A PLACE OF HARMONY

Join us at Bradford Cathedral this autumn
First Saturday of the month (Mar-Oct) | 10:15am
Meet at St Peter’s Roman Catholic Church, Leeds Road

Discard more about the faith communities along Leeds Road

Five places of worship | Within walking distance of the city centre
Learn about the traditions and cultures from those who practise them
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 and you get to know the people.”

Includes a vegetarian langar lunch. Finishes at Bradford Cathedral around 3:30pm
Book your place: education@bradfordcathedral.org

Last chance for 2019!
Keeping in Touch

Bradford Cathedral
1 Stott Hill,
Bradford,
West Yorkshire,
BD1 4EH

(01274) 77 77 20
info@bradfordcathedral.org

Find us online:
bradfordcathedral.org

Facebook:
StPeterBradford

Twitter:
BfdCathedrall

Mixcloud:
mixcloud.com/BfdCathedrall

Eventbrite:
bradfordcathedral.eventbrite.com

Front page photo:
Philip Lickley

Thank you to the Revd Paul Booth for suggesting this issue’s headline!

Send your content to
kit@bradfordcathedral.org

View an online copy at
issuu.com/bfdcathedral

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Heritage Open Day: Tower Captain Ron Crabtree demonstrates bell ringing to the cathedral visitors
How do we keep on
Keeping in Touch?

Keeping in Touch began over a year ago following an expressed desire to ensure that effective communication happens, particularly within the committed members of the cathedral congregations and volunteers.

We will be reviewing how useful you find this monthly publication in the near future and will be seeking your views.

The church is, and always will be, a voluntary organisation served by a number of paid staff. Ensuring that staff and volunteers are equally well informed of what is happening and what is planned is what Keeping in Touch is designed to do.

Good communication, however, is a two-way process. The asking of questions and the making of comments and observations is as important as the dissemination of information through Keeping in Touch, the weekly news and the cathedral website and other social media which is updated daily. So please always feel able to ask questions and make comments to any of the Clergy, the staff and the Church Wardens in whatever way is easiest for you - face to face, by telephone, by email or letter. Your thoughts and opinions are vital to the thriving of this cathedral.

We are very pleased that we are able to employ Phil as our Communications, Marketing and Events Manager. It is his responsibility to ensure that effective communication happens not only with the congregations and volunteers but also with the general public. Since Phil’s arrival, the cathedral’s output of information has significantly increased. Alongside the weekly news and monthly Keeping in Touch we publish the termly What’s On and use social media to repeat information which is published there.

But we know that it is ‘word of mouth’ communication which is by far the most effective. So, please, not only share the printed information with family and friends and like and share on social media but also talk to and invite your many contacts. So much goes on in and around the cathedral. Effectively communicating that is, I suggest, a shared endeavour. Please read the rest of this Keeping in Touch and share it with others.

God bless,
Canon Paul
Evensong

Holding off darkness for 500 years

Sung by the choir of Bradford Cathedral
Directed by Alex Berry
bradfordcathedral.org

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

*Choral Evensong takes place during term-time. Please check the website calendar for any changes to this schedule.
Bishop Roy was enthroned in Bradford Cathedral as Bishop in 1983. In 1991 he moved to become Bishop of Southwark and then back to Nottingham on his retirement in 1998 (where he had been an incumbent and Archdeacon). Throughout his ministry he was accompanied by his wife Anne, who died in 2004, but together they were quite a partnership. Bishop Roy was a pastor who led by example. He was a naturally gifted communicator and preacher who could strike up a conversation with anyone. Those of us who worked with him, from all church traditions, have our stories to tell of a man who challenged, encouraged and heard us.

He was someone whose personal warmth and sense of humour could light up a Synod (that’s impressive) and hold the diversity of a diocese. Clergy will never forget the handwritten cards that popped through the letterbox at least once a year.

I visited him in his retirement a few years ago and there was the same warm welcome and engaging and honest conversation, with the large theology book on the table with a marker in it and the laughter. We thank God for Bishop Roy, an incredibly hard working, humble, prayerful, gospel man.
This month we received the sad news of the deaths of Bishop Roy Williamson and Canon Bruce Grainger. Both had strong connections to Bradford and this cathedral and we give thanks to God for their lives. Here are some reflections from Dean Jerry.

Canon Bruce Grainger, one of our Cathedral Chaplains, was ordained in Bradford Cathedral in 1964. An accuracy in All Saints Bingley was followed by being Chaplain of King’s School Canterbury where he was made a Minor Canon of Canterbury Cathedral. In 1972 he became Vicar of Baildon for sixteen years (becoming Canon at Bradford Cathedral in 1984) before completing his stipendiary ministry in Oxenhope - an appointment that also included teaching at the University of Bradford, being Director of Ordinands and Diocesan Ecumenical Officer!

That summed up Bruce. Not only a committed, energetic parish priest but also someone with many other interests. He was one of the best networked clergy I knew. Right up to his sudden death he was out helping parishes and turning up all over the country at music, church and classic car events. In his retirement Bruce was one of the five clergy that kept the cathedral going through some difficult days when there were no residential clergy and more recently he continued to help out at midweek services. Bruce will be greatly missed at the cathedral by staff and congregation alike. His Christian commitment and graciousness were obvious to everyone. Our hearts go out to Rosemary and the family in their grief.
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
Visit Bradford: visitbradford.com “Bradford Cathedral”
LinkedIn: .linkedin.com/company/bradford-cathedral/
Explore Churches: explorechurches.org/church/bradford-cathedral-bradford

ChurchSuite

Keep up-to-date with all the latest events, and news, by signing up to ChurchSuite. Login at login.churchsuite.com/ or e-mail info@bradfordcathedral.org
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)

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. Other services subject to change. Please check the website calendar for any changes to this schedule.
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
The Augustinian Church Choir are visiting Yorkshire in mid-October for a week’s tour to mark over twenty years of the partnership between the Diocese of Bradford, and then the Diocese of Leeds, with the Erfurt Kirchenkreis.

The tour will include visits to churches and cathedrals across the county including the Diocesan cathedrals of Bradford, Wakefield and Ripon, alongside Leeds Minster, Halifax Minster and St. Margaret’s Church in Ilkley. There will also be stops to visit York Minster and Ilkley Moor as part of the visit.

The tour will be bookended with services, starting at Bradford Cathedral on Sunday 13th October and finishing with Halifax Minster one week later. In between they will perform lunchtime concerts in Wakefield, Ripon and Leeds, and at the weekly organ recital at Bradford Cathedral. There will also be an evening concert on the penultimate day at St. Margaret’s Church.

The choir will perform various choral pieces over the tour, including work by Johann Sebastian Bach, Felix Mendelssohn-Bartholdy,
Flor Peeters, Gustav Holst, Arvo Pärt and John Rutter.

The partnership between the two countries began formally on the 1st November 1997, growing out of an earlier civic link between Bradford and Erfurt that began even earlier, in the late 1980s.

Rosalind Beeson, chair of the Erfurt/Leeds link group, says of the tour:
“We are delighted to welcome the Augustinerkantorei to perform in venues across West Yorkshire. It will be wonderful to hear this massed choir perform sacred choral music from a wide range of composers from the 15th to the 21st centuries. This visit builds on two recent choir tours to Erfurt from the Bradford area in 2013 and Bradford Cathedral Choir’s centenary tour earlier in 2019. We are very glad to be able to reciprocate and to strengthen our partnership with Erfurt, recognising our shared musical heritage.”

Alex Berry, Director of Music at Bradford Cathedral, says:
“It’s a real joy to be working with the Augustiner-Kantorei who are a massive choir from Erfurt. They have 110-members and they are coming on an eight day tour of the UK. We took the Bradford Cathedral choir over to Erfurt earlier this year and they were our hosts, and welcomed us so generously, and we are very pleased to welcome them to our cathedral.”

More information on the choir tour can be found by visiting bradfordcathedral.org/music/visiting-choirs/augustinerkantorei-of-erfurt or the websites of the cathedrals and churches involved with the tour.

**Itinerary**
- Sunday 13th October
  Bradford Cathedral, 10:15am Eucharist service
- Monday 14th October
  York Minster, open-air concert
- Tuesday 15th October
  Wakefield Cathedral, lunchtime concert, 1pm
- Wednesday 16th October
  Bradford Cathedral, Wednesday@One Organ Recital, 1pm
- Thursday 17th October
  Ripon Cathedral, lunchtime concert, 1pm
- Friday 18th October
  Leeds Minster, midday concert, 12:30pm
- Saturday 19th October
  St. Margaret’s Church, Ilkley; evening concert, 7:30pm
- Sunday 20th October
  Halifax Minster, morning service, 10am
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
Help Bradford Cathedral Feed Those In Need as Harvest events celebrate the Season of Creation

Canon Mandy Coutts, with trowel in hand, prepares to plant some of the many bulbs donated by the congregation.

Bradford Cathedral will be marking the Season of Creation with a Harvest service that will help support the homeless and hungry of Bradford, and are appealing to the people of Bradford to help donate any food they can to help those in need.

Harvest: A time of need

Canon Mandy Coutts: “Harvest is the one time of the year where we stop, and pause, to recognise how amazing creation is and rejoice in the abundant good food that we have. We are able to give with thankful hearts, in the knowledge that this food is going to be shared by those who have less opportunities to access such things.

“Bradford has so many places that do food provision for those in need, and that is because there is such a demand, some of whom we see every day in the cathedral. This food will be going to places like Abigail Housing, who support asylum seekers; the Bradford Central Foodbank and Inn..."
Churches, so we know it’s going to places of great need.”

**Helping those in need**

Bradford Cathedral is looking for people in Bradford to help donate tinned foods and fresh produce to help those in need.

“We’re really delighted that we are supporting groups like Inn Churches who are able to take the fresh food and turn out some wonderful meals. Whether it’s fresh, tinned, packaged or dried, everything is welcomed, and everything will be used.”

**Family fun with Messy Cathedral Harvest**

A recent poll commissioned by the Church of England revealed that two-thirds of people say there is still value in children taking part in Christian Harvest Festivals. Those polled were positive on the benefits attending a Harvest service brings, such as offering generosity to people in need and teaching children where food comes from.

Bradford Cathedral will be marking the season with a Harvest Service on Sunday 29th September at 10:15am, followed by a Messy Cathedral Harvest event from 12:30pm through to 2pm.

There will also be a very special Harvest loaf, kindly donated by Melvyn Davis bakery in Shipley.

“The Sunday for us will be very exciting. Messy Harvest is for families and those who want to come along. There will be a shared meal, we’ll be exploring the themes of Harvest, and this year we’ll be planting spring bulbs at the West End of the cathedral so that all the bees in the spring will have food to eat.”

There will also be bread making, songs and crafts at the Messy Cathedral Harvest event.

**A Spectacular Blaze of Colour**

Bradford Cathedral is also appealing for donations of spring-flowering bulbs such as crocuses and snowdrops to help bring a “spectacular blaze of colour” to its gardens at the West End. As well as tying in with the themes of Harvest, it also contributes to their ‘EcoCathedral’ status.

“Finally the world is waking up to realise that this world is precious and amazing, and that we’re not making a good job of looking after it. Here at the cathedral, in everything we do, from how we use our resources, to planting trees, to creating new woodlands, and how we move around the
building, we make sure we’re always thinking about the environment and creation, and being good stewards.

“This year is our centenary year so we’re remembering that God has actually given us so much in return, and there’s much we can give back to the world and to the city.”

Future environmental events include an EcoExtravaganza on Saturday 19th October and a tree planting day on Saturday 23rd November.

Bradford Cathedral will also be filled with flowers during the Harvest season as the flower arranging team decorate the main nave and side chapels with a selection of beautiful and impressive displays, which visitors are welcome to discover.
Moments of worship, friendship and beauty captured in this year’s summer photo competition

Energetic commitment to Jesus featured prominently in the fantastic entries to this year’s Capture a Christian Summer photo competition, which was run through the Leeds CofE Camera Club Facebook page.

Images from across the diocese showed folk of all ages taking part in a wide range of activities, from spiritual summer camps to moments of simple worship to full immersion baptisms in beautiful locations.

For more information visit leeds.anglican.org/news/moments-worship-friendship-and-beauty-captured-years-summer-photo-competition
A ‘HOPE ON THE EDGE’ EVENT
@ Bradford Cathedral
Sunday 13th October 2019
6:30pm – 8pm
(free refreshments from 6pm)

‘We Are the Future’
A time of Hearing & Praying
for all who would like to join us to:

• come and hear from young people about:
  - the issues that concern them, and
  - their views of church
• ask questions and pray together

I write to you, children, because you know the Father. I write to you, fathers, because you know him who is from the beginning. I write to you, young people, because you are strong and the word of God abides in you, and you have overcome the evil one. 1 John 2v14 (NRSV)
Parents still value Harvest Festival for their children - poll

Parents have warm memories of taking part in Harvest Festivals and want their children to do the same - new polling shows.

Two thirds of people (67%) say there is still value in children taking part in Christian Harvest Festivals, according to a ComRes survey of over 4,000 adults.

But only half (49%) of parents say their children participate, possibly because of limited opportunity.

The poll found that three quarters (73%) remember celebrating harvest festival as a child, with most remembering bringing in food to give to people in need (61%) as well as attending Harvest services, singing hymns or saying prayers (64%).

Two thirds of participants (65%) say their memories of Harvest Festival were positive, with the main perceived benefits listed as generosity to people in need (62%), giving thanks for the good things in our lives (51%) and teaching children where food comes from (48%).

Over a third (37%) also say that learning about sustainability and the impact of growing food on climate change and the environment is important.

For more information visit https://www.churchofengland.org/more/media-centre/news/parents-still-value-harvest-festival-their-children-poll

Places of Welcome: Volunteers urgently needed

Everyone is welcome to pop in for a chat and a drink and cake.

Places of Welcome is a network of small community organisations, including faith communities, who offer an unconditional welcome to local people for at least a few hours a week.

Every Wednesday between 2.30 and 4pm Bradford Cathedral hosts Places of Welcome.

Currently we have between 12 and 20 people who come to Places of Welcome every week for refreshments and a chat.

We are looking for volunteers to help with hospitality and to welcome people to the Cathedral. It is a wonderful opportunity to get to know new people and extend the hand of friendship.

For further information please contact Canon Mandy.
During the last academic year Bradford Cathedral welcomed over 3,000 children and young people through its doors on educational visits.

There were 72 morning or afternoon sessions during that time, usually taking place on Mondays, Tuesdays or Thursdays, with 49 different schools or organisations taking part. These ranged from nursery children to sixth form students and schools from the local area as well as one school from Sheffield and others from Holmfirth, Huddersfield, Cullingworth, Keighley and Sutton-in-Craven.

The majority of visits were made by primary school pupils but there were also an increased number of visits by secondary age pupils. Most of the children and young people who visited last year had never been in Bradford Cathedral before and their awe and wonder was clear to see. 15 schools came more than once, bringing different year groups, and a number of schools who visited last year have already booked for this academic year.

5 days were given over to visits made by pupils as part of The Linking Network, during which pupils from two different schools visited Bradford Cathedral and Kala Sangam for a dual neutral venue visit. The pupils learned about themselves, each other and the history and heritage of Bradford on these visits. During October 2019 there will be 4 days of The Linking Network visits, with more visits provisionally planned for the Spring term.
The Year 6 School Leavers’ services in July were once again joyous occasions, when almost 500 children and teachers joined together at Bradford Cathedral to celebrate and share a time of reflection, anticipation and excitement as their primary school years came to an end.

There were also a number of early evening visits by Cub, Scout and Brownie groups and there were 9 sessions of family activities during school holidays, which were also well attended and brought in new visitors to the Cathedral.

Messy Cathedral continued to thrive, with worship and fellowship for families at key points of the liturgical year, including Messy Advent, Christmas Eve Messy Crib, Messy Easter and Messy Pentecost. In
September we will be celebrating the wonder of creation with Messy Harvest.

Bradford Cathedral’s Education Programme offers a wide range of tours and workshops to suit all age groups and many aspects of the school curriculum, including RE, History, English, Art, Music, Drama, PSHE and Citizenship. It is led by a team of experienced teachers, drawn from both primary and secondary backgrounds, and knowledgeable and enthusiastic volunteers.

When children and young people visit Bradford cathedral they will:
• Experience this historic building and explore its heritage and religious significance
• Use primary evidence to discover more about the heritage of the building
• Learn more about the Christian religion and its origins in the north of England
• Have opportunities to experience awe, wonder and mystery
• Respond creatively to their experience at the cathedral
• Learn that the cathedral’s history mirrors Bradford’s history and that the building is at the centre of the city, a place for people of all faiths and none.

A message from Maggie Myers, Director of Education and Visitors:
“I would like to thank all the cathedral clergy, lay staff and education volunteers who have helped to make my first year in this post such an enjoyable one and whose dedication, enthusiasm, knowledge and patience ensure that every child and young person who visits Bradford Cathedral leaves with a sense of awe and wonder, understanding that this is a special and holy place.”

You can find out more about what the education department has to offer by visiting our pages on the websites, or by contacting us using the details below.

Maggie Myers
Director of Education and Visitors
Bradford Cathedral
Stott Hill
Bradford
BD1 4EH

discoverbradfordcathedral.blogspot.com
The City of London Sinfonia make their first visit to Bradford this October for The Fruit of Silence, a musical event which explores the relationship between sound and spirituality, using the spaces and architecture of our building to help you see classical music in a completely new light.

The music of Pärt, Vasks and Tabakova evoke the transcendental, with chant-like washes of colour and spellbinding soundscapes.

We spoke to Matthew Swann, the orchestra’s CEO, about what to expect from this amazing event.

Can you give us an introduction into the City of London Sinfonia and The Fruit of Silence?
Over the last few years we have really looked a lot at audience experience. Lots of people go to orchestral concerts and enjoy them, but a lot of people today are after something a little bit more. Part of the reason why we’re taking this new approach is because we want to provide something that’s more immersive and interactive, so people can actually be part of the performance. The audience will enjoy incredible music by Dobrinka Tabakova and Peteris Vasks, and the music that the Bradford Cathedral Director of Music and wonderful choristers are doing. It’ll be performed in a more informal way, but one that is still speaking to the growing need for ritual and spirituality.

We have seen the rise in popularity of events like immersive cinema; is this the future of big cultural events?
I think it’s because so much of our entertainment, and so much of our lives, are moving online. For all the brilliance of Netflix and YouTube it’s still quite a passive experience. Yes, you have a lot more chance than you even had two or three years ago never-mind ten or twenty, but you’re still being entertained at. When people experience live acts, they’re increasingly looking at how to be a part of the performance, and they want to feel that they’re having an experience that goes beyond what they could just be watching on a screen. It’s like pantomime: people want that back and forth experience. That’s maybe a slightly flippant point but...
City of London Sinfonia presents

THE FRUIT OF SILENCE

SATURDAY 12 OCTOBER, 7.00PM | BRADFORD CATHEDRAL

Featuring City of London Sinfonia and Bradford Cathedral Choir in an immersive concert of calming music, including Dobrinka Tabakova’s Centuries of Meditations and Peteris Vasks’ The Fruit of Silence

City of London Sinfonia Box Office
Tickets: £20.00-£5.00; no booking fees
cls.co.uk | 020 7621 2800 (M-F, 10-6)

2019–20 SEASON | #CLSCATHEDRALS

John Ellerman Foundation
Resonate PRS Foundation

Supported using public funding by
ARTS COUNCIL ENGLAND

Boltini Trust
it’s relevant: centuries ago people would have experienced religious music in a much more interactive way, and the audience would have really focussed in on being part of the experience rather than being passive.

**What is the concept behind The Fruit of Silence?**

It’s music which speaks to a lot of people: music by Peteris Vasks is becoming increasingly popular, and it’s certainly covered a lot on stations like Classic FM. If you look at Spotify playlists, a lot of his music is there, and we want to give the audience a taste of that. But we also want to celebrate the beauty of our own architectural heritage; Cathedrals have a choral tradition which is hugely important, but we’re going to do it in a contemporary way so we’ll hopefully bring people in who would otherwise not usually experience it.

**Do you have a favourite piece of music from the programme?**

I think the highlight of the concert is the final piece by Dobrinka Tabakova. Up until that point you’re experiencing the City of London Sinfonia musicians and the Bradford Cathedral choir separately. There will be pop-up elements around the cathedral performing short works that lead into one another, which will encourage people to wander around. It’s only at the last piece that everyone comes together,
and you experience the musical weight and the big sound that you only get when an orchestra and choir come together. It’s a very special moment.

**What else can people enjoy from the City of London Sinfonia in the future?**

I hope it’s not too long before we come back to Bradford or Yorkshire again. On a slightly negative note touring is difficult and costs a lot of money, and whilst we’re very keen to build up relationships and we will do another cathedrals tour, it may not be for another two or three years, which is the reality of the situation. It’s taken the best part of three years to put this tour together in terms of getting funding and finding partners. To find out more about us before the concert, we do have a very active Spotify playlist with lots of things you can experience on there.

The City of London Sinfonia *The Fruit of Silence* takes place at Bradford Cathedral on Saturday 12th October from 7pm. Join us as we follow the orchestra and Choir around the building as part of this spectacular event. You can reserve a seat or a cushion at cityoflondonsinfonia.co.uk/whats-on/2518/the-fruit-of-silence-bradford/
You’re invited.

#TryAlpha

Every Wednesday, 5:30pm - 7pm

Bradford Cathedral,
1 Stott Hill, Bradford, BD1 4EH

bradfordcathedral.org
(Top) The final stitch is put in at the current stage of the Stitching the Cathedral project (photo by the group) and the World War I windows get a clean.
(Bottom) The choir rehearse whilst on an away visit in Richmond. (Ann Foster)
(Left) Mike de Villeries presents ‘Whose Eco Group?’ at September’s Monday Fellowship. The choir are recorded for a special ‘UK City of Culture’ video. Bori and Catherine at the University of Bradford freshers’ fayre. The organ recitals return, starting with Prof. Martin Schmeding from Leipzig. Sixty years of Scarcroft House are celebrated, with a service and live music. (Above) A visit from Barkerend Primary Leadership Academy, a display for the Heritage Open Day, and the start of this year’s Alpha course.
(Above) Ida Pellicioli performs at the first coffee concert of the new season, and Diane and Catherine prepare for the National Heritage Day, with photos from the open afternoon shown on the right.
(Above) Shots from a Sunday service in September, and The Sixteen performing at Bradford Cathedral.

(Right) Photos from the Icon Writing Workshop run by artist Chris Czainski, and a group leaving from by cathedral heading off on a walk following the Bradford Beck.
(Above) The ‘difference’ course held at Bradford Cathedral
The next Artspace exhibition is called ‘Alive with Change’ and has been created by artist collective Common Threads who met whilst studying textiles in Bradford and came to know its buildings, culture and history. The consecration of the Cathedral a century ago cemented its place at the heart of Bradford’s society. The exhibition looks at this textile city through its own medium, reflecting growth and change, wealth and poverty, exclusion and diversity.

Nicola Rudd is a member of Common Threads and we spoke to her ahead of the exhibition about what to expect when their work is revealed at the end of October.

Could you give an introduction to yourself as an artist?
I am a hand-weaver, amongst other things. Originally I worked just in British wools but I’m moving towards other subjects. I particularly enjoy producing double weave, where you weave two layers of fabric together at the same time. You get some really interesting effects if you use a mixture of different yarns, such as a wool that shrinks with one like bamboo or tencel that doesn’t. They can give some very interesting textures. If you use the same yarns then you can get some really isolated blocks of colour. It’s a really interesting, but time-consuming, technique! I just really enjoy it, and it all stems from when I discovered double weave when studying Contemporary Constructive Textiles in Bradford.

You all met at the Bradford School of Art?
We were studying part-time and met at the beginning of 2015.

What brought you together as Common Threads?
We all really enjoyed the collaborative nature of the course. There would be an aspect of each project called a ‘group crit’ where we had to explain the philosophy behind it and our design choices, and then the group would critique it with an aim of providing
constructive criticism. We all started off absolutely petrified about the process as it felt quite personal to be talking about how you came about it and made the decisions that you did, but it proved to be something really helpful as people would challenge you to think about things in a different way.

Everyone has their own style. Even though four of the five of us are weavers, we all have our own different styles, so the other members of the group would come up with suggestions that would really challenge your thinking and your practice, and as we were getting towards the end of the course we realised that we didn’t want to lose that aspect, so a group of us decided that we would like to stay in touch but with a more formal structure than just meeting up socially, so that we would have an aim to exhibit somewhere once a year and come up with projects that would have a common thread that would link through them.

Our first exhibition was last year, a year after we finished the course, where we had a small exhibition in the Bradford College Summer Show. Our thread there was from one of our fellow course members who had given us some of the yarn from her own sheep, and we produced something using this Icelandic yarn. Now, every time we come together, it’s to work on something that has a common link that runs through it. Our work may be very individual but there is something that links the whole theme of the project or collection together.

And working with Icelandic yarn; does that have different qualities in the final piece than, say, working with a more traditional British wool?
Yes. These sheep graze out on the High Peak in Derbyshire and they’re quite suited to the rugged landscape out there. They have quite a coarse, scratchy wool, so it’s not particularly something you’d want to wear close to your skin. A number of us, when we were working with that, were looking at how we could use that for interiors, or outer wear, or even art pieces. It’s a very robust, sheep-y yarn, so when you’re used to working with fine Merino or Bluefaced Leicester, which have a nice lustre to them and a fine weave, it can be quite different and have its own challenges!
Wool depends on so many things, like how it’s prepared, or how finely it’s spun, but it does differ a lot with the breed, like how long each individual hair is, or whether it’s got kemp, or guard hairs. It’s really vast, and it’s one of the reason why I love working with wool as it’s so distinctive and individual for each breed. I also like knowing, where I can, which breeds have been put in to the yarn. Sometimes I don’t know that: a lot of British yarn spun for weaving is just listed as lamb’s wool, or is some kind of blend. You might be able to have a good stab at what’s in there – it’s going to be the finer wools, like the Leicester – but it’s nice to get hold of something that’s breed specific.

Though, having said that, we like to work with other fibres as well, and that’s what’s really interesting about the research that we’ve been doing for this exhibition, where we’ve discovered that Bradford wasn’t just about wool. We all associate the city with wool production but actually at the height of the industrial revolution they were spinning and weaving a whole range of fibres, not just wool, which really kind of opened it up.

You are exhibiting ‘Alive with Change’ at the cathedral. What’s the concept behind that?
It came from a quote in a book called ‘Bradford Through Time’ by Mark Davis, a book of old
This quote really captured our imagination. None of us come from Bradford. We live all over the country but we are all very fond of it and grew to love it as a city, due to our shared experiences. I view it, still, as a vibrant city, even though people outside of the area think it’s quite run down or depressed, but that’s not Bradford at all. It started off with the idea that the exhibition had to be something about wool as that’s what Bradford is about, and as we did more research we found out that alpaca fibre was being spun, even vicuña, which is the most expensive fibre in the world. It’s sad to say we weren’t able to afford any vicuña, as it sells for a ridiculous amount per 100g! It’s similar to an alpaca but has a very fine fleece.

We found that there were all these different elements that fed into Bradford’s textile legacy and heritage, and we discussed what we’d use as our starting point. Personally, I tend to be rather literal and looked at the fabric of the building itself. All my pieces of work in the exhibition have been inspired by the stained glass windows, or the fabulous Saxon cross. That’s been a motif that I’ve used in a number of different pieces, some of which will be on display.

Others have been thinking about the fabric of the cathedral but also Bradford Cathedral in worship and tradition, and how Bradford has changed over time: how the building will have been a central point for worship when it was just a parish church, but how over time, because of the way the city’s population has changed, the traditions have changed. One of our members actually went on the faith trail, which was absolutely fascinating. What she found was how many commonalities there were with these traditions, and how many motifs you could see threaded through. She’s produced a piece that weaves these ideas of how the people are part of the tradition and how everyone is human, and how that has a part to play within a city’s vibrancy. It’s absolutely fascinating.

Our work is vast. Although we work together as a group we are individuals who bring different techniques and starting points.
to the exhibition. It has been fascinating seeing how it all works as a collection together.

The pieces within ‘Alive with Change’ – are they all individual or did you collaborate on any?
They’re all individually produced. There are no pieces where more than one artist has worked on it. What we have found is that we have lots of commonalities across our approaches. Both Lin and myself have used techniques that, when we have finished the product - washed and got it the way we want it – sees the fabric change. What we’re putting up there with the bigger pieces are some samples, so that anyone who visits the exhibition can have a feel of the fabric but also look at how they change: so what they look like off the loom, and then what they look like when we’ve finished them, as they are alive with change themselves.

So it’s an exhibition you can get up close and personal with?
Absolutely! We’ve got a mixture of woven and machine-knitted products but also art pieces. Each artist has produced two main pieces and they will have feely pieces by them. It can be very difficult to go to a textile exhibition and not touch! We thought ‘we’re not going to do that’ so we’ve given people pieces to touch to see what they feel like.

You work independently; does that mean you only see the final finished pieces rather than them as works in progress?
We came together about a year ago with the first samples and pieces we were doing for this, then we have come back together four times in the last year. We keep bringing pieces back to see if they fit, as we were looking for an overall colour palette, so we’d bring them back together. We shared photographs a lot across our WhatsApp group and our bulletin board, but we were also coming together every two months or so to actually look and see how they fit in, do pieces work, do they not work. Some of us have re-made pieces and woven or knitted a second piece because the initial idea was great but the colour or the composition didn’t quite work.

Why do you think it’s so important to celebrate Bradford’s history of textiles?
People don’t realise in these days of fast-fashion how things are made and what goes into
them. The heritage of a city like Bradford is built on that, just like Manchester is built on cotton. That production is the basis of the growth of a city, but if you take wool in particular and look further back it was the basis of the growth for the entire country. If you go to the Houses of Parliament you can see the Woolsack, which is the seat of the Lord Speaker of the House of Lords and is the symbol of the wool trade and its importance to the economy of the country in the Middle Ages. I am, and others in the group, are nutty about wool in particular so we’ll all bang on about it at any point, given the chance! People don’t understand where textiles and industrial heritage come from. They don’t really understand how cities develop and how they change over time. In terms of now, with the fast-fashion we have, they don’t appreciate the impact that it has, not in our country anymore, but where people are working in poor conditions for very low pay. They don’t understand the heritage and where our clothes come from.

**Do you think it’s similar with the food industry, that there’s a disconnect between the food we have on our plates but where it actually originates?**

Yes, I think it is. That’s an interesting parallel to draw. There is a push now in some areas for so-called slow fashion, very much in the way that 10-20 years ago there was a call for a slow-food movement in countries like Italy: stopping and slowing down whilst eating, and thinking about the food’s provenance and how it has moved through the system, plus its impact on communities both local and international.

**There’s also been a much stronger focus recently on the environmental impact on fast-fashion; could this exhibition inform people and change their behaviour when it comes to clothing?**

The fashion pieces we’re producing for this exhibition will be accessories, but some of us have worked on larger items of clothing in the past. But it’s also the idea that there is an element of waste when we produce yardage that is cut into garment pieces, or even when I weave a sample, to see how the threads and pattern work, does it have the drape I want it to, I end up with a piece of fabric that looks like waste. But what I’ll quite often do is use some of those samples to produce art pieces
and there will be some in the exhibition too. I don’t want to throw them out but they’re not big enough to make something out of, but I can use them within canvases.

There will also be a chance to meet your collective at Bradford Cathedral. What can people expect from that? We will be there, and we will be bringing our sketch books along so people can have a look and ask us questions about the design and making process, for example how we’ve taken themes from the stained glass windows, or developed pieces from our reflections on Bradford and its wider community.

Finally, as a group, it’s the common threads of your art that brought you together, but do you have any other threads that you’ve discovered from working together?

We found that a number of things that we all have in common, including the fact that we don’t actually take ourselves too seriously! We might be serious about our work, but we don’t take ourselves too seriously.

‘Alive with Change’ will be exhibited from Wednesday 23rd October through to Wednesday 27th November 2019.

There will be a chance to meet the artists on that first Wednesday at 7pm, with refreshments available from 6:30pm. You can reserve your free place by visiting common-threads.eventbrite.co.uk.
Are you worried about climate change but not sure what you can do?

Find out how you can **make a difference**, in your home, in your community and in your church.

**Talks** about tree planting, going plastic free, bee-keeping, environmental planning

**Stalls** about Fairtrade, Woodland Trust, Ethical investment, Cathedral Wood Project, Alternative energy

**Give it a go** smoothie bike, bee activities, scrap challenge, films, art, poetry and prayer

**Saturday 19th October 2019 | 11am - 4pm**

Book your place for our talks, activities, lunch and afternoon tea: [eco-extravaganza.eventbrite.co.uk](http://eco-extravaganza.eventbrite.co.uk)
(Above) Canon Mandy Coutts is filmed by ITV Calendar all about the ‘Bradford On Film’ event.

(Below) BBC Radio Leeds speak to Director of Music Alex Berry about the organ, and Chris Czainski heads to BCB to talk about her exhibition.

(Left) Bradford’s UK City of Culture 2025 bid officially launched on September 26th, and Dean Jerry was interviewed, and the choir featured in the Telegraph and Argus.

For links and more, please visit bradfordcathedral.org/about-us/media-area/
LIGHT OF JESUS
SEEN ACROSS SUDAN

- MU Sudan Priority Theme –

Come and meet
Mama Samira & Mama Hewaya

29th Sept
10:30 Bentham

6:30 St Peter’s
Shipley

1st Oct 11am
Leeds Minster

3rd Oct 12pm
Ripon Cathedral

6th Oct
10:15 Bradford
Cathedral

4:00 Burley in
Wharfedale
Parish Room

For other contact points see
www.Leeds.anglican.org/Sudan or FaceBook.com/SudanLink
Bradford 2025: UK City of Culture bid

A still from the launch video featuring some members of the Bradford Cathedral choir.

The bid for the title, which is awarded every four years by the government, is backed by Bradford Metropolitan District Council and will be driven by a newly formed Cultural Place Partnership which includes Bradford-based live arts company, The Brick Box; University of Bradford; Bradford College, further representatives of the cultural sector and national funders.

For more information, to watch the video, and to share it, please visit bradford2025.bid
The Oxford & Cambridge Singing School

MUSIC and MAGIC!!

NEW to Bradford this November
A one day course at Bradford Cathedral to celebrate spooky singing and mysterious music.

The Singing School was established at Cambridge University in 2013 to provide children aged 7-13 with the opportunity to sing great classical music with world class coaches in a relaxed and fun environment and to develop their confidence and ability in singing and performing.

Pupils will learn some beautiful seasonal music and at the same time gain a background in vocal technique, music theory, music appreciation and history.

To join our mailing list and for more information on our courses, please see www.oxbridgesingingschool.com or email oxbridgess@gmail.com

Friday 1st November 2019
BRADFORD CATHEDRAL

www.oxbridgesingingschool.co.uk
The Visual Commentary on Scripture, TheVCS.org, is the first significant online project to introduce visitors to the entirety of Christian Scripture in the company of art and artists. In this talk, the Revd Canon Professor Ben Quash, the project’s director, will share some of the challenges and discoveries he has encountered so far in this ambitious undertaking.

You are speaking at Bradford Cathedral in October about The Visual Commentary on Scripture project. Could you give us an introduction to it?

It’s a huge project to create a series of online exhibitions around passages of scripture. There will be three works of art connected to each exhibition, and each one will have a passage of scripture at the heart of it. The eventual ambition, which is a huge one, is to cover all of the Christian Bible, which could be something like 1500 exhibitions by the end of the project.

We’ve now got about 110, so we’re well under way, and we launched the project last November at Tate Modern in London to symbolise the fact that we very much want this to be a conversation with, not just historic Christian art works, but modern and contemporary art as well. We want to try and harness the enthusiasm that people have for modern and contemporary art galleries, and use that enthusiasm to also bring them into dialogue with the Bible, and expose them to some of the excitement and interest of the Biblical texts.

It’s really innovative, and no one has done anything quite like it before, so we’re very excited about it. Watching the website grow from week-to-week is something that many of our users are enjoying too. There’s something new for them every week or two and that’s going to continue for a long time to come.
How long has this project has been planned?

It’s been a long journey. The initial idea for it probably dates back to 2014, and a life-altering conversation with two friends from the USA who have a long track record of supporting work at the intersection of theology and art (including some magnificent exhibitions at the National Gallery in London on Christian themes). Many more conversations followed, with a wide range of people, to try and get what we thought was the right format for it. We had a six-month research and development period where we spoke to big international groups of academics as well as church leaders and people in the art world to work out what they’d most value, and then on the back of that we developed the concept as it is now.

After that period, the proper work on it began in 2016, but a lot of the early work had to go into building the architecture of the website. Although I think it’s quite an elegant site and simple to use, nevertheless (as with all of these sorts of things) it’s much more complicated than it looks! In particular, hosting really high-quality, high-resolution images on this scale is something that needs a lot of capacity. One of the great joys of the website is that all of the images are very high resolution and zoomable, so you can spend a long time just moving around a work of art, often slowly and contemplatively, and the longer you spend with it the more you find. That’s something I think will be a resource for those that want to use the website not just academically but meditatively, and as an aid to prayer or Bible study. It’s been really encouraging for us that increasingly church groups are using it for Bible study and discussion groups. That’s one of the wider audiences that we’re keen the website should have.

We had to reach a certain number of pieces before it was worth going live with it, so our aim was to get enough exhibitions up there to make a splash when we went live, which is why it was nearly two-years from starting the website design up to the point when we launched. It’s been a long journey to now, and now we’ve got the huge task of populating it with more and more exhibitions. A lot of the crucial work is already under our belt as the design is there, and the more exhibitions that
are there for people to visit the clearer to new contributors it is about what’s being asked of them, and they have lots of models to work from. I feel like it’s now maturing. There’s lots of growing to do in terms of new content, and given that there’s three works of art for exhibition, that’s 4,500 pieces by the end, which is a lot of art!

**Do you think that the use of modern technology can bring classic art and texts to audiences in a more accessible way?**

I think that young people, in particular, are very much centred on images in the way that they communicate with each other and think about the world, so the sharing of visual images with the help of social media in particular has made images a kind of currency, almost a language. One of the things we sense that makes this the right time to do what we’re doing as a visual commentary is we’re offering unprecedented visual aids, as young people are very much at home with looking at and sharing art. The fact that this can be a way of introducing them to the Bible, or if they already have a relationship with it, it can be a way of deepening their relationship with it. This was one of our biggest motivating factors for the project.

It’s even good for young members of churches that haven’t had much to do with visual arts. Protestant churches have not historically done a lot with them, but they are more interested in it now than they have in the past. This could be something of an ecumenical moment: an opportunity to use art to build bridges between different traditions of the church, from the ones who have
a long historical relationship with art, such as Catholic or Orthodox Christians, and those that haven’t.

I think that people who are not part of the church and don’t have a lot of knowledge or experience of Christianity, but who nevertheless have a passion for the visual arts, are also a key audience for us. They are aware that a lot of what they are seeing, even in quite modern works of art, have Christian content and religious messages. We want to help those people understand what they’re looking at, by giving them the resources to see and understand Christian iconography and symbolism, stories and so on.

Also on the website there are references and bibliographies; can it be used as a springboard for the audiences to find out more?

We want to give the people who want to read further the tools to do that. The references and bibliographies are there to allow you to go deeper into something that captures
your attention or sparks your imagination. You can look those works up and find out more.

**You are coming to Bradford Cathedral to speak about the project; what can people expect from your talk?**

I’ll be introducing everyone to the site, and I want them to explore it with me. We’ll visit some of the exhibitions and try and open up some of the things I find most exciting and some of my favourite ones, and say why, to see what people’s responses are to it, and which ones speak most powerfully to them. I want it to be a two-way conversation and often seeing how people react for a first-time, with their first impressions of the art can be a brilliant way to discover what really matters to people and what motivates them, or moves them. The role of emotional responses is just as important as the intellectual ones, and art is an excellent way of getting very direct and honest responses from people.

I’m hoping that the conversations we will have when I come to Bradford will open up all kinds of things that people can share and take away with them, and to go on and use them in other contexts later, and open their eyes to the Bible in new ways. One of the hopes I have for the VCS is that it will unlock new ways of reading the Bible and new ways of seeing it, and reading it with the mind’s eye, fully-enriched by the insights of the artists. We can share the particular qualities of the artist’s sight, with those who maybe don’t have that gift, with the result of that sharing we are taught to see more. Sight can move to insight. We don’t just want people to see more, in the sense of receiving more visual data; we want to see more deeply, and visual artists really can help us with that. My hope is that when we read the Bible in the company of artists they will help us see more, and see more deeply, things that are in the Bible as well. These are the kinds of things I’m going to explore in Bradford Cathedral.

*The de Lacy lecture: Ben Quash - Reading the Bible with a Great Company of Artists, takes place at Bradford Cathedral on Wednesday 16th October at 7pm, with refreshments from 6:30pm.*

*Entry is free and you can turn up on the day, but you can reserve your place at de-lacy-lecture.eventbrite.co.uk.*
Bradford on Film

Whether you are a born and bred Bradfordian, or a newcomer to this great city, then don’t miss the opportunity to be part of this archive screening.

Friday 4th October 2019 | 7pm

Tickets available from bradfordonfilm.eventbrite.co.uk or the office
Refreshments available from 6:30pm | Tickets are £7 (+ booking fee)
František Brikcius to perform as the Coffee Concert season continues

Prague born František Brikcius a cellist since early childhood studying in Prague Conservatoire, Janáček Academy of Music (JAMU), Japan and in Leeds under the legendary cellist Prof. Anna Shuttleworth (student of Pablo Casals) at Leeds University František. He will be playing pieces by Bach, James Simon, Irena Kosíková & Fred Katz when he plays at the cathedral in October. We spoke to him ahead of the concert to find out more.

Could you give us an introduction to your musical background?
I have been playing the cello since early childhood. Following my cello studies at the Prague Conservatoire, I completed my Master’s degree at the Janáček Academy of Music (JAMU) in the Czech republic. I furthered my cello skills at the Toho Gakuen Academy in Japan and later under the guidance of legendary cellist Prof. Anna Shuttleworth (student of Pablo Casals) in the United Kingdom (Eton Cello Master Classes and the University of Leeds).

You have performed all over the world; have there been any particular highlights from the places you’ve played?
It’s not really about the places, it’s more about the people. As a musician, I feel responsibility to play the music I like, music that without our intervention will be forgotten, to prepare specific dramaturgy, to support the creation of new music, and to bring joy to people.

Could you tell us about the pieces you’ll be playing at our coffee concert, and why you chose those particular pieces?
I’ll be performing at the Bradford Cathedral four different composers. Suite Nr. 5 for Solo Cello in C minor, BWV 1011 by German baroque composer Johann Sebastian Bach (1685 - 1750). This year we commemorate his 334th anniversary of the birth. It will be followed by three Bradford premieres: Arioso for Solo Cello (21/22 Mai ’29) by Terezín “Lost Composer”
James Simon (1880 - 1944), then “Veselka” for Solo Cello (2018) by Czech composer and organist Irena Kosíková (she is residing in France) and then finally “The Soldier Puppet”, an anti-Vietnam war solo cello piece, by American jazz cellist and composer Fred Katz (1919 - 2013), to commemorate his Centenary - #KATZ100.

You play a cello from 1904. What is like to play that particular instrument? It’s always a pleasure.

You are the artistic director of your own concert series in Prague; is that exciting to be involved in?
Sure, it gives you a “carte blanche” in terms of dramaturgy - cello repertoire. My favourites are cello suites by Johann Sebastian Bach, Max Reger, Ernest Bloch and Benjamin Britten. I’m particularly involved in researching, studying and performing works by Czech (Antonín Dvořák, Leoš Janáček, Bohuslav Martinů, Josef Suk and Irena Kosíková), Jewish & Terezín (Gideon Klein, Erwin Schulhoff, Zikmund Schul, Jaromír Weinberger, James Simon and David Popper) and contemporary composers (Conrad Beck, Luciano Berio,
Pierre Boulez, Benjamin Britten, Henri Dutilleux, Wolfgang Fortner, Alberto Ginastera, Cristobal Halffter, Hans Werner Henze, Heinz Holliger, Klaus Huber and Witold Lutoslawski),

You created your first documentary film in 2015. What was that like to create?
The main elements of our music documentary film MAKANNA were already created by writer Jiri Weil and by composer Irena Kosikova. The concert premiere was in co-operation with the Jewish Museum in Prague and under the auspices of Sir Tom Stoppard and late Václav Havel. The film was already screened in the Czech republic, China, Mexico and Portugal. The UK premiere will be held in London on Wednesday 16th October 2019 as part of the WALTHAM FOREST CELLO FEST 2019 - “London Borough of Culture meets Classical Music”.

You also perform as a duo with your sister Anna. Do you enjoy performing with her, and with the combination of two cellos? My sister Anna Brikciusová is a fantastic cellist and a great poet. There is a great deal about the sound and colour of two cellos, the enormous cello range, wonderful repertoire—and two cellos are fun to play and travel with. Actually, as you can see from our repertoire, the two cellos combination has been known for centuries, since the very beginning of cello existence. Simply the combination of two cellos is one of the best.

You are on the jury for the 3rd Berliner International Music Competition. Has this been interesting to be involved in?
Sure, it's a great opportunity to hear new cello talents. And a lot of responsibility at the same time.

Finally, what are your plans for 2020? A few new cello projects, but I’d rather not talk about them yet!

You can hear František Brikcius at Bradford Cathedral on Tuesday 8th October from 11 am as part of the Coffee Concert series. Coffee and cake will be available from 11 am.
Until Sunday 20th October
By the Hand of... Icons, traditional and contemporary
Free entry. Available to visit during our opening hours

Friday 4th October
Bradford on Film | 6:30pm
£7 tickets

Saturday 5th October
Bradford Faith Trail | 10:15am
Meet at St. Peter’s Catholic Church, Leeds Road

Yorkshire Choirs Festival Recital
1:30pm (Free entry)

Yorkshire Choirs Festival
Evensong | 3:30pm (Free entry)

Sunday 6th October
Light of Jesus - Seen Across Sudan: Come and meet Mama Samira and Mama Hewaya | 10:15am

Tuesday 8th October
Coffee Concert with František Brikcius - Cello | 11am
(Free entry)

Saturday 12th October
Bradford: The Fruit of Silence | 7pm
Tickets available from the City of London Sinfonia website.

Sunday 13th October
Augustiner-Kantorei of Erfurt sing at the Cathedral Eucharist 10:15am

Hope on the Edge: We are the Future | 6pm (Free entry)

Wednesday 16th October
deLacy lecture: Ben Quash
Reading the Bible with a Great Company of Artists | 6:30pm
(Free entry)

Saturday 19th October
Eco Extravaganza | 11am - 4pm
(Free entry)

Sunday 20th October
The Eucharist for St Luke's Tide with the Revd Chris Swift | 10:15am

From Wednesday 23rd October
Common Threads: Alive With Change
Free entry. Available to visit during our opening hours

Wednesday 23rd October
Meet the Artist: Common Threads 6:30pm
Free entry.

Sunday 27th October
Saying Goodbye Service | 4pm
Free entry.

Tuesday 29th October
Thursday 31st October
October Half-Term Family Activities | 10am - 2pm
Free entry.

Tickets are available from Eventbrite or you can buy them at the cathedral office.

Events details are subject to change. Always check our website or the cathedral office for the latest.
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.

Friends’ Annual Lunch: Oakwood Hall
Sunday 20th October, 12:30pm for 1pm
The Friends are celebrating our Annual Lunch, this year at Oakwood Hall by popular request. Applications will be treated on a first come first served basis and forms will be available shortly.

For more information, and to join the Friends of Bradford Cathedral, please visit bradfordcathedral.org/about-us/friends-of-bradford-cathedral/ or e-mail friends@bradfordcathedral.org

Just A Minute Every Sunday | 11:45am - 12noon
An informal and fluid group who gather after worship, over refreshments to reflect together what we will each take away from today’s worship. All welcome. justaminute@bradfordcathedral.org

Bring and Share Lunch Sunday 20th October | 12noon
Open to everyone. Bring cold food to share. Drinks are provided. bringandshare@bradfordcathedral.org

Silence Space Monday 14th, Monday 28th Oct | 1pm
An opportunity to meet with others for half an hour of silence-based prayer. silencespace@bradfordcathedral.org

Monday Fellowship Monday 14th October | 2pm
With Canon Myra Shackley. mondayfellowship@bradfordcathedral.org
Women of Faith Book Group  
**Tuesday 29th October | 11am (Waterstones)**  
Open to people of all faiths and includes books on a variety of subjects, and includes discussion and a reading. This month: *The Good Companions* by J.B. Priestley

Stitching the Cathedral  
**Tuesday 1st, Tuesday 15th, Tuesday 29th October | 1pm**  
No experience or commitment needed. stitching@bradfordcathedral.org

Organ Recital  
**Every Wednesday | 12:30pm**  
Join us for our regular BIG SCREEN recitals at 1:00pm on Wednesdays, A Buffet Lunch is available from 12.30pm - 12.55pm (£4). Recital Admission Free with Retiring Collection to support the costs associated with the series and the upkeep of the Cathedral Organ. For future local and national concerts please go to www.organrecitals.com. Further details are available in the weekly programme.

02 Leonard Sanderman (York) | 09 Sean Montgomery (Hebden Bridge)  
16 Augustiner (Kantorei Erfurt) | 23 Graham Thorpe (Bradford)  
30 Chris Totney (Devizes)

Places of Welcome  
**Every Wednesday | 2:30pm**  
A friendly and welcoming social space where you can meet new people and also enjoy refreshments. placesofwelcome@bradfordcathedral.org

Alpha  
**Every Wednesday | 5:30pm**  
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.

Toddler Group  
**Every Friday | 10am**  
The group is open to anybody with children under five and there’s plenty of activities on offer including games, physical play, crafts, reading, sensory play, painting and much more. There are also healthy snacks available. To find out more or to arrange a place e-mail toddlers@bradfordcathedral.org.
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
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)
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Income Development Officer
Andy McCarthy
Gift Aid Officer (Volunteer, Part Time)
Canon Chris Wontner-Smith

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Verger
John Paley
Verger and Handyman (Part Time)
Dave Robinson
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Officer (Volunteer, Part Time)
Ian Price
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- Malcolm Carr (Deanery Synod)
- Jane Thompson (Secretary)
- Joe Tarver
- Jenny Price
- Nora Whitham, MBE

Chapter:
- Chair: The Very Revd Jerry Lepine
- Residientiary 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
Friday 29th November | 7:30pm. Book by calling 01274 432000 or at bradford-theatres.co.uk/whats-on/steeleye-span-in-concert