Bradford Broadcasts
Bradford Cathedral reaches out across the world as Premier Christian Radio arrives on tour
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SAT 29TH FEB BRADFORD CATHEDRAL 11AM
Deadline for the March issue: Wed 19th Feb 2020. Send your content to kit@bradfordcathedral.org.

View an online copy at issuu.com/bfdcathedral

Front cover and above Photos from when the Premier Christian Radio INSPIRATIONAL BREAKFAST show came to Bradford Cathedral to broadcast live.
Dean Jerry Lepine
2020 Year of Cathedrals,
Year of Pilgrimage

Blessed are those whose hearts are set on pilgrimage
(Psalm 84:5 - Jerusalem Bible)

Pilgrimage is the national theme that cathedrals are working to this year. Each cathedral has its own short pilgrimage routes. Bradford’s are from Dewsbury (where we believe the monks came from in the first millennium to plant a church on this hillside) and Halifax (which has a more nineteenth century connection). Both are on our website. The newly announced Archbishop of York, Bishop Stephen Cottrell, has written a book on his experience of the Santiago de Compostela route in Spain and it is available in our bookshop. In it he observes that “we must be the first generation of Christians who think that pilgrimage is about arriving rather than travelling.”

The journey is as significant as the destination and that journey motif is core to the Biblical story and to our understanding of faith. Christianity was called The Way in the beginning. So, to be a Christian is to be a pilgrim, one who journeys with others and is constantly discovering the untold riches of God.

Throughout this year we shall be exploring this theme from a number of angles. I have already addressed the topic with Monday Fellowship and a pilgrimage evening is taking place on the 1st February. A specially produced pilgrimage prayer card is also now available. In March Andrew Tawn will lead a Lent Course on this theme (see p30) and it will explore ways in which we can all be pilgrims. Andrew is a really thought-provoking speaker. I do recommend him to you. Please put these dates in your diary: 7pm on Wednesdays 11th, 18th and 25th March.

In the meantime, can I invite you to think about ways in which you might take on board the theme of pilgrimage this year - perhaps adopting a particular Bible passage or hymn to carry in your mind?

May the strength of God pilot us.
May the power of God preserve us.
May the wisdom of God instruct us.
May the hand of God protect us.
May the way of God direct us.

(St Patrick)

The Very Revd Jerry Lepine
Dean of Bradford

2020
Year of Cathedrals
Year of Pilgrimage
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.
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
Bradford Cathedral sees an increase in audiences as people Follow The Star to St. Peters

It was a busy December for Bradford Cathedral as over 6000 people came through our doors for our busy month of services, events and concerts, including over 600 for the Marie Curie carol service, 580 at the City Carol Concert and over 600 for the Christmas Eve choir concert.

Overall event and concert attendances were up by 6% on 2018 with the choir concert one-third busier, the City Carol service up by 38%, Nine Lesson and Carols up 46% and Christingle an amazing 227%.

Bradford Cathedral is successful in re-applying for nationally recognised Quality Badge.

Bradford Cathedral has been successful in re-applying for the nationally recognised Quality Badge from the Council for Learning Outside the Classroom, which will last for at least two years.

Maggie Myers, Director of Education and Visitors:
“This gives schools and teachers peace of mind, that when they’re going to an establishment outside of school, that they know they are getting high quality learning and safety. To get this badge we had to pass certain requirements. Having this quality badge is a sign of a safe and quality learning environment, and many schools look for this when they’re going on school visits.

“It’s lovely to secure this badge again as it’s external recognition of the quality and the good organisation that has gone into the lessons here. We’re very pleased to have it.”
A visit to Bradford Cathedral in search of past work uncovers a surprise in the archive

A visit to the Broadway in Bradford inspired Allan Stansfield (pictured, left) to investigate whether work he did as a fifteen-year-old in Bradford Cathedral was still here. Not only did he find his handiwork still here – work which includes one of the angels in the nave and the consecration crosses etched into the building work during the building’s extension in the 1960s – but he discovered a picture of his younger self in the cathedral’s archives, taken during his time here. Allan, now 71, reminisced about his time working in the cathedral back in 1963.

“[Work at the cathedral was done by] Booths the building contractor, who got the stone from the quarry up in Bolton Woods. Booths subcontracted out some of their work, like the painting, and I got involved through working at Caygill signs.

“One of the first things we actually did at Bradford Cathedral were the two large candlestick holders, which were gilded, and two smaller ones. After that, work was on-going for a couple of years.

“We also did other internal work like the angels and the inscriptions. In those days the cathedral had pews so we had to put two ladders up and a plank across. We had regular work at the cathedral including all the engraving, and it took some time to do.

“I wanted to see if the things still existed, and they do. It was incredible to see, and how the 24-carat gold has survived and hasn’t discoloured.”

It was a trip to Bradford that prompted Allan to return to the cathedral.

“Whilst at The Broadway I said that I needed to go in to see if my work was still there, purely out of curiosity. To my surprise, everything is still there in-tact.”

It was whilst looking around Bradford Cathedral that Allan met Maggie Myers, Director of Education and Visitors, who revealed something surprising from the archive.

“When I came in, Maggie told me that she had a document of a young boy working on the consecration cross from the York and County Times, and when she came back, lo and behold, there was me!

“Seeing myself working on it at fifteen years old really took me back. It was strange to see, to have that print of me still around.”
Following his time working for Bagnalls, Allan later went on to work for Butterfield Signs before moving into the exhibition industry, which involved travelling for work in Europe. He later went on to set up a graphics department in Brighouse.

“Obviously everything has now gone digital. It all used to be handwritten – signs, windows, everything. We used to do a lot of the windows in Bradford, for solicitors and such like, and it would take a week with every day being a separate process.

“Digital printing means there’s sadly not much of our signage work left in Bradford that I did as a young man, so it was strange to be in the cathedral to see all my work still there!”

Having re-discovered his work, Allan plans to return to the cathedral in February to show his family.

“In the half-term I’m going to bring my grandchildren down to show them the work, especially the angel that I was commissioned to do. It was very interesting work and I’m glad it’s still here to be remembered.”

And for Allan Stansfield, it wasn’t just his work that connects him to the cathedral.

“Dr Donald Coggan, once Bishop of Bradford and later the Archbishop of York, and then Canterbury, was the person who confirmed me at Bradford Cathedral!”

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**From the Diocese**

**Royal couple learn of the work done to bring communities together**

Wellsprings Together were delighted to welcome The Duke and Duchess of Cambridge to see the vital work of the Near Neighbours Programme in Bradford.

The royal couple were hosted at the Khidmat Centre in the heart of one of the most diverse cities in the UK to learn about the work that is being done to bring people together across difference and promote cohesion.

The Duke encouraged those present to continue to find spaces to discuss the challenges they face, even when difficult to do so.

Near Neighbours brings people together in communities that are religiously and ethnically diverse, so that they can get to know each other better, build relationships of trust, and collaborate together on initiatives that improve the local community they live in.

To read more on this news story and much more please visit https://www.leeds.anglican.org/news/royal-couple-learn-work-done-bring-communities-together
Fairtrade Fortnight returns:
24th February - 8th March
with the Fairtrade Breakfast
Sunday 1st March, 8:45am - 9:45am

Yes, it is that time of year when we take time to look through the lens of the Biblical injunctions to love our neighbours and ‘to act justly, love mercy, and walk humbly with our God’ Micah 6:8.

This leads us to focus our thoughts and prayers on farmers and producers who supply many of the foods we eat and the goods we enjoy.

The theme of Fairtrade Fortnight 2020 is, as in 2019, SHE DESERVES... A LIVING INCOME and we continue to think especially about the women who grow cocoa in Ghana and Cote d’Ivoire, farmers who put their heart and soul into growing cocoa for our chocolate and don’t even earn enough to pay for the basics, such as having clean water, health care and education.

We are also focussing on how being part of Fairtrade can help farmers adapt to climate change – by learning how to plant new trees to protect soils, improve water quality, avoid harmful chemicals, and grow crops that are more resilient to drought and outbreaks of pests and diseases.

Come and share in our fifth annual Breakfast on Sunday 1st March which reminds us that we can support these farmers by the choices we make when we shop. Whilst sharing fellowship with others, we enjoy a simple but delicious breakfast of Fairtrade and local food and drinks. Come and sample Fairtrade muesli, jam, marmalade, chocolate spread, tea and coffee, and locally made honey and butter. There will be opportunity to buy Fairtrade products on our stall which will be open during the Breakfast as well as after the 10:15 Eucharist.

Donations of £3 are requested, to cover costs and donate to the work of Traidcraft Exchange. In order to have an idea of numbers, there is a sign-up sheet on the Fairtrade Stall or via fairtrade-breakfast.eventbrite.co.uk but it isn’t essential to do so.

Elaine de Villiers
New season of Bradford Cathedral Coffee Concerts begins with baritone singer James Gaughan

The monthly Coffee Concerts held at Bradford Cathedral returned in January when baritone singer James Gaughan performed a programme of music at 11am.

James Gaughan is an experienced soloist specialising in the song and concert repertoire. Based in York, he studies at the De Costa Academy of Singing with Michael De Costa. James gives lunchtime recitals throughout the year. Past performances include at Southwell Minster; Derby, Lincoln, Sheffield and Wakefield Cathedrals; Emanuel United Reformed Church, Cambridge; Christ Church Harrogate; Hexham Abbey; Great Malvern Priory and others.

He also performs regularly as a soloist with choirs and choral societies. Past performances include of Elijah (Mendelssohn); Stabat Mater (Astorga); Cantata 140 (Bach); Ein Deutsches Requiem (Brahms); Requiem (Fauré); Israel in Egypt (Handel); Paukenmesse (Haydn) and Messiah (Handel).

James Gaughan spoke to us before the concert.
“The programme I’ve prepared is based around the poets, rather than around the composers. I think it’s become quite normal these days to have the historical concerts, where you go from composer to composer and knit them closely together.”
“What I’ve tried to do with this set-up is to place little sets from different periods of poetry, which means I can have quite a varied set of three songs which could theoretically be from three different centuries which gives a lot of variety for the audience, but still have some coherent link to it.”

The monthly Coffee Concert programme continue with saxophonist Rob Burton in February, pianist Jill Crossland in March and Violin and Piano duo James and Alex Woodrow in April.

Please see page 42 onwards for an interview with Rob Burton.

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From the Church of England

Major expansion of science education planned for ministry training

Grants to provide opportunities to learn about cutting-edge science for people training for the priesthood in the Church of England are to be made available as part of a £3.4 million project aimed at transforming the relationship between science and faith.

Theological colleges and courses will be encouraged to bid for funds to help integrate discussion on science-related subjects into existing theological studies in the latest phase of the Equipping Christian Leadership in an Age of Science (ECLAS) project.

Organisers hope that up to half of all people training for ordained ministry will eventually benefit from sessions where they have an opportunity to discuss topics such as Artificial Intelligence and the questions it raises for society among other themes. This will be funded by the project, run by the Universities of Durham and York in partnership with the Church of England.

For more information and other news stories from the Church of England please visit churchofengland.org/news
Cathedral Sing! Over 400 children invited so far to Bradford Cathedral as the GOLDEN TICKET tour reaches its half-way point

The music department at Bradford Cathedral has been visiting local primary schools in the city to find those with a hidden talent for music and rewarding them with a golden ticket that is their key to a very special day of music and singing.

The scheme has seen members of the cathedral’s music team go to schools across the district including Woodside Academy and Holybrook, Blakehill, St John’s CE, Stocks Lane, Farfield, Fearnville and Grove House primary schools, with seven more to follow.

At each school they run special inclusive singing workshops with school children where they tell them all about how a cathedral choir works and about opportunities like the Saturday Singers, and if they can pitch a note they’re handed a very special Golden Ticket, which is their invite to the Cathedral Sing! day to be held in the cathedral in February.

Cathedral Sing! follows 2019’s Be A Chorister for the Morning event which saw the event over-subscribed with local school children keen to learn more.

Graham Thorpe, Assistant Director of Music at Bradford Cathedral:
“Our Golden Ticket scheme has
been going extremely well. We’ve so far been into six schools and we’ve listened to 600 pupils, and we’ve handed out about 400 golden tickets.

“Cathedral Sing! will be a half-day of singing workshops, where the children that have been invited can hear from our current choristers and Saturday Singers, to give them first-hand experience. We also meet with parents and explain what the choirs do, and how things like choristerships work, and what the commitments are.

“The day is always really fun and there is a lot of singing. Last year more people came to sing than we could fit in the cathedral choir, which was a surprise, so we expanded into the Saturdays Singers choir to give them the opportunity to sing. It’s there for the children who don’t necessarily want the full commitment of being in the choir. And now that it’s in its second year, we want to shape its identity as a fun, community choir for children.

“The event isn’t exclusive in any way at all. We want to take music to as many primary schools as will have us. Some of the schools we go into have music provision, some of them haven’t. We take in a really accessible singing workshop. We do call-and-response peaces, and teach them the Kodály method, which uses hand symbols for notes, which is a really good way of engaging your entire body in the singing, and getting children engaged in what we’re teaching them. It also really encourages collaborative learning.

“So far the children and teachers have loved it. The aim is to get plenty of children for Cathedral Sing! and it’s all looking very positive. It’s been great fun so far. If someone really loves singing then they can get a Golden Ticket, and we really want them to come along to the cathedral in February so we can help blossom that love of music.”

Cathedral Sing! Takes place at Bradford Cathedral on the morning of Saturday 8th February.

Prayer cards for the Year of Cathedrals

Our special 2020 prayer cards from the Association of English Cathedrals, featuring the prayer for the #Year of Cathedrals and our beautiful West Window, are now available to pick up from the welcome desk at Bradford Cathedral.
The monthly Monday Fellowship meetings returned in January launching a new year of exciting and informative talks which will include Nigel Burton in March talking about his life as a countryside volunteer, and in April Diane Hadwen revealing all about Joe Hardcastle, who was a bell-ringer at Bradford Cathedral from 1888.

The programme began in January with a talk entitled ‘On the Way – the pilgrimage of faith’, delivered by the Very Revd Jerry Lepine, Dean of Bradford, which fits in with the national theme of 2020 as a ‘Year of Pilgrimage’, organised by the Association of English Cathedrals. He spoke to us before the talk: “I’m going to be talking about journeys in the Bible, that pilgrimage is at the heart of the understanding of our faith. Pilgrimage is about exploring. It’s about discovering. It’s about walking, even if that’s metaphorically speaking. Often with companions, along the Christian Way.

“I shall talk about the mini-pilgrimage walk that each cathedral has got during this Year of Pilgrimage, and I will also look back at a pilgrimage that I did in 2000.

“You could say [that pilgrimage is] just going for a walk, which is healthy for you, particularly if it’s through beautiful scenery, which can be very uplifting. But not everybody is able to travel in that way. Pilgrimage is important because when you’re on
the Way, and on the walk, you’re sharing with others, and learning from others, about faith.

“There is a huge wealth of experience of faith that we can share with each other, and don’t always. Often we just hear a preacher talking about it, and actually there’s a considerable amount of insight about faith that we can share together, that each of us have got, whoever we are.

“So whether you’re able to do a pilgrimage walk or a pilgrimage of the heart, I hope that 2020 will be a year of spiritual renewal.”

Next month’s talk, in February, will be from Martin Cosgrove, who will ask and answer the question ‘Is it possible to be a Christian in the military?’

The monthly Monday Fellowship meetings are open to all and make up a series of thought-provoking talks on a wide range of subjects. There is always the opportunity to meet the speakers during the session and refreshments are available.

Everyone is invited to the talks, whether you can attend each month or just one particular session. They take place on the second Monday of every month (except April’s on the third Monday) from 2pm – 3:15pm in the Parish Room at Bradford Cathedral.

Future sessions in 2020 will be led by other members of the cathedral clergy, alongside the annual strawberry tea in August and the special Christmas Fellowship in December, which includes carols, anecdotes, stories and festive food. Each session usually begins with a hymn and a short prayer ahead of the talk, which range in style and can include presentations or objects to explore and offer a time for Q&A.

Previous themes in 2019 have included the environment, pottery, and charity work, and the team are always on the lookout for people with interesting hobbies, occupations or interests to come along to present at future talks.

Maggie Myers, Director of Education and Visitors at Bradford Cathedral, co-ordinates the monthly talks:

“Every talk is different and it is a wonderful way to spend a Monday afternoon. There is a very relaxed and informal atmosphere and we always finish with refreshments and time for a chat.

“The existing members of the group are so friendly and welcoming and it would be lovely to see more people enjoying these interesting and often thought-provoking talks.

“There is no requirement to attend every month; come along to the ones that appeal to you. You don’t need to be a member of the cathedral congregation; you might be someone who has never been to Bradford Cathedral before. Everyone is very welcome to come along”
Is it possible to be a Christian in the Military?
Join us for February’s Monday Fellowship as this question is explored

Monday Fellowship is a monthly meeting at Bradford Cathedral which features a series of thought-provoking talks on a wide range of subjects. All are welcome to attend. The February meeting takes place on Monday 10th February from 2pm – 3:15pm in the Bradford Cathedral Parish Room and the talk will be delivered by Martin Cosgrove, covering the subject of ‘Is it possible to be a Christian in the Military’? We spoke to Martin ahead of the talk to find out more about what we can expect.

How did this topic come about?
I had the honour of laying the wreath at the Remembrance Day service in 2019 and afterwards someone challenged me about having served in Northern Ireland. After talking it over with the cathedral staff we thought it was worth talking about the topic as it’s not simple.

What I am going to do in this talk is bring out some of the big difficulties there are and how Christians make decisions about whether military service is right for them. Serving in the military is not a cut-and-dried issue; it’s a decision that has to be made with your conscience.

How was it serving in Northern Ireland in terms of being a person of faith?
Going to the local church and hearing hell and damnation for all Catholics preached from the pulpit, fuelling the tensions, was really enlightening.

I used to think, before I went to Northern Ireland, that it wasn’t a Christian problem: it was about the Republicanism and Unionism, and it was nothing to do with Protestantism and Catholicism.

I discovered when I went there that I was fundamentally wrong about that and I had been an apologist for the most appalling Christian behaviour emanating from the pulpit.

Will there be a chance for people to ask questions?
Yes, but I might not have the answers!

Finally, if you could sum up what to expect from your talk, what would it be?
The talk will help people to think again towards your own attitudes to people who decide to join the military and their attitudes towards politicians who take us to war.
Poets, singers and musicians prepare for SERENITY open mic night at Bradford Cathedral

Serenity: Poetry, Song and Music is an open mic event and an opportunity for anyone who would like to perform poetry, music, song, movement or anything else in the magnificent space of Bradford Cathedral. We spoke to one of the organisers, Mussarat Rahman, about the Artspace event, how it came about, and how you can both be part of the audience and take part!

How did the idea for Serenity: Poetry, Song and Music come about?
I am quite a spiritual person and people don’t often get to see that side of me. I’m an actual trained healer, trained in various healing modalities. I use many therapeutic techniques and styles within my community work and most of my projects are designed to have healing and therapeutic benefits. I’ve been exploring different modalities and religions for a while now; I am very open to the mysticism of spirit. I’ve translated my experiences into Art, Poetry and finding silence within spaces.

I am from a south Asian background and was brought up a Muslim. I believe in the oneness of spirit. I feel like there’s one God, a spiritual consciousness, a universal energy that flows through the universe, but we all call it a different name. People will approach the consciousness from various angles, looking for something.

What is the idea behind Serenity?
The idea was born from the concept of bringing diverse communities together to explore religion and faith but in a beautiful space such as the cathedral.

Different communities and different people have different views and some people feel uncomfortable in unfamiliar surroundings. I thought that by having such an event that we can
help dispel these myths. The Cathedral is such a great space and is used for so many community events. Serenity is all about reaching out to people who have a strained relationship with spirituality and how they perceive it and feeling comfortable in religious buildings. It’s aimed at anybody, whether they’re religious or non-religious. Some people don’t have a relationship with God or like spiritual buildings or don’t see the use and value of such spaces. The aim is to bring people together, to explore different venues, and show people what different places are like.

And people can take part in the event? We’ve already got about twenty poets, musicians and artists booked on! We have let people know the content of the event: it’s about faith and spirituality, exploring the cathedral and about spirituality, whether you are or aren’t. People are interested in exploring different communities and religions, so it’s giving them a chance to experience it no matter what your background is.

What would you say to encourage someone to sign up if they’ve never done this sort of open mic event before? It’s about exploring faith, and coming to enjoy the beautiful space of the cathedral, with like-minded folk. And if you just want to watch, come along to listen to what people have to say, and check out the vibes!

And will you be performing yourself? I will. Both myself and Sharena will be performing!

Finally, will there be a follow-up to this event? We’re looking at doing some more collaborations and events, which won’t be just about poetry but combining other things from the creative arts sector. Keep an eye out for those, as they’re coming up!

Serenity: Poetry, Song and Music takes place from 7pm on Wednesday 29th January at Bradford Cathedral. You can book a slot of up to 8-10 minutes by contacting Mussarat Rahman on majicfirez@hotmail.com or Sharena Lee Satti on sharenaleesatti@gmail.com.

Refreshments will be served during an interval break at 8pm.

Join the cathedral choir in Aysgarth for the next Safari Evensong

Following a successful first Safari Evensong of the year to St. Paul’s in King Cross, Halifax in mid-January, the series will continue with the girls choir heading to St. Andrew’s in Aysgarth on Sunday 8th March, where they will be singing at the 4:30pm service.
Contribute to the district’s Vision 2040 at the next Flourishing City at Bradford Cathedral

As part of its Flourishing City programme Bradford Cathedral invites you to a consultation on what you want to see from the district of Bradford in 2040.

Members of the public and the cathedral’s own congregation are invited to offer their thoughts on the topic, with all feedback gathered at the consultation sent to Bradford Council.

The consultation will take place on Sunday 9th February from 12noon with an introduction by the Very Revd. Jerry Lepine of Bradford Cathedral, and will also be preceded by refreshments.

The Very Revd. Jerry Lepine, Dean of Bradford:
“Bradford needs a vision for its future. Over the last few years the cathedral has been working with council and civic leaders to reflect on areas of fresh thinking for city life.

“This consultation is part of the council’s long-term thinking and planning for Bradford and we invite you to be part of this.

“At the end of the consultation, opinions will be reported back and be built into the bigger picture for the future of Bradford in twenty years’ time.

“Please come along and give us your input.”

This consultation, as part of the Flourishing City series of events, takes place at Bradford Cathedral on Sunday 9th February, 12noon to 12:45pm. Refreshments will be available prior to the consultation at around 11:30am.

Further consultation days are planned at Bradford Cathedral. If you are unable to make this first consultation but would like to be involved in a future session please contact us on info@bradfordcathedral.org.
For generations, people have come to Bradford Cathedral to worship and pray, to reflect, or just to sit and enjoy the beauty and peace of this special place.

In 2019 we celebrated our centenary, and as we prepare for a new century, we’re launching an appeal to raise £150,000 to replace our old chairs. We want to better meet the needs of all those in our community who use this wonderful building now, and in the future. New chairs, that are both beautifully designed and practical, will help us to do this.

Please donate to our Take a Seat appeal and help us raise £150,000.

For more details visit www.bradfordcathedral.org/appeal or pick up an appeal leaflet at the Cathedral.
Discover Encounters with Jesus
from Ash Wednesday as artist Ali Thistlethwaite brings an exhibition for Lent, Easter and Pentecost to Bradford Cathedral

Secret transactions with God in prayer have life-changing consequences. Within worship and prayer, sorrow can be turned to joy, worry to peace. Alison Thistlethwaite’s paintings aim to capture some of this process in paint. Her paintings are not just depictions, or recollections, of encounters with God through the Spirit. They are themselves painted in encounter with God, much like the prayers of any one of us, but in physical form.

Alison comes from both an art and music background. Her art training specialised in colour, and her music training (for voice and music therapy) had a strong emphasis on improvisation. Sung worship is also very important to her. With abstract paintings these different streams combine. She hopes that these paintings for Lent, Easter and Pentecost will encourage personal encounters with Christ.

Ali Thistlethwaite lives in Gloucestershire and this is her second exhibition at the cathedral. We spoke with Ali to find out more about her as an artist, what the exhibition means to her, and what she hopes people will discover as they explore it.

How did you get into your art? I have always been surrounded by artistic people. I began painting when I was very young, watching my grandfather illustrating children’s storybooks. Later on, I really enjoyed art at school and decided I’d like to go
to art school, and I went to St. Albans to do a foundation course.

We had a teacher there who taught absolutely brilliantly about colour and that really inspired me with the relationships of one colour to another. I did that course just for a year before going to work in London, doing all sorts of different jobs. Whilst there I was given singing lessons by someone who was one of the top people, and I enjoyed it so much that I ended up doing a music degree at what was called Cambridge Tech in those days. When I got there, the course was brilliant, and we had a teacher doing art history there as part of our course, which was a surprise. As time went by I realised I was missing art, although I still loved music. It’s all been a combination of art and music.

After a while I decided I’d do music therapy, and went to the Guildhall School of Music to get trained. Part of the training was in improvisation, which I really took to. Imagination and spontaneity became a big part of me. I had various jobs in music therapy, but then after three years I was exhausted and longing to do art again.

Art began to re-establish itself at a rather special event. Whilst in London I went to the doctor for some reason and I asked him whether you can get miserable if you’re in the wrong job, and he handed me a verse of scripture from Philippians, which said:

*Finally, brothers and sisters, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable—if anything is excellent or praiseworthy—think about such things.*

It’s such a lovely verse. I went back to my digs and I picked a flower from my landlady’s garden and painted it. As I did, I had a powerful experience of God’s presence and peace with me. Fairly soon I resigned from my job and went back to Cambridge, and painted, and painted, and painted. With a part time music therapy job I was able to do lots of watercolour, painting flowers, and landscapes in the hills around where I was living.

I soon met David, now my husband, and it was so great to meet another artistic person in church, and that’s how it all began.

**Has being immersed in art and music helped you as a person?**

It has helped. Initially because of music. When I became a Christian in 1976 it changed my life massively. Of course, suddenly there were all these Christian worship songs that I hadn’t sung, as I’d come from a fairly anti-Christian background. These helped enormously in the way I am as a person. Probably the three things that really helped were the Bible, praise songs and then making paintings—which are worship paintings in a way, as I often sing while I’m painting. I certainly start off with a song when in the art studio anyway! All three things strongly connect with me and are special. Also I find the physical work of painting, the need to make pictorial
choices, and the opportunity to rectify things that I’m not happy with, are all very good for me and restoring.

You did an exhibition previously with us in late 2012 – what was that about? That exhibition was A New Name. The title was taken from the Bible – from Isaiah – where we’re given a new name. I’ve learnt a lot of my identity from reading Isaiah; I’ve always loved that book so much.

\[\text{The nations will see your righteousness,}
\text{and all kings your glory; you will be called by a new name that the mouth of the LORD will bestow. You will be a crown of splendour in the LORD’s hand, a royal diadem in the hand of your God. No longer will they call you Deserted, or name your land Desolate.}\]

I had a background that saw a lot of name-calling, and not of the helpful kind. So to be able to paint about getting a new name from God was very releasing. Incidentally, the very hospitable welcome I received from Bradford Cathedral felt like being given a new name.

**What’s the story behind ‘Encounters with Jesus’?**

Every painting I’ve done is something to do with my walk with God. Encounters with Jesus is how I’ve encountered him, either through the Bible or in other ways, and the ways other people encounter him; alongside the stories in the Bible and how the people there have encountered him. It’s kind of personal, but it’s also about how God’s word speaks to us.

The aspect of moving forward has always been something important and so I guess walking with Jesus, and encounters with Jesus, spark my imagination of events and places as I read. I picture myself in some of the Bible stories with Jesus speaking to me.

That can all go into a painting, and I start off the process, which then develops in unexpected ways.

**What is the exhibition made up of?**

Most of the paintings are acrylic on canvas (some are oils), and as I have a large studio, some can be quite big. I paint in an ‘abstract expressionist’ style. This is not because I particularly like Jackson Pollock etc. It’s more because this language is really good for conveying the kind of heaven-to-earth spiritual interactions that we cannot easily put into words or images. All the same, I am happy to use words, specifically in the picture labels, which my husband writes from my notes as a ‘way in’ to the paintings.

**Did you find creating them a spiritual experience?**

It was. It always has been. It takes me a while to do the paintings. Some of them have actually taken years to paint. It can be a struggle to find ‘what the painting is really trying to say’. I often go back to them, then at some point I will suddenly feel a sense of peace and will sense that it’s finished.
What do you hope people will get out of seeing your exhibition?
I hope people will be really cheered up if they need to be cheered up! Looking at paintings is such a personal thing but I hope one or two or more of the paintings will speak to them in a way that they can respond to. I’d love to hear that people have felt really encouraged and are inspired to move forward in different ways.

What is your process in creating these pieces?
Every morning I read the Bible, so sometimes what is coming from the Bible really impacts me, and there’s something there that resonates inside me. This makes me think ‘that’s what I want to paint about’. The subject of the painting then develops as it grows.

At other times I go for an early walk in the countryside. We live on a hill. The sun might be shining and certain colours will be looking stunning, and that can make me want to do a painting with those sort of colours. I will try them out and see if they are what I need. Or there may be dramatic clouds in a sunrise, giving me the desire for a big picture.

The paintings usually start with rather thin layers of colour, gradually building up to thicker gestures, until each colour is seen against the one behind.

Finally do you have any other projects in the pipeline?
I’ve been working towards this exhibition for quite a long time, all the way through 2019-20. I have kind of persisted with it day to day. The paintings I’m bringing up are mostly new but I am bringing a few earlier ones. I’m also in the middle of organising an exhibition at Malmesbury Abbey, Wiltshire, which will probably be in August.

Ali Thistlethwaite’s exhibition Encounters with Jesus runs from Wednesday 26th February through to the 12th June at Bradford Cathedral. There will be the chance to hear from Ali and meet her at the Ash Wednesday service on Wednesday 26th February at 7pm.
Family Activities

Join us for fun and crafts with a spring theme!

Come to Bradford Cathedral for more free family activities during the half-term holiday, as we welcome the spring with some lovely craft activities involving flowers and woodland creatures.

☑️ free entry ☑ colouring ☑ quizzes ☑ crafts
☑️ family guided tours at 11am and 1pm

Tuesday 18th and Thursday 20th February 2020 | 10am - 2pm

Free entry | Express your interest at family-activities-2020.eventbrite.co.uk
Bradford Cathedral’s WWI altar frontal appears in Two Temple Place exhibition

The WWI altar frontal textile created by Louisa Pesel (1870 – 1947), that usually hangs in the Chapter House of Bradford Cathedral, is appearing in a special exhibition entitled Unbound: Visionary Women Collecting Textiles which is at Two Temple Place in London until the 19th April 2020.

Unbound: Visionary Women Collecting Textiles celebrates seven pioneering women who saw beyond the purely functional, to reveal the extraordinary artistic, social and cultural importance of textiles. From the exquisite anthropological collections of traditional Balkan costume by Edith Durham, to the ground-breaking contemporary South Asian collection of Nima Poovaya-Smith, these women defied the ‘traditional’ concept of collecting – an activity still more often associated with men – and forged the way for textiles as crucial documents of social history as well as works of art in their own right.

This major collaborative project explores the innovative approaches of Edith Durham (1863 –1944), Louisa Pesel (1870 – 1947), Olive Matthews (1887 – 1979), Muriel Rose (1897 – 1986), Enid Marx (1902 – 1998), Jennifer Harris (working 1982-2016 at the Whitworth, University of Manchester) and Nima Poovaya-Smith (Senior Keeper International Arts 1985-1998, Cartwright Hall Art Gallery, Bradford), and presents the objects from a previously unexplored perspective: that of the female collector, rather than exclusively as the maker.

You can find out more about the exhibition at twotempleplace.org/exhibitions/unbound

The altar frontal created by Louisa Pesel is carefully packaged for transportation.
Lent Course: Pilgrimage

The theme of this year’s Lent course will be Pilgrimage, as 2020 is to be the Year of Pilgrimage for all cathedrals across the country.

It is a rich theme, and can be taken both literally and metaphorically. We will be looking at what makes places holy, and spiritual journeys through the Bible, through the liturgy, and through our personal lives.

The Lent Groups this year will be led by Andrew Tawn, Director of Clergy Development and one of this cathedral’s honorary canons.

Refreshments from 6:30pm
Course from 7pm
Night prayer at 8:15pm

Session 1: Wednesday 11th March
Holy Ways and Sacred Places:
We’ll be thinking about the two main aspects of pilgrimage: the journey and the destination, both literally and symbolically. What does the experience of pilgrimage tells us about the ‘journey of life’, and our ‘faith journey’? Celtic Christianity talks about ‘thin’ places, where heaven feels much nearer than usual. In what ways do you find Bradford cathedral a sacred place? What other places are special for you and why? What is it that makes us say of certain places, ‘Truly God is in this place’?

Session 2: Wednesday 18th March
This is His Story: This is Our Story;
In this session we’ll be looking at the journey of the Bible from Creation to the end of time. The Bible is many things, but above all it is a story. When we read a story we go on a journey; we identify with the characters, we share their ups and downs, and if it is a great book (as the Bible undoubtedly is), then we find that we are changed by it. What are the great themes we encounter on this journey? What resonates with our own story? How does the Bible help us to make sense of our own journey through life? Where are you on your own faith journey?

Session 3: Wednesday 25th March
‘A journey into the heart of the love of God’
The preface to Common Worship says this: ‘Worship itself is a pilgrimage – a journey into the heart the heart of the love of God’. In this session we’ll be looking at the journey we go on during each act of worship. An ‘order of service’ is carefully structured so that each section follows on in response to the previous one, and leads us on into the next, like the movements of a symphony. Then each act of worship is part of the larger cycle of the church year which in itself re-enacts the journey of Jesus’ life and ministry. In which parts of the service, and the church year, do you feel closest to God?
(1-6) Photos from our Nine Lessons and Carols service
(7-8) Photos from the Christmas Eve Carol Concert
Photo Gallery

(1-6) More photos from the Christmas Eve Carol Concert
(7-8) Photos from the Messy Crib.
(1-8) More photos from the Messy Crib
(1-2) Photos from the Coffee Concert with James Gaughan (3) The cheeky chorister is joined by a friend (4-5) Saying goodbye to Ann just before Christmas
Joanne Dodds | Dec 24, 2019
It was lovely to c the Cathedral so full 4 the magnificent Choir Carol Concert @Bfdcathedral the Choir sounded amazing gr8 choice of readings & music

Emma Wilkinson | Dec 24, 2019
Following the star to @Bfdcathedral with @Helenwil this evening to celebrate the first communion of Christmas!
O come, O come, Emmanuel!

sabink | Jan 3. Great way to kick start the year. Message of Peace harmony and belonging. #SoundsForTheSoul

Aisha Iqbal Khan | Jan 3
beautiful, soulful evening at @Bfdcathedral concludes with mega talented #sufi singer Shabnam Khan singing ‘Mary Did You Know’ in praise of Mary and Jesus. #moreincommon @MWC_Bradford #soundsforthesoul
Bradford Cathedral | Jan 5
“Very happy new year to you all. Today we mark the Feast of the #Epiphany. Technically it’s tomorrow but it’s brought forward to a Sunday in our church calendar.”
Today’s sermon was preached by the Rt Revd, Chris Edmondson, Assistant Bishop.

Bana Gora | Jan 6
Our wonderful @MWC_Bradford team at the #SoundsForTheSoul evening on Friday at the stunning @bfdcathedrål

MuslimWomensCouncil | Jan 8
Thank you for having us @bfdcathedrål #MWC #SoundsForTheSoul #Spirituality #Interfaith #Inspiration

Amina Sultani | Jan 9
Some pictures from the ‘Sounds for the soul’ an event organised by @MWC_Bradford which took place at Bradford Cathedral. Bradford Cathedral is a historical church situated in the heart of Bradford on a site used for Christian worship since the 8th century.
TrueHR | Jan 10
#todaysview the warmth and majesty of #BradfordCathedral #lovemyjob

Craig Wakeling | Jan 14
Delighted to be on #inspirationalbreakfast once again. Thanks to @Bfdcathedal for hosting us. They have great coffee and lovely biscuits. Tune in on DAB or http://premier.org.uk NOW!!

Dr Simon Hinchliffe (Head) | Jan 14
Representatives from across @BradfordGrammar @BGS_OBs @BGSHist @Bfdcathedal @LeedsCofE @bradfordmdc @LordMayorBD joined today for our final Great War Commemoration - a poignant & fitting act of remembrance. Thank you Helen @h_ahartley Bishop of Ripon for leading our service

Premier Christian | Jan 14
Bring the rain with @thepaulmirfinband amazing live on @premierRadio #inspirationalbreakfast

Check out more photo highlights every Friday on our Twitter and Facebook pages!
Blakehill Primary | Jan 15. Singing superstars in 2P today auditioning for Bradford Cathedral Choir!

Kala Sangam | Jan 16. Both ourselves and @Bfdcathedral had an amazing day with @CopthorneSch and All Saints, Ilkey as part of the @Linking_Network

Mrs Littlewood | Jan 16. Thank you to @atberrybradford from @Bfdcathedral for the singing workshop this morning for @DixonsMP year 2 and 3. The children were VERY excited to receive their golden tickets! #singing #PrimaryRocks

Photos from the Epiphany service held at Bradford Cathedral.

You can listen back to the Premier Christian Radio breakfast show and Your Call at premierchristianradio.com/Schedule/(date)/14-01-2020 until around the 13th February.
(1-6) Photos from the Inspirational Breakfast radio show which came to Bradford on its tour (7-8) The Monday Fellowship meeting returned in January
What has Fairtrade got to do with Climate Change?

Isn’t Fairtrade about helping farmers and producers in the developing world by ensuring that they receive a fair price plus an extra Premium for them to invest in basics like schools and clinics?

Yes, the FAIR PRICE is essential, it is basic justice that farmers and producers receive a living wage that helps them out of poverty.

And the Fairtrade PREMIUM is essential for the farmers and producers to have the basics that we take for granted, like health care and education.

But there is more: Environmental protection is a key element of Fairtrade’s view of sustainability. In order to achieve, and keep, Fairtrade certification, smallholder farmer and larger hired labour production set-ups must comply with Fairtrade Standards in key areas. In order to do this, farmers and producers are given training in how to adapt to climate change and mitigate its impact.

With the Premium farmers receive and the training, they can:

• grow crops that are more resistant to higher temperatures and drought,
• improve soil and water quality,
• reduce the use of harmful chemicals,
• encourage biodiversity
• convert to organic production
• receive a much-needed cash injection to respond to emergencies.

Jane Sepkazi, tea farmer and member of Sireet OEP, Kenya says: ‘Fairtrade has taught me so many things. One of them is on environmental conservation and also the use of chemicals. I have also planted trees in my farm… the trees provide shade for my crops, when they shed leaves the leaves decompose and they increase the organic content of the soil, making it more fertile… the yield has gone up as a result of those activities.’

Growing coffee is further complicated by the impacts of climate change that have caused disturbances to weather patterns and temperatures in producer countries increasing the
risks faced by farmers depending on coffee sales.

The coffee farmers of Sonomoro Cooperative in Northern Peru have seen dramatic weather changes in their region. Unpredictable rainfall, increases in disease and more are dramatically changing the livelihoods. This year, ‘La Roya’, a coffee fungus ran rampant through many of the farmers’ fields devastating the harvest. Fairtrade co-operatives are supporting farmers to combat the disease by supplying more resilient coffee bushes to replace old, more susceptible ones, as well as low-cost organic pesticides to control the fungus’ spread. Awareness-raising workshops mean farmers can learn from each other and handle the problem better together. Farmers organisations are also investing in new ‘experimentation plots’ and nurseries where pest resistant and more productive varieties of coffee are being developed and tested. The impact of Training in sustainable agriculture practices research has shown that Fairtrade (and organic) Standards have resulted in switches to less toxic pesticides, which, as well as being better for the environment, have a positive impact on producers’ health and enables women to increase their involvement in cotton cultivation. The quality of cotton produced is also improved and as a result, farmers are able to receive better prices for their crop.

‘We don’t see it as just a product in a cup – because behind every cup lies a forest that is being protected.’ Fatima Ismael, General Manager of SOPPEXCCA coffee co-operative, Nicaragua
Could you give background to you as a musician?

I got into music because my friends started recorder lessons at primary school. Even though I wasn’t signed up for these recorder lessons I thought that it sounded awesome and that I really wanted to do that as well. My parents went out and bought me a recorder and I started taking the lessons. I think because I enjoyed it so much I really got the hang of it a lot quicker than a lot of my friends. I guess I naturally progressed onto the saxophone after playing the recorder for four-or-five years.

The reason I chose the saxophone was because my parents absolutely adored the instrument. They actually made a CD for me of all their favourite pop saxophone solos, so it...
had songs on it like Baker Street and those kind of tunes. I used to listen to that when I was eight-or-nine and I fell in love with the saxophone and couldn’t wait to start playing it.

Could you tell us a little about the pieces you’re going to play? I’ll be playing a complete mixture of kind-of classical saxophone repertoire. I say kind-of classical because you shouldn’t expect pieces from composers like Mozart or Beethoven. They’ll be quite a lot of crossovers. I’ll be playing some pieces by Piazzolla which is kind-of classical music, but tango-inspired, and other work that has Spanish or jazz influences, as well as some Fauré. It’ll be a complete mixture: it’ll be a programme that showcases the saxophone in many different lights.

You were a grand finalist in the BBC Young Musician 2018. What was it like to get that far? It was absolutely amazing, and very surreal. I entered the competition thinking I’d never even get past the first round and so, as I progressed through the rounds, it got weirder every time! Ending up on television, playing in front of so many people watching at home and performing with the City of Birmingham Symphony Orchestra was an incredible experience, but a weird one. It went so quickly; it was phenomenal.

Did you find it nerve-racking? I think because the competition took place over several months, it was like a whirlwind of emotions. I had to do lots of practice and meet so many amazing people, and really pushing myself hard, I don’t think I got too nervous. I was propelled by the whole experience!

You did some work with the young musicians of the Jersey Symphony Orchestra last year; do you enjoy inspiring other musicians? Yes, definitely. I’ve done a few masterclass workshops recently, and done presentations to primary schools. I even went back to my old school. Doing things like getting young people interested in music and introducing playing an instrument to them is very rewarding for me, as it feels like I’m making an impact. Also, it’s lovely to see how much they all enjoy it.

What’s been your favourite place to play? That’s a very difficult question! I do really love playing music by Piazzolla. It’s has the classical side of music that I enjoy but it’s got this freedom, from the tango influences. His writing is either beautifully lyrical, or really raw and has a typical tango ‘drive’ -which is great fun to play!

You also play as part of a trio and quartet; does this help keep things fresh and interesting for you? Yes, it does. Collaborating with other musicians is probably one of my favourite things. Whether that’s with a pianist or a trio or quarter, everyone
brings so many ideas to the table; it’s not just always what I’m thinking all the time. I find it extremely inspiring to be with such amazing musicians like my peers at the Royal Academy of Music and it gives me lots of notes to learn!

You are also a keen pencil artist — how did that come about? From the down time I do get (as I have a very busy schedule of practicing and concerts) I do enjoy doing art. I take on quite a few drawing commissions, usually animals or portraits, so that gives me something to do when I’m not practicing! I absolutely love doing it, and it gives me the chance to relax a bit, and take a break from music.

What else do you have lined up for 2020? I’ve got lots of concerts lined-up. I’m playing all around the UK, then in Switzerland, Italy, in the Cayman Islands, and I’ve got lots of studying planned all over Europe. My dream is to just keep doing what I’m doing, and working with lots of young musicians and getting them involved with music. And to keep enjoying it!

Finally, have you had a place you’ve particularly enjoyed performing? I think performing at Buckingham Palace was one of my favourite experiences! The audience was made up of some amazing international musicians who were so great to meet.

Join us on Tuesday 11th February from 11am for our Coffee Concert with Rob Burton.

Entry is free and refreshments are available from 10:30am.
Waiting for a Miracle?: Bishop Nick Baines delivers an address and Evensong sermon in mid-February

On Sunday 16th February, the Rt Revd Nick Baines, Bishop of Leeds, is presenting an address entitled ‘Waiting for a Miracle?’ at 2pm, which will be followed by an Evensong at 4pm at which he is also preaching.

Ahead of his contemporary look at politics, wisdom and faith, we asked him a few quick questions to find out more.

You are presenting an address in February called ‘Waiting For A Miracle?’. What will the address focus on?
The nature of contemporary politics in the light of faith and a need for wisdom. How are we to understand what is happening today and how might we engage in shaping political life and discourse.

What do you hope people will take away from your address?
Better understanding of how democratic political life might work and how we might better engage in it.

2019 was a divisive year politically; do you think 2020 will be similar?
Yes, but for different reasons. Reality will displace the rhetoric of Brexit, Trumpian politics will continue to disrupt, and the consequences of global tensions and realignments will begin to be seen.

What role do you think the Church of England and faith will play in terms of politics?
We operate at every level: individuals in parishes in dioceses in the country. The C of E will continue to urge engagement in local decision-making, changing and improving the political discourse, and raising questions at parliamentary and governmental level from a unique and unpartisan perspective.

Please join us on Sunday 16th February at 2pm for the address, and then at 4pm for the Evensong. All are welcome.
In March Bradford Cathedral is running its second annual singing day. Following the sold-out event with John Rutter in 2019 this year’s day will be led by Professor Paul Mealor. We caught up with Paul to find out more about his background, what to expect from the day and what it’s like to hold a Christmas number one.

Could you give us a bit of background to yourself as a composer?
I come from one of the smallest, and most recent, cities in Wales, Saint Asaph. I started off as a chorister there aged nine, having lessons with William Mathias, the distinguished composer who was also a Professor at Bangor University. He took me on
as a private student, but alongside that I also played in brass bands and school orchestras.

I started with the real practical side of things; starting as a chorister in a cathedral is one of the most important things for any creative artist, and I learnt lots doing that.

I also had a religious experience around that same time that got me into composing. I was in Anglesey, where my grandparents had a place, and where I spend most of my summers now. I fell into a river and I was drowning, and at that point I surrendered myself to death. It was then that a huge warmth came over me and I realized there was something else in the world. Luckily I was dragged out and I sought out what that warmth was, which led me to the cathedral in Saint Asaph.

When I walked in to see the Dean, at age nine, the cathedral choir were singing, and that’s what drew me to choral music.

That must have been quite a turning point for you in your life? Yes, it was, as at that point I had in my head that I was going to be a Minister but as soon as I heard the choir singing – they were singing See, See, the Word Is Incarnate by Orlando Gibbons, and What Sweeter Music by John Rutter – I realised that is what I wanted to do.

You held the role of Professor of Composition; What does that role entail? I’ve just semi-retired from that, but I did it for eighteen years, and what it required was the teaching of composition to students, from undergraduate up to Masters, and to Doctor-level. I have eighteen PHD students at the moment that I’m working with. The class teaching of composition to the undergraduates covers technique and harmony, but as they got older and specialising at masters level or at PHD, it’s then helping them with their own language: how do they get their ideas down on the page, and how do I help them write their music. It becomes a kind of music therapy! The problem that most composers have is patience. We all have ideas, but how do we get them clearly down on the page? Most of my teaching is to do with the technique of getting ideas down. You can’t teach ideas; people have to have them. You can inspire them, but in the end people have to have the initial idea.

You can help them with the structure of those ideas, and so that’s what most of my teaching has been about. Of course, students are able to try out ideas on me and I can help them before they get anywhere near a choir or an orchestra, by showing them things that might not necessarily work.

Do you find it rewarding that you’re nurturing those ideas and talent? I really enjoy it. The thing that I’ve found over my eighteen years, and
people say this a lot as teachers, is that I learn more than I teach, in a strange kind of way. By helping people with their problems you can solve problems in your work as well. It’s a two-way process, teaching, if you’re doing it right. One of the great joys for me is when I see a student who has worked hard on something and they hear the performance and it’s exactly how they imagined it. That’s a real high for me when I see that.

Can you give us a flavour of what is involved with the singing day? What I’m planning to do is offer a selection of pieces that I’ve written, some sacred, some secular, and spend some time learning about the music, the work behind it, but also having fun! Fun is very important: singing is about enjoyment. We’re finding out now in medicine that singing is one of the great medical jewels. It’s all about the technique of singing, the fun of singing, and the joy of singing!

It’s not going to be a stressed-out affair. It will be fun, enjoyable and a laugh, but along the way those taking part will be learning about the musical pieces.

Do people who want to come along need any experience, like being able to read music?
Not really. I think there will be plenty of people coming along who can do that, but they can help the people who can’t, so if you can’t, come along anyway!

Next week I’m conducting the ‘Science Sings’ choir who are a group of scientists from all over Scotland that I’ve put together. They are working on ocean biodiversity, and are looking at how we can save the oceans from the terrible mess we’ve got them into. They wanted me to write a piece, so the world can see and hear what it’s all about. They have all come together, and none of them have sung before. Over the course of the weekend I’m going to teach them to sing and sing for HRH the Duchess of Cornwall on Tuesday!

If they can do that with only two rehearsals, then people coming to this singing day can do anything!

Are you excited about that performance?
I’m a little nervous because I’ve met all the scientists and there’s a Nobel Prize winner amongst them, so I know how intelligent they are! But none of them have sung before, so I’m nervous that the first and only gig that we have is a big one with a royal presence, so I’m hoping they can rally together in the rehearsal and we can put on a good show! But I’m sure they can. So after I’ve done that I’ll be more than ready for March.

Have you done singing days at cathedrals before?
I have, but they’ve all been different. I’m doing one soon in Lancaster, but they’ve chosen just one piece to sing.
What are you working on musically at the moment?
I’ve just finished an anthem commissioned to mark the centenary of the birth of St John Paul II, which will be part of the national Polish celebrations of his birth, and that will happen in April in Warsaw, by the John Paul II singers. It’ll all be broadcast and recorded. I’m working on a piano concerto which gets premiered in July, and I need to finish that by the end of February.

You also hold what a lot of people would dream of having: a Christmas Number One. Was that fun to be involved in?
It was fantastic! The interesting thing about that was that it was all completely by accident. When Gareth Malone, who’s a good friend of mine, asked me to write that piece, none of us had an idea of that it would become the biggest selling charity record ever beating Candle in the Wind! It became number one in both the classical and pop chart.

It became quite a thing, and the funny thing I find now is that I go into a Christmas party and it’s on the jukebox, and so people sing it at me!

You were also voted the nation’s favourite living composer in 2012. What was it like to receive that honour?
That was another surprise, as I didn’t know that happened! Back then ‘Classic FM’ contacted me to tell me I’d won that accolade and it was great, as there are so many fine composers writing today, so it was amazing to be amongst so many of those.

What are your plans for 2020?
I’m doing less now at the university so I can spend more time composing and travelling, so I’ll be spending most of my time this year in America. I wrote a requiem in 2018 - The Souls of the Righteous – and there are around twenty performances of that this year, so I’m trying to attend as many of those as possible. The first Canadian performance is happening in Alberta and then I’m heading to Minneapolis, and to New York then to Connecticut. There are two CDs of mine coming out this year: Serenity and Blessing, and have been featured on ‘Classic FM’.

Do you find audiences in America and Canada different to a British audience?
Actually I think they’re very similar. The only real difference is the American audiences are more keen to come and speak to you, whereas the British audiences tend to want to go home and have a cup of tea! Both are fine, though, I don’t mind either.

I’ve had some great experiences over in the US. There was a sold-out performance of my requiem at Carnegie Hall and have had some wonderful chats with people. Because composing tends to be such a solitary thing, spending most of your time in a room writing music, it’s so lovely to meet people who might have sung a piece. That is lovely.
One of the things that I’ve found
most moving over the last ten years has been hearing from people who have chosen my music for when someone they know has died or is ill. I had a wonderful letter from a lady just before Christmas who had been diagnosed with terminal cancer and she plays my music for comfort, which is a beautiful thing to hear, that it can bring comfort and light to someone during a dark time in their life.

What do you hope people will learn from the day and take away from it? I think that the first thing will be that they will have a good time! We’re going to enjoy ourselves, with plenty of stories about things I’ve been involved in. The second thing will be the performance. I’m going to teach them pieces that they may never have sung before and I can hopefully open their eyes to some new repertoire.

There will also be some old stuff which some of them might know. I think those taking part will get a lot of things out of it. The most important thing, though, will be the choir camaraderie, in that we’ll be all together as one.

After the day will those taking part have a chance to follow-up what they learnt?
It’ll be one of the things I’ll definitely be talking about. Some people who come along to these singing days may have never done anything like this, and so where do they go from there? There are plenty of choirs they can get involved with and join, including at the cathedral itself. But there will also be other singing days with other composers, who may offer different ideas on the same pieces, which I always find fascinating. There are be a whole host of things people can do to build on the day.

Finally, if you could sum up what people can expect from the day what would it be?
Each person will have a certain set of criteria of what they’re after. I think if you’re going there as a singer, what you’ll get out of it is the composer’s take on the music which you can’t get from anybody else. You’ll get the ideas I had about writing these pieces: how they were constructed and how, as a singer, you can change the way you sing to bring the best out of the music. For people who aren’t singers you get a chance to work with a living composer, who has actually written this music, which is actually quite special, as if you go to sing the repertoire of Bach or Mozart, of course they aren’t there! For some people they want to hear what the composer’s say, from the horse’s mouth. It’s a special thing, and gives a different slant to how the music will be sung and performed.

The Bradford Cathedral singing day with Professor Paul Mealor takes place on Saturday 14th March from 10am – 6pm. Tickets are just £15+bf with an optional lunch available for £3+bf. Tickets can be booked online at singing-day-paul-mealor.eventbrite.co.uk or by visiting the cathedral office.
Ben Comeau is a London-based pianist, composer and organist, active in classical music, jazz and more. He graduated top of his year in music from Cambridge University, UK, where he was organ scholar at Girton College for three years, and he subsequently taught pastiche composition and practical musicianship at the university. He also studied postgraduate jazz piano at Guildhall, London, and in Cologne.

Ahead of him coming to Bradford Cathedral to perform at March’s Earth Hour concert we spoke to him fresh from a break in Amsterdam to find out more about his music, what to expect from his concert, and his thoughts on the importance of music in bringing important issues to the attention of the public.

Could you give us an introduction to yourself?
I used to be a chorister at Truro Cathedral, and grew up surrounded
by musicians, and classical music, with Bach as a particular favourite. A focus on music was always a clear path for me. As a teenager I became more interested in other types of music and increasingly jazz, and eventually did an undergraduate academic classical degree at Cambridge University and was the organ scholar at Girton College, which helped me build up lots of connections in the world of Anglican choral music, which is still something I keep in touch with.

I still play the organ but alongside that I’ve been doing different types of music and I did a postgraduate degree in jazz piano at Guildhall, which I completed quite recently, and which included an exchange semester in Cologne, which was amazing.

I’ve got a really hungry appetite for exploring different styles: I play jazz, I play classical piano and organ, and I’m always fascinated by the differences, and similarities, between different styles. For example, there are all sorts of links between Bach and bebop players such as Charlie Parker - but it’s also crucial to acknowledge the differences, not just in the music itself but also the differing cultural contexts where the music has come from.

**What attracted you to the style of jazz piano?**
Initially I really got into Gershwin, who was my way out of just focusing on classical music. I got interested in a lot of the 1930s pianists like Fats Waller and Art Tatum. They really resonated with me. But what I enjoy more generally now is the capacity to improvise: I love when music can be left up to the spur of the moment. I enjoy that spontaneity in performing. I love classical music so much but I do find it frustrating that there is not a lot of scope to be spontaneous during performances. It’s amazingly refreshing to be able to get on stage and just play the first thing that comes into your mind, even if you’d only thought of it five seconds ago!

**Do you enjoy the excitement of discovering where the music can lead you?**
Totally yes, and it can go in so many different directions than you might think. Sometimes when I got on stage I’m feeling quite mellow and will play something quiet, but then maybe half-way through the performance my mood will pick up and I’ll suddenly launch into something more upbeat and I didn’t know that was going to happen. It’s also good to be able to bounce off the other musicians as well. Though my concert in Bradford will be solo piano, it’s also incredibly fun to be part of an ensemble, as there might be musicians from very different backgrounds, or who might be feeling very different to you psychologically on the day, but you have to make something work. Something very productive can happen when you’re playing with a musician who has a very different mentality to you, which can be very powerful.
As well as classical music you do adaptations of music by Bjork and Pink Floyd; do you enjoy exploring the mix between classical and more modern styles?

Definitely. I’m interested in everything; I like so many different kinds of music. But I increasingly feel it’s crucial to be aware of where music originally came from, and the stylistic context. When I was younger, as soon as I heard something I liked, even if it was in a style that I knew nothing about, I would try and immediately recreate it on the piano – though sometimes not very well! These days, I play some more off-the-wall music like Bjork but I try to back it up with more detailed research into the style, and I consider how it relates to the classical music and jazz that I’ve formally studied. But I do like exploring beyond that as well. At the moment I’m playing percussion in a samba band, which is a rigorous discipline, and it’s very different from what I’ve done before. It’s been a very good education!

Has percussion been something you’ve played before, or are you learning that as you go?

I did some orchestral percussion in a youth orchestra once but not to a big level, but samba drumming is a totally different discipline. It can be very repetitive, but you have to be very accurate and very precise and if you don’t know the style you don’t necessarily know all the details that are going on, and there’s so much detail. It’s challenging, but very fun.

What can people expect from your concert with us in March? It’s going be reflect a wide mixture of my influences. I think a lot about the links between classical and jazz music and I’ll be bringing up those links in the concert. I haven’t decided what pieces I’m doing yet but I’ve been working on a lot of my own compositions which really bridge between those styles, and I’ll be playing some of those. I’ll be particularly exploring, through my compositions, the counterpoint that comes a lot from, particularly, Bach, but with more jazz harmonies and rhythms. That’s something I’m interested in, the counterpoint of Bach mixed with the jazz rhythms. I haven’t decided the exact pieces I’m going to play, yet, but I like to take my favourite aspects of classical and jazz and put them together.

You talked about composition and mixing styles. You recently adapted a piece by the White Stripes about Donald Trump? That was very fun, and a bit of a joke. Again, it does stem from my love of Bach and his counterpoint.

You are playing at our earth hour concert; do you think music has an important place in the big issues of the day whether that’s politics or the environment?

I absolutely do. I’ve been thinking about this question an awful lot, and there are no easy answers, but when you play music it connects to parts of people’s brains that go beyond where conversation would hit. It can
really make people connect with the emotions behind an issue, rather than just the facts and figures. I’ve been a passionate environmentalist for quite a long time, before it was as popular as it is now, and it’s amazing to see people talking about the climate a lot more than they were a few years ago. I’ve been taking part in a lot of environmental activism in London with a lot of the protests that have been seen on the news in the last year and music has always made a big difference and unifies people when you’re marching.

Of course the music in the marches is very different to what I will play in Bradford Cathedral; it’s a lot more based on drumming, that’s very repetitive and rhythmic, and quite hypnotic, particular and exciting. I don’t know how it all works; the psychology of music is such an interesting thing and I don’t know how it gets through to people, but from the results you can see it clearly does.

With groups like Extinction Rebellion and the work of Greta Thunberg being more prominent now, as well as the awful fires in Australia, we’re at a turning point now where people are actually sitting up and taking notice about climate change? I think we are. A lot of politicians are lagging behind on this but I’m hopeful that we’re getting to a turning point, and that ordinary people are taking notice. You only have to look at the news from Australia and how dramatically bad that situation is: as catastrophic as that is, the more people see it, the more we realise what we need to do. And unfortunately we’ve only seen the beginning of the extreme weather - a certain amount of dangerous heating is inevitable at this point - but as the effects become more obvious, hopefully it will be enough to persuade politicians to take the action that’s required to avoid truly apocalyptic scenarios.

Finally what are your plans for the rest of 2020?
I am planning something of a sabbatical, to go travelling and exploring other parts of the world very shortly after the Bradford concert, so I’m not really setting up any big musical projects. I’m more interested in discovering more about the world and myself: I’m hoping to take a trip around the world without flying, and I’m working on the logistics now. I’ll probably be taking the Trans- Siberian railway to East Asia and I will be exploring some of the musical traditions there, and I’m investigating how to get to India via land. I have lots of exciting plans!

The Candle-Lit Concert for Earth Hour with Ben Comeau takes place from 8:30pm on Saturday 28th March 2020 with refreshments from 8pm. Tickets can be booked at the cathedral office, online at https://bradfordcathedral.org/music/earth-hour-candlelit-concert or you can turn up on the night.
Bradford Cathedral
Wednesday@One
Organ Recitals

| Jan  | 15   | Graham Thorpe      | Bradford |
|      | 22   | Robert Sharpe      | York     |
|      | 29   | Ben Markovic       | Worcester|
| Feb  | 5    | Stefan Donner      | Vienna   |
|      | 12   | Christopher Stokes | Manchester|
|      | 19   | Alexander Woodrow  | Leeds Minster |
|      | 26   | Irena Kosíková     | Prague   |
| Mar  | 4    | Kurt Rampton       | Birmingham |
|      | 11   | Andrew Prior       | Islington|
|      | 18   | Ed Jones           | Worcester |
|      | 25   | Joshua Stephens    | Sheffield|
| Apr  | 1    | Peter King         | Bath     |

Summer Season starts on Wednesday 15th April

Free admission. Retiring collection.
Lunch, £4 per head, available from 12.30pm to 12.55pm.
2020 Summer Series opens on Wednesday 15 April

www.bradfordcathedral.org/music
e: choir@bradfordcathedral.org
fb: Bradford Cathedral Choir
t: BfdCathedral
You are an organ scholar at Worcester Cathedral?
I’m loving it. It’s an incredible experience to be able to work with such professional people at a high-level day-in and day-out.

Could you give us an introduction to yourself?
I started out as a pianist eleven-or-twelve years ago. I took up the trombone when I started secondary school, and was a junior at the Guildhall School of Music and Drama in Central London for a couple of years. It was only in February 2017 that I started playing the organ. I had a friend in the choir at his parish church told me that their previous organ scholar had gone on to Birmingham Conservatoire and he then took up the post at Worcester Cathedral. It was at that point I realized that this was something I could seriously persue.

How did you pick the pieces for your recital?
I wanted to show a range of what the organ can do. I personally think that no recital is complete with Bach so I chose three lesser known of his works. Alongside that I’m going to try and show the more colourful side of the organ with pieces by Whitlock and Rideout, these are probably pieces which people may not have heard before. I’ll be beginning with a piece by Pierné which should blow any cobwebs off the organ!

Do you have a favourite piece to perform from those?
I guess it depends on my mood, but I find whenever I play the Soliloquies they always go down nicely. Although the Rideout rarely played, I think these pieces are absolute gems: very lyrical and interesting harmonically. I think they feel quite removed from what people think organ music is and for that reason, perhaps deserve to be heard more!
Do you enjoy playing something that might be fresh to the audience?
Certainly! I think all people should know what the organ is capable of doing. Not many people truly appreciate the full range of colour and sounds the organ is able to play. It’s an instrument that, in its own way, is an orchestra. I love to be able to show all the individual instruments within that orchestra and what the orchestra sounds like as a whole at various times within pieces and within a programme. ‘New’ pieces, I find, often help achieve this.

You mentioned that you played the trombone; is that something you still do?
I’ve had to put that to the side for the time, as organ playing has taken priority, but it is something that I want to keep doing, and I do the rounds in the local schools whenever they need it!

Have you got any other big plans for 2020?
I’ll be taking up the organ scholarship at Queen’s College Cambridge in October. I still can’t quite believe it! If everything turns out well, I’d really like to explore early music or opera, using skills I’ve learnt as an organist now. Also, I’m looking forward to taking some exams. I’m currently preparing to take my ARCO (in Summer 2020), and having just passed my ATCL exam in Piano Performance with distinction, I look forward to preparing for an LTCL exam in the future.

What attracts you to those styles?
I think it’s the purity. Early music has its own distinct pureness which I don’t feel is quite there in other sorts of music. That’s what attracts me to it!

Finally, as an organist, what do you hope the audience will take away from organ recitals?
I hope they’ll discover something new. I don’t necessarily mean a new piece of music or a new composer, but simply something new – whatever that means to the individual.

Stefan Donner

Could you give us a background to you as a musician?
I started when I was seven years old by playing the clarinet. Later on I moved onto piano and organ, as I replaced the organist in my home town, and that’s how I got into church music and the organ scene. At first I wasn’t that convinced about playing the organ but later on it became something I wanted to continue doing.

Eventually I went on to study organ and piano at the University of Music in Vienna, my home city, and I also worked with some organ tutors in Amsterdam and in America. After these studies I moved back to Austria and began teaching in schools.

How did you pick your pieces for the recital?
I wanted to play a variety of different
styles and different kinds of music, so I’ve chosen some Buxtehude, a very important composer from the North German Baroque. I also wanted to do some French music which is why I’ve chosen the Intermezzo from Vierne’s Symphony no. 3. There’s also some pieces by Schumann composed for the pedal piano but which is easily adapted to the organ. And, of course, since I’m playing in England I thought I’d play some music from James Healey Willian, a British/Canadian organist and composer.

Do you find you get different reactions in different countries to the pieces you play?
It depends mostly on the audience. It’s not really a matter of which country.

What are your plans for the rest of 2020?
Whilst I’m in the UK I’ll also be playing at St. Andrews, which is part of a recital series. I’m also going to Newcastle cathedral, which is actually my first stop, with Queen’s College, Cambridge the final date. I will play more recitals in Austria, Germany, the Netherlands and in the USA later this year.
Could you tell us a little about your organ recital in April?
I’m playing four pieces. From Germany, there’s a substantial Prelude and Fugue by J.S. Bach, which is a wonderful and intense piece that’s fifteen-minutes long, with brilliant counterpoint and chromatic harmony.

Then by Cesar Franck, a Belgium-born composer who spent most of his life working in France, we have the Pièce Héroïque. That really comes alive with the punchy swell reeds of the Bradford Cathedral organ, and the sense of space that the building’s lofty proportions lend it. It’s a superb example of Romantic 19th century organ writing.

On top of that I’m playing some neo-classical variations by a 20th century Dutch composer called Hendrick Andriessen, written with bright and crisp neo-baroque instruments in mind.

Then finally from England, the D minor Fantasia and Toccata by C.V. Stanford, which is written very much for an English romantic instrument, which allows me to draw upon the warmer colours of the Bradford organ, some of them of historically appropriate Victorian and Edwardian vintage.

Does having that variety in a programme showcase what the organ can sound like?
I think any recital attendant likes to hear a balanced programme. When selecting a programme I try to balance different sounds, different eras and different degrees of variation in dynamics. I think it will work out as quite a colourful programme. I’ve realised that, in retrospect, every single piece is in a minor key but it’s certainly not a depressing programme! It has plenty of variety, contrast and energy.

Alongside your organ recital here in February, that month is also an exciting time for you in terms of a new role?
It is, because I’m moving for at least half of the week back to Yorkshire to take up the role of Director of Music at Leeds Minster, so it will be lovely to be in the next city across from Bradford and indeed to have the
cathedral just twenty minutes away from me.

I’ll be living in Shipley, which is very much the Bradford patch and only a few hundred yards from where I used to have a house in Saltaire, so it will be lovely to return to that neck of the woods as well.

**You were the Director of Music at Bradford Cathedral as well?**
Yes, I had a very enjoyable fourteen terms at Bradford and it was a very positive experience for me. I was very young at the time and it was a wonderful experience to make music at Bradford and to get fully involved with the chorister training, the outreach work, and the day to day work of the Cathedral Choir. I felt part of a warm community and met some amazing people.

**You return to us in April with your coffee concert on piano. Have you got any sneak previews of what we can expect then?**
That will be with my brother who is a professional violinist based over in Manchester. We don’t play that regularly together but occasionally in holidays, if we’re together in York, we have fun preparing different programmes. He’s put down quite a varied selection.

There’s some French Romantic music on the programme; a Mozart sonata which will be really super; a Moto Perpetuo by English Composer Frank Bridge; and some Lili Boulanger and Clara Schumann. Clara Schumann’s 200th anniversary of birth was just last year so it’s very nice that her work is being re-discovered and coming more to light. The Lili Boulanger piece was from around the time of the First World War and is very colourful: it sounds a bit like Debussy. I’m looking forward to that too, playing on the cathedral’s wonderful Steinway grand piano.

**Finally, do you have any big plans for the year?**
For me it’s about settling into Leeds and getting a handle on the music making there, getting fully immersed in that. It’s also becoming accustomed to the idea of having two geographical bases, as I’m going to be spending half of the week in the West Midlands continuing my piano and organ teaching work at Solihull School, and running that in parallel with the post at Leeds. I’m sure to be kept busy!

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**Kurt Rampton**

**How did you get into organ recitals?**
I first heard the sound of a pipe organ on a video game I was playing. I liked the sound that it made, and played around with the sounds on my small keyboard and a lot of different things happened after that. I ended up, eventually, playing on a church organ. My parents were very good to me and took me to organs in lots of churches, and even to an organ.
Organ Recital: Kurt Rampton

How did you pick the pieces for your recital?
I like to present the organ as an instrument that can realise a wide range of music. There can be a lot discrepancy about whether pieces should be played on the piano, on the organ and so on. There was a time when this didn’t really exist and music could be played on a whole variety of instruments with different ranges and ensembles, so I try and take this aspect of musicianship into the recitals and performances that I give.

Do you have a particular favourite piece to perform?
I very much like Ockeghem’s Prenez sur moy vostre exemple that I’m playing, which is a three-part canon and I’m just playing one section of it. Even these pieces from the 15th century and earlier, there’s such an intellect to the piece, and such a focus on line in a way that we don’t see in a lot of organ music to the same extent after that. The way that it’s composed is fascinating to me as a performer; it brings out this singing element of the organ.

You’ve performed on the organ in many places; has any particular location stood out?

There have been a lot of instruments that I’ve enjoyed playing, but if I was to pick one it would be the Flentrop organ in Hamburg. It’s an absolutely amazing instrument and so beautifully crafted. Every pipe in that instrument is so special, and has a character of its own. You can bring so many different types of organ music to life on it.

Alongside your organ music you do lots of projects; are you working on anything at the moment?
At the moment I’m concentrating on the way in which the organ can be applied to a changing society. There are lots of changes happening in the world at the moment, especially in this country. We’re probably going to be seeing some of the biggest changes in our lives in the next few years. Part of what I’m doing now is looking at how this will affect the cultural base and the way people are, and the things they aspire to and want in life and reviving the instrument in a way that’s applicable to these changes.
Do you think music has an important place in making sense of the world, and changes in it? Absolutely. I think if you look at the way that music has developed over the last thousand years, both in liturgical and non-liturgical settings, it can even be a leader of cultural change sometimes. It's something that can have a massive impact that can change and create sub-cultures in society.

Music is incredibly powerful, in that way, and I think the important thing now for any professional musician or someone thinking of going into the profession today from a creative stand-point or a more traditional approach, is to look at and get involved in these challenges, and see how they can make music come alive in today's society.

Guided Tours

Did you know that we can offer guided tours?

Bradford Cathedral is the oldest building in Bradford and Christians have worshipped on this hill near the “broad ford”, from which Bradford got its name, for almost 1,400 years. The oldest part of this building, the third church built on the site, dates from 1458 but there are visible fragments dating from Anglo-Saxon times.

A tour of Bradford Cathedral will include: the pre-Reformation rood steps and intricately carved font canopy; the stained glass windows and altar frontal designed by William Morris & Co., with designs by Dante Gabriel Rossetti, Edward Burne-Jones and others in the Pre-Raphaelite Brotherhood; information about the Cathedral’s role in the Battle of the Steeple and other skirmishes during the English Civil War, when woolsacks were hung from the Tower, to preserve the church from Royalist attack and destruction.

You will also be able to look closely at the stunning World War One “story” Window, the magnificent West Window and a range of interesting monuments dating from the 1600s onwards and displaying the social history of former times.

We offer group tours on weekday afternoons (not Fridays) between 3pm and 4:30pm, subject to availability of dates and guides. Please check with the Cathedral Office for availability. Booking is essential.

As well as a general tour there is the option of the addition of a short talk on the history of church architecture or Bradford Cathedral textiles.

Groups are most welcome to extend their visit by joining us for Choral Evensong at 5:45pm.

Group tours are free but there is a suggested donation for groups that are able to contribute.
Sunday

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 16th February | 12noon
Open to everyone. Bring cold food to share. Drinks are provided. Advance booking not necessary. All are welcome. bringandshare@bradfordcathedral.org

Monday

Silence Space | Monday 10th, Monday 24th Feb | 1pm
An opportunity to meet with others for half an hour of silence-based prayer. silencespace@bradfordcathedral.org

Monday Fellowship | Monday 10th February | 2pm
A series of thought-provoking talks on a wide-range of subjects. New faces are very welcome, whether you come once for a particular talk or whether you come every month. This month: Martin Cosgrove: Is it possible to be a Christian in the military?

Tuesday

Carers’ Crafts | Every Tuesday | 10am
Offers a warm welcome to carers and past carers looking for a friendly and interesting group to join. carerscrafts@bradfordcathedral.org

Women of Faith Book Group
Tuesday 4th February | 11am (Waterstones)
Open to people of all faiths and includes books on a variety of subjects, and includes discussion and a reading. This month: Lent Theme

Stitching@BradfordCathedral
Tuesday 4th, Tuesday 18 February | 1pm
Whether you are an experienced stitcher or an interested novice, you’ll be very welcome to join us! stitching@bradfordcathedral.org

For more details of the main events and services happening this month please pick up a what’s on booklet in the cathedral or download a digital copy from bradfordcathedral.org/whats-on/latest-events-programme
**Wednesday**

**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.

5th Stefan Donner (Vienna) | 12th Christopher Stokes (Manchester) | 19th Alexander Woodrow (Solihull) | 26th Irena Kosikova (Prague)

**Places of Welcome**

Every Wed | 2:30pm

A friendly and welcoming social space where you can meet new people and also enjoy refreshments. placesofwelcome@bradfordcathedral.org

**Friday**

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

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
Evensong
Holding off darkness for 500 years

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

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.