolm Carr
Free and open to all

5:45pm every term-time
Monday, Tuesday and Thursday
and 4pm Sunday*

Evensong
Holding off darkness
for 500 years

Sung by the choir of
Bradford Cathedral
Directed by Alex Berry

In traditional
16th century English
Sung evening prayers
and calming music
choralevensong.org

*Choral Evensong will sometimes be cancelled depending on other events
and services. Please see the website for the most up-to-date calendar
Tuesday 23rd and Thursday 25th July 2019
with a special Shakespearean theme for the summer!

Guided tours for families:
11am and 1pm both days
Come and find out fascinating details about this historic building

OR

Why not come and follow our Pelican Trail for children? Explore the Cathedral with your family and see if you can spot the pelicans and learn about the history of the Cathedral along the way.

Paper craft activities in the South Transept

Tuesday and Thursday:
10:00am-2:00pm
Be inspired by the beautiful stained glass windows in the Cathedral and design your own.

OR
See the heraldic shields in the Cathedral and design your own.

Families are very welcome to come into the Cathedral during weekday opening times, which are usually 9:00am to 4:30pm (except on Wednesdays between 12:30pm and 2:00pm).

Contact Maggie Myers on education@bradfordcathedral.org for more information.